

VARIETY

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56 PAGES

THAT HOLLYWOOD "FRONT"

Evangelistic Radio Ballyhoo on 96-Station Network Costs \$100,000

Ballyhoo evangelism has created the most extensive and expensive giant radio network in the annals of ether exploitation for Judge Joseph F. Rutherford's next Sunday's address over 96 stations. It tops anything in gross land wire network and ether co-ordination of anything ever before in radio. Because of the restricted theme and the early Sunday morning (10:30 a. m.) address, Judge Rutherford (Continued on page 54)

Kahn's Nite Club May Become Sure Seater

The Kahn nite club formerly known as Le Perroquette on West 57th street may become a sure seater picture house of 500 capacity.

Mike Mindlin, leader of the sure seat party film house brigade, a limited collection of easy money getters, is dickering for the elaborately fitted up nite club. It was last operated by Lew Leslie as the Ambassadors, with a colored floor show. That cost Lou twenty thousand smackers. He split it with Otto Kahn. Mindlin may also split with Kahn, if the latter is willing. Kahn tossed in \$200,000 without a split when his son, Roger, first ran it as a hangout for himself and his band nightly.

Mindlin has another sure seater on West 5th street. It isn't known whether Mike wants to sew up the neighborhood for sure seaters or just ease in with Kahn.

Allyn King, Beauty, Broken by Reducing

Allyn King, one time a prize beauty with the "Follies" and latterly a principal in Broadway farces produced by A. H. Woods, is reported gravely ill in a New York sanitarium. It is reported that Miss King's physical collapse is due to ill-advised use of thyroid tablets to reduce.

The drug has been employed as an alleged means of quick weight reduction by women. An upper East Side physician is named as specializing in the treatment but without due care in the dosages.

"Ugliest Girl" Contest

Los Angeles, July 31. A jit concession at Ocean Park is mopping up with the "ugliest girl in the world," with a strong ballyhoo.

Spurred by the success of this pit show, competition sprang up with a "most beautiful girl" show, also a jit proposition. But the frails took their boy friends, and especially the husbands, for a peek at the homely dame.

The "most beautiful girl" quit after a few days.

Shills on B'way

"Cool on the inside!"
"Plenty of seats!"
"Walk right in!"
They're shilling on Broadway.

It's been hot in New York. With hot weather and pictures not so hot, customers are being shooed in.

The big houses are now using floormen and doormen with booming voices.

Shills!
And on Broadway!

Gambling Ship Off Shore Defies Authorities

Long Beach, Cal., July 31.

With the Long Beach city police and county officials looking on but powerless to make arrests, dozens of ocean taxis chugged between the several piers at that resort city and the steamer "Johanna Smith," anchored seven miles off shore, carrying hundreds of men and not a few women, bent on going against the wheels and games of chance operated aboard ship by an alleged syndicate of Los Angeles gamblers.

Saturday night play is reported to have been unusually heavy, with \$100,000 having changed hands. Dice tables, poker games, chuck-a-luck, roulette, 21 and other forms of gambling were running. The ship's operators sent word that the police were baffled and that no pinches or raids were possible.

The gambling ship was brilliantly lighted with studio arcs.

City and county authorities admit they are powerless to stop the small craft carrying prospective players to the ship at sea, as no announcements are made as to their destination.

Last week enraged citizens of Long Beach were threatening to dynamite the "Johanna Smith," but their threats failed to materialize.

"Vanishing Western" with Vanishing Western Stars

Los Angeles, July 31.

Nat Levine, producing serials for Mascot, has cast a number of vanishing American western stars for his next serial to be titled "The Vanishing Western."

Cast includes Jack Daugherty, Jack Perrin, Yakima Canutt, William Fairbanks, Fred Church, Mickey Bennett, Eileen Sedgwick and Leo Maloney.

Richard Thorpe will direct, with Ben Selwaube as production manager.

BEAUTY DOCTORS FOR OLD OR YOUNG

Extras Outshine Stars in Dressing—One Extra Last Year Earned \$1,400 and Spent \$1,700 on Clothes—Instalment Buying Constant—High Powered Cars Thought Requisite

PATHETIC REDUCING

Los Angeles, July 31.

The cost of keeping up a front in Hollywood can be measured by the flourishing prosperity of the many bootleggers, fashion shops, beauty parlors, weight reducing salons, automobile agencies, boulevard restaurants, night clubs, and last of all the great volume of business expenditures. (Continued on page 55)

FILM OF FIGHT DOES LIGHTLY AT ELTINGE

Out-of-town theatre managers did not solely come to New York to see the Tunney-Heeney fight, from accounts. Many expected to fly back home, outside of New York state, it is said, with prints of the (Continued on page 54)

After Big Fight Tunney Heard Songs

Fighters are expected to celebrate upon winning or retaining championships.

After stopping Tom Heeney, Thursday night, Gene Tunney relaxed too but in a way no other champ ever did. Tunney is a friend of Irene Franklin and her hubby, Jerry Jarnagin. Miss Franklin asked him after the match what he would like to do and he replied: "Nothing better than to hear you sing some ditties."

With several friends Tunney went from the Yankee Stadium to Miss Franklin's apartment and listened to the couple entertain. He sipped ginger-ale and quietly slipped away after a while.

Tunney never imbibes nor smokes. This is one explanation of his finer physical condition over the contender's.

\$500 Cash Per Girl May Stop Panama Traffic, Thinks U. S. Immigration

Albee Gets an Order

When John Ford in the Keith office sent out an order that every employee in the New York suite must be there at 9 a. m., he expected no one.

E. F. Albee got his formal notice of the new starting time, along with other former executives of the Keith and Orpheum circuits. Ford represents the Kennedy-Murdoch control of Keith's.

Politics Must Pay For Broadcasting

Washington, July 31.

Campaign managers for both Hoover and Smith are including appropriations for broadcasting during the coming campaign.

Estimates made here indicate that this phase of the campaign will be the most expensive. Principally because after the speeches of notification every hour used by either side is going to be paid for at the regular commercial rates. All speeches are under the direction of the speakers' bureau of both parties, and it will be from those bureaus that the broadcasting expenditures will be made.

Previously, as far as can be learned, everything has been free to the political speechmakers. Now the broadcasters have figured it out that interest in the notification speeches makes it worth their while to give the complete look-ups of all chains gratis. After that, it is figured, the "interest" is of a nature that should be paid for.

Both parties, according to those here, are accepting the situation without complaint and are ready to pay.

Ministers Reopening Small Town Theatre

Chicago, July 31.

Several clergymen of LaGrange, Ill., have taken over the management of the Gregory and Bernasek LaGrange theatre and will select their own programs. The house will not operate on Sundays.

It has been closed for several months as a losing proposition. The ministers are of the opinion that all it requires is a little religion. They will select their own manager.

Women's clubs will assist in the selection of programs, and it is promised that the house will get some good pulp plays by way of exploitation.

Immigration authorities have tightened up against exportation of female American entertainers to South America and Panama, by tilting the bond to \$500 per head for each export, rather than \$100 as formerly, and demanding cash under the new arrangement, effective Aug. 1. The tilt is said to have been decided upon despite U. S. Attorney Tuttle's inability to find any tangible evidence on alleged white slavery or other indig- (Continued on page 54)

Saratoga Gamblers Cut Out Cafe Entertainers

Saratoga, July 31.

Van and Schenck did not open at Arrowhead Inn and Adler, Well and Herman did not open at the Lido-Venice as the extra attractions, although billed, owing to an understanding on the gaming casinos among the roadhouse operators at the resort.

For the August racing season, all that the places will have to offer will be their dance orchestras with whatever versatile entertainers available from within the ranks of the band personnel counted on to bolster individual business.

Irving Aaronson and his Commanders at the Lido-Venice, and Ben Bernie and his versatile orchestra at the Arrowhead, as well as Henry Busse with a versatile gang of jazzists at Riley's-on-the-Lake, are fortunately fixed. The only other important roadhouse here, Newman's, has Hartigan and his orchestra, local outfit.

The theory among the gambling casino operators is that the attractions keep the patronage too interested in the roadhouse proper and away from the rooms. The gambling room operators figure that the annual publicity agent anti- (Continued on page 34)

Canned Concert Dies

Milwaukee, July 31.

An effort to put over a "canned concert" here in South Shore city park flopped, and there is little likelihood the city park board will adopt that form of concerts.

The concert was received through a big receiving set with amplifiers to convey the canned music to all parts of the park. Thousands turned out and thousands turned home, unquestionably disgusted with the concert.

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London as It Looks

By Hannen Swaffer

London, July 20.

"You know as well as I do that you are the chief menace to the English theatre."

That sentence appeared suddenly in a letter sent me this week by a London manager whose name I cannot mention because he forbade me to use any part of it, unless it were used in its entirety. As most of it was a series of wild mis-statements and self-delusions, I cannot waste any space on it, although I hesitate to refer to this in case there are further attacks on my "I" stuff.

Why do theatre managers imagine that, because a man tells some truth, he is a menace to anything but vested interests, lying, graft, profiteering, sweating, bombast, arrogance and bunk? The truth is, he is defending the theatre against itself.

Saint John Ervine

St. John Ervine, who soon joins the New York "World," has been similarly accused, in recent years. Yet all Ervine has done is to side himself with me and write fearlessly against the iniquities of the present system.

Although he was so criticized that members of the Garrick Club forced his resignation from the "Observer," he is back again, stronger than ever. Recently, he had trouble with the "Morning Post," for which he then wrote. He got out.

I believe it was Dennis Eadie who complained about his criticisms. I suppose they were regarded as a menace, too.

What Will Ervine Do in New York?

What Ervine will do on your side, I do not know. He is not the vivid sort of journalist I would choose for New York, if I had my way. He is of the long winded type. These are his defects. His great qualities are that he is a supremely honest man, although the spiteful film trade sometimes sneers that he has attacked the movies because he cannot write for them.

As for his literary gifts, when William Lyon Phelps, Professor of English Literature at Yale, wrote in the "Evening News," last night, on English writers, he mentioned only six dramatists—Barrie, Shaw, Galsworthy, Pinero, Jones and Ervine—while, although Ervine, is not so well known as a dramatist, his last novel made him stand out as a fiction writer of great power.

A Man Who Will Hate Times Square

I should not think Ervine would shine much in your crowd of fake intellectuals. He does not like so-called "society." He hates night clubs. He loathes swank.

Ervine is very lame, for he was badly wounded in the war, and he is an impatient sort of man who does not try to please. Still, if we were sending over an ambassador in the shape of a critic, I suppose he would be the best. I should start a war, of course, I mean at Ellis Island, even before I landed. There would be several wars on board the boat.

I see that Ervine is not printing his "World" criticisms the next morning. That is, as well. He, Sydney Carroll and James Agate are of the feverish Sunday paper style. I have often said, of all of them, when they had to do a Saturday night criticism for Sunday morning, it was dreadful. Let them amble along, and they remember things.

I am sorry to disappoint my readers by writing about somebody else this week, but it is Friday, and a fast day.

Fannie Ward Takes On Too Much

Fannie Ward has had a hell of a week. A few days ago, she told Sophie Tucker she wanted to arrange an all-American week for charity, so that Yanks over here could thank England for how kind she was. "I am with you," said Sophie. Then the Duncan Sisters said they would do their show.

Fannie announced it all. Then trouble started. Alfred Butt would not let Paul Robeson appear. Why he should, I do not know, as he was paying him to act at Drury Lane. Stoll, so Fannie tells me, would not let his artists show. Why he should, I do not know.

Layton and Johnstone said they were too busy, which, I suppose, was true. Sophie said she would do one show, but then she had to go away for a week's rest, which was true, for the poor dear has been working too hard at counting money, lately. One American dancer would not appear, said Fannie, because of his billing.

Wanted—An American Mother

It seems the charity was for the Queen Charlotte's hospital, a maternity, which has no American bed. I did not know American women had babies in these days. Fannie Ward says she is still young.

Well, as the matter stands, the Little Theatre has been hired for a week and Fannie is going round sticking up posters.

The Worst Talker of All

Another talker has come to London in the shape of the Melisphone, a German invention which they showed at Madame Tussaud's the other day. Why on earth people should put on the screen a faulty invention like that, I do not know.

We went there at 11 in the morning and had to wait for half an hour. Then a screen man with a metallic voice began talking half a second after himself. It was dreadful.

Really, the Germans should not do things like this.

A Play For the Theatre Guild

"Many Waters" might interest the Theatre Guild. Monckton Hoffe, who wrote it, shows a theatre manager and an author arguing about what the public want, after which there follow nine scenes in two ordinary playgoers' lives—the drama and comedy and romance typical of Everyman but forgotten by everybody, apparently, including himself. It is written with a most quiet artistry.

Monckton Hoffe showed his great sense of humor by appearing him- (Continued on page 33)

SAILINGS

Aug. 24 (London to Canada)
George Robey, Marie Blanche & Co. (Alberici).

Aug. 21 (Vancouver to Sydney)
Permanence and Shelley (Aorangi).

Aug. 11 (London to New York)
Scott-Sanders (Aquitania).

Aug. 1 (New York to London)
Clifford Grey (Aquitania).

Aug. 4 (New York to London) F.
R. Wilson (Majestic).

Aug. 4 (London to New York)
George Tyler (Mauretania).

Aug. 1 (New York) Josephine
Brown (Aquitania).

Aug. 1 (New York to Paris), Mr.
and Mrs. Sargent Aborn and two
children (De Grasse).

Aug. 1 (London to New York)
Frank Conville (Olympic).

Aug. 1 (New York to London)
Rex Cherrymann (Aquitania).

July 28 (London to New York)
Jay Kaufman, Henri Verbruggen,
Richard Temple (Berengaria).

July 27 (New York to London):
Joseph Nussbaum (Homeric).



GEORGE WOOD

is thinking of Farnell and Florence and the Charet we did not go to—of Billy and Hallen and the contract I did not send him—of Walter Winchell and the publicity he did not give me—of the Giersdorf Sisters and the London Cabaret offer they did not accept—of Belle Baker and her dear mother who did not kiss me—of Bert Levy and "Mother," and my letters to Brooklyn they did not get—of the Fordham theatre staff and the clippings they did not see.

Perm. address: 17, Tring Avenue, Ealing, London, Eng.

This in Paris

By David Sturgis

Paris, July 30.

Paris is Europe, America and the Orient. The greatest city on earth. The French stage is but a scene. The drama of Paris is the theatre of theatres. What doesn't go through here doesn't go at all. The American scientific cinema needs the French artistic balance.

News of Paris is truly news of the universe.

Leblang and the Dramatists

I have known Joe for years. Yet, my genius of the tickets, why charity to the playwrights? To save them from the play agents? Those cultures only get the carcasses of creation. The impulse is myrtle but the principle is mush. Rough seas make sailors. Why give the Sam Shipmans a voyage in Central Park?

It is American prosperity that makes America so stupid. Hence the tortured travellers out of New York. Artistic subventions are the cobra's poison. Patronage made poets and painters serve princes and priests. Time will hurl this vended venom into the flames. Otto Kahn has kept a thousand rattlers going.

Joel Don't drag the present dramatists out of the swamp. Push their commercial skulls into the bites.

They will writhe and die. But they will be born again in the business world. Squirming bookkeepers everyone.

A New Ambassador

Aviators are ambassadors. The dear and darling politicians. The wings of a plane will carry the debts away. Lindbergh, the German flyers, and Miss Earhart. The first flight across the Atlantic was accomplished eight years ago. By two Englishmen.

Artists are ambassadors, too. Maurice Chevallier, star of the Casino de Paris, cherished comedian of the French, is going to the U. S. But, of course, he is a new ambassador. So the press and the people whisper. The clown of the Seine will tickle the ribs of Washington. Mademoiselle will have a square meal. Franco-American love will rise to ecstasy.

Venice

Paris will soon give way to Venice. The Champs Elysees to the Lido. Mrs. Sturgis will fete a fortnight at the Excelsior Palace. Among the eternal cliffs beneath the Venetian Moon.

Mary Lewis crooning to the orls; Francine Larrimore sighing all over again; Karl Volmoller glowing at Morris West; Papa Strauss dreaming of the Egyptian Helen; and Elsa Maxwell teasing the waves with carnival charm. The Meyer Davis orchestra will (Continued on page 37)

NEWPORT

Newport, July 28.

Fashionable audiences attended the Newport showing of "The Patsy," starring Marion Davies, but Marie Dressler was the chief attraction, as the plump comedienne has many friends in society. She was taken up years ago by the late Mrs. Stuyvesant Fish and later hounded with Mrs. Oliver Belmont. More recently with Mrs. Oliver Harriman. The latter lady has a son, Borden Harriman, who has become an actor. Another son, John Harriman, was first married to Lois Blisbee, movie actress, and then to Anna Foley Munds, divorcee. A third son, Oliver Carley Harriman, was divorced from two wives, the second known as Harriet Hewitt, a mannequin, born Horowitz, daughter of a Bronx tailor.

Hope Carey's Debut

Hope Carey, a talented amateur actress, made her professional debut this summer with the Casino company and measured up to professional standards. In private life Mrs. Claude R. Branch of Providence, she is socially prominent, and her husband is president of the Rhode Island Historical Society.

Cute and Cunning

Earlier in the season an actress paid a brief visit to Newport to attend a smart function. Society people are, at any rate, sophisticated, and the cute and cunning mannerisms of the rather mature player seemed to register better across the footlights than across a ballroom! So smiles at the actress's expense are greeting a mimic's bulesque of these "coy and kittenish" tricks!

Social Elevation

Arthur Somers Roche, the novelist, recently visited Mrs. Turnbull Oelrichs at Newport. During several winters he has been well to the fore in Palm Beach. But Newport is a step upward, in a social sense. Mrs. Oelrichs, who divorced Charles de Loosy Oelrichs, has for some years run a novelty shop on Madison avenue. Her former husband married a girl whose father ran a hair-dressing establishment in New York.

Thomas' Entertaining

At Narragansett Pier, where Mr. and Mrs. A. E. Thomas have a villa, he a playwright, considerable entertaining is done. Recent guests of the Thomases included George Middleton and H. H. Van Loan, the writers. Mrs. Middleton was known on the stage as Fola La Follette, daughter of the late Senator Robert La Follette.

Corrigans Popular

Popular members of the Narragansett colony are Magistrate and Mrs. Joseph E. Corrigan of New York, she having been the first wife of Ben All Haggin. Her daughter, Mrs. Louis M. Gourd, who was Margaret Haggin, is a social favorite.

Ben All Haggin recently visited Newport. Not only was he a father by his first marriage, but also, by his second, with Bonnie Glass. Bonnie, who had divorced Glass, also divorced Haggin. Before becoming a professional dancer, with Al Davis as partner, Bonnie is said to have been a shop girl in Cambridge, where Glass was a Harvard undergraduate.

Guests of the Wilsons

Mr. and Mrs. R. T. Wilson have only paid a couple of brief visits this summer to their Newport property and will be at Saratoga for August. Mrs. Wilson is recalled as having been associated with the Lido-Venice restaurant in New York, which was finally padlocked, and with the original Embassy Club, which got into difficulties. She was much in evidence when an Embassy Club was opened in Newport a few seasons ago. For the opening of that club various society reporters came to Newport and were entertained by Mrs. Wilson. Recently the Wilsons gave a big dinner-party at Sherry's—the guests including Maury Paul, Mr. and Mrs. Messmore Kendall, Elmer Glyn, Mr. and Mrs. Chauncey Olcott, who also have a house at Saratoga; Robert Goelt, whose son, Ogden Goelt, has been paying attention to Louise Pratt; Groody; Alexander D. Pratt, whose second wife was the late Katherine Harris, first wife of John Barrymore; and Mr. and Mrs. Theodore Schumacher, who once tried a season at Newport.

South Africa

By H. Hanson

Cape Town, June 29.

Phyllis Neilson-Terry and her company presented three plays, "Trilby," "The Adventure of Lady Ursula," and "The Letter," on a return visit to the Opera House, under direction of African Theatres, Ltd. The short season was a success and closed June 30.

Carter the Great, magician and illusionist, opened for one week July 2.

The Tivoli (African Theatres, Ltd.) is attracting its share of public patronage with bio-vaudeville programs. Week June 20, Phyllis Rich and Alice Addie, playing a return visit; Larry Kemble, eccentric cyclist; good; Kennedy and Coppin, excellent; "His Zat So" (film). Week June 25, "The Tivoli, musical; Hart Pender and O'Neill, novelty dancers; Larry Kemble; film, "The Freshman."

Alhambra (African Theatres, Ltd.). Business good. Pictures shown, "Kiki," "Poppies of Flanders," "We're in the Navy Now," "Don Juan," "Marriages," "Winning of Barbara Warren," "Girl Shy," "A Night of Romance."

Grand (African Theatres, Ltd.). Business satisfactory.

All local and suburban cinemas, under control African Theatres, Ltd., doing all right.

Poliaks, South African agents for Columbia Gramophone Co., have organized a contest for ballroom dancers with prizes valued at \$5,000.

New Alhambra, being erected for African Theatres, is to be completed within 12 months, a record for this country. House will seat 2,000.

Opposite this building is to be a new bio-vaudeville theatre, also seating 2,000, with another cinema alongside. On the site occupied by Wolfram's Bio Shops and offices, it is proposed to build a 500 room hotel.

African Theatres, Ltd., on behalf of African Amusements Parks, Ltd., has applied to the Town Council for a site, known as the Green Point Common, for the purpose of holding a novelty show during February and March.

The committee has recommended the application, with a rental of \$500 per month in advance.

JOHANNESBURG

Sybil Thorndike, Lewis Casson (her husband) and their company have been successful at His Majesty's Theatre, Johannesburg. "Silver Cord" by Sidney Howard, was the next production.

Actress is now staging two plays in one night, "Jane Clegg" and "Medea" of Euripides.

Empire (African Theatres, Ltd.). Vaude house with good bills. Week June 18, Barrette, wire-walking and trapeze; Ernest Butcher and Muriel George, old songs, excellent; Gintaro, juggler, clever; Norris Gira and Max; Conn Kenna and Pilot, aerial; "The Great Escape," comedy; Ned and Delar, dancers; Fields and Rossini, musical. Week June 25, Alf Thomases: Kathleen Lafa, Rene and Brian Croft, Butcher and George, Barrette, Gintaro, Norris Gira and Max, Conn Kenna and Pilot.

Ann Suter is a decided hit at the Empire.

Orpheum (African Theatres, Ltd.). Bio-vaudeville programs drawing business.

Bijou (African Theatres, Ltd.). Pictures shown, "It," "Hotel Imperial," "Bardels the Magnificent," (Continued on page 55)

AMERICANS ABROAD

Paris, July 20.

In Paris: John Gray (Crescent Amusement Co.); John Leffler and Ben Leffler; Pierre V. R. Key (N. Y. Musical Digest); M. Winnie Richardson; Ernest Butcher; F. Hayden Metropolitan Opera; Miss M. Lober, dancer; Kenneth Porter, Elliott Cabot, Keats Speed (N. Y. Sun); Rita Weiman, William Boeppler, Chicago conductor.

Otto Bower, Full Director

Los Angeles, July 31. Otto Bower, long an assistant director on the Paramount lot, will be given his first directing assignment on "Avalanche," by Zane Grey, starring Jack Holt.

HENRY CARSON AGCY.

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ENGLISH ON CONTINENT

British Film Field

London, July 26. The big news of the week is Sir Oswald Stoll's proposal to form the new company which will group the whole of the Stoll interests. These include the Stoll Picture Production, Ltd.; Stoll Picture Theatre (Kinsway, Ltd.); Coliseum Syndicate, Ltd.; Alhambra Co., Ltd.; Hackney & Shepherd's Bush Empire-Palace, Ltd.; Manchester & Ardwick Empire, Ltd.; Leicester Palace Theatre, Ltd.; St. Augustine's Parade Hippodrome Bristol, Ltd.; and Chatham Empire Theatre of Varieties, Ltd., all of which are at present individual companies.

Other assets owned are a site in Liverpool, Tyne Theatre, Newcastle, and the Wood Green Empire. This new company is to have a capital of \$10,550,000, in 2,050,000 common \$5 stock and 100,000 management shares of \$5. For the former, 1,338,280 are to be issued in exchange for the share capitals of the companies detailed, stockholders getting in exchange for each share they own the following in the new company:

Coliseum, 4; Alhambra, 3 1/2; Hackney & Shepherd's Bush, 1; Manchester & Ardwick, 1; Bristol, and Chatham, 2; Stoll Picture Productions, 4.

Holders of the \$1 common in the Stoll Picture Theatre will get one \$5 share for every two \$1 shares, and the preference stock is to get 1 1/2 shares for each \$5 preference now held.

In the case of the preference in the Coliseum, Stoll Picture Productions, Hackney & Shepherd's Bush and the Bristol companies, they will receive one for one.

Stoll's End
Under this plan Sir Oswald Stoll would receive 63,000 shares in the new issue in return for his interest in the Liverpool site and his lease on the Tyne theatre, Newcastle. He will also take the whole of the 100,000 management shares in return for his holding of one-half the issued capitals of the Chiswick Empire and the Wood Green Empire.

Estimates of profit for the grouped companies show 6 1/2 per cent. in every share of the common stock, Sir Oswald agreeing to take no dividend on the management till a minimum of this amount has been paid on the common. After that point the management stock will take up to 6 1/2 per cent, and beyond that rank equally for dividends with the common.

There is no doubt of stockholders' agreement, first, because the scheme improves dividends and, secondly, because it is certain there is sufficient stock held inside to vote it through. Dividends for the time being for classes of stock held will be taking the stock at its par value:

Coliseum, 2 1/2 per cent.
Alhambra, 2 1/2-10 per cent.
Stoll Picture Productions common, 4 1/2-16 per cent.

Hackney, Shepherd's Bush, Leicester, Bristol, Manchester & Ardwick, Chatham, 1 1/2 per cent.

Stoll Picture Theatre common, 1 1/2 per cent; preference, 9-32 per cent.

These are in each case above what they get at present as units, and in the case of the Picture Productions Co. it is a gift, as no dividend on the common has ever been paid.

Talker Stock Issue

British Photophone issue came out July 17. Capital is \$1,250,000 in \$1 common stock, and 400,000 shares were offered to the public. By 10 o'clock the next morning applications for over 6,000,000 shares had been received.

Board of the company has already been given. It operates a disk system which costs under \$1,600 to install complete. System is allied with British Brunswick disk system of accompaniments and effects.

Company acquires the British rights of various patents covering the Photophone system. The whole of the share capital of the Euston Ignition Co., a maintenance service which is also official magnetophone repairers to the British Thomson-Houston Co., and has made a five-year contract with the Plattner Film Corp. for the use of studios and staff at Elstree, where studios are to be equipped with sound devices and panchromatic lighting. The same company is to make 12 three-reel song films a year, to be distributed through the British Distributing Corp. For this the Plattner company gets 60,000 shares and royalties and percentages on the films it makes. British Instructional Films (Hulton company) is also to make a series of weekly one-reel talkies to be directed by Anthony Asquith. These

are to be distributed by Pro Patria (another Bundy company) on 60-40. Synchronized music and effects are also being made for "Wings" and "King of Kings."

Blatny, who will supervise the three-reel song pictures, is a musician, and was once upon a time a piano tuner.

Getting in Dutch

There is likely to be a boom, to say nothing of a ramp, in sound-device flotations this fall. One of those threatening to go to the public for money is the Meister-ton, Dutch invention. This was demonstrated at Tussaud's Cinema July 18, with Sir Walter de Frece and Sir Alan Burgoyne associated with it. Really both of them should know better. The device is crude; it works on the same fundamental principle as Movietone and Phonofilm, with nothing like the result, and lo! and behold up turns Capt. Hulton, who, again, this time as "technical adviser."

Some technical advising would advise the public to button up its pockets.

A Studio a Week

One dollar fifty on the taxi clock. Ninety in the shade. Three hundred and fifty extras in varying states of undress. Female and near-male, mostly. Komisarjevsky shooting a Hollywood idea of a Park Lane ballroom set for "Yellow Stockings." Percy Marmont; M-G-M quota picture.

Doing close-ups, while all the extras crowd around to see it done. Slow, unimpressive, no seeming organization. Publicity hound of this unit comes, looks dead at Variety, and with which a flat falls. Three sun arcs go over and smash.

Decide to go see the arm work of T. Hayes Hunter. Shooting some intimate study of "The Triumph of the Scarlet Plimper." On the set: Nelson Keyes bullying poor Juliette Compton. Keyes playing a straight part, Robespierre. Doing close-ups of French Foreigners.

"Don't want to be unattractive, but some of our all-wise directors might learn something (if they've got anything to learn it while) watching him want to work. He knows what he wants and he knows how to get it. "Now, folks, gimme light on a shade. There's no drama with out light and shade. Now, with that dramatic tension, folks. This is the picture."

They like him here, too, because he makes little speeches of thanks to the extras after they've done a tough day's work. They love that more than an extra dollar in the envelope.

A barn, with bunches of turnips and corn and all that harvest home stuff Norman Kerry waves his six-inch knife while he dances, catkins and in between cord tight pants. A lot of color direct from the Isle of Man for "The Bondman." So says Herbert Wilcox, and he may know, being the director.

Every day like this a mob with joined hands dances yekishly round the poor, poor heroine. Deserted, with power to add to her number, or something like that. Has the look of far-off thought of "What'll I do?" So she makes a dive for Norman, who looks guilty. Tea, because this is England.

Talks to the camera. At least she and "They cut my stuff all out because she was jealous." Then Oswald Mitchell, who has gotten the studio into better shape than it ever was before, shows a new camera stunt. Kind of crane with an underlugging rock-steady traveling platform. So shots can be swung to any part of the set and from any angle without an overhead system or a floor carriage. Credit William Murton, art director.

Recorded to taxi by Kerry, who puts another 20 cents on the meter. Might bill him for it.

Next week Elstree. If I can raise the fare. Not on what this paper pays me.

Coming and Going

John Maxwell left for New York July 14. Close on the heels of Jayde and Earl Hammons.

Holmes Watson leaving here for your side next week. More imported stars for Jesse Lasky.

Slavko Orlov, awaiting the hearing of his case against British Lion Company, has not yet been connected. Striking out for pipe. Has a queer time in Paris, being plucked in a Communist roundup.

B. I. Loans Miss Brody

London, July 27. Estelle Brody has been loaned to British International to Victor Saville to star in a picture.

It is true Warwick De laune novel, "Kitty," starts immediately.

SONS OF BANKERS BELIEVED IN BACK

Unidentified Banking Group of London Is Buying Up Stock in Continental Picture Producing, Distributing and Theatre Concerns

MUTUAL EXCHANGE

By Frank Tilley

London, July 26.

A curious development is taking place in the film business this side. A banking group, which cannot yet be identified with certainty, is buying large holdings in Continental picture producing, distributing and theatre concerns. This banking group is British, and the inside suggestion is that its ultimate intention is a gigantic public flotation.

This is the group behind the recent buying into Emelka of Germany, the actual deal having been carried out between Francis E. Adams, former managing director of Provincial Cinematograph Theatres, and Kommerzianrat Krauss. Adams is acting as agent in all these Continental deals for the British banking group. It was he who later turned over the Emelka contract to the Ostrears, who are operating through W. & F. C. Company, distributors, and Gainsborough Pictures, Ltd., producers, both units of the Gaumont-British combine.

The arrangement calls for mutual exchange and distribution of product. Emelka has an outlet through the whole of Central Europe both by its distributing units and by the 74 theatres in which through various channels it is interested.

Connections

In this country it gives Emelka an assured outlet through the 200 theatres which are in the Gaumont-Denham-General Theatres combine. Who Adams is operating for is still a mystery. There are reasons to believe there may be some connection with Benson & Co. finance house which has had some connection with P. C. T. issues.

Frederick Benson seems to be the moving spirit in a group of financiers most of whom are sons of the leading bankers of London. In connection with the principal holders of P. C. T. and First National-Pathé stock there are two companies: Standard Film Co. and Film Investment Co.

At the time of the fusion of First National and Pathé and the interchange of stock between Standard and Joseph Schenck's United Artists Theatres, or at least the situation at the last return made in April of this year shows Lord Beaverbrook, Lord Ashfield, Andrew P. Holt, W. H. Evans and Sir William Jure as the board. All these are either directors or big stockholders in P. C. T. The capital of Standard is \$5,000,000, of which \$3,204,680 has been issued in fully-paid common of \$5 par for cash, and \$801,170 in common issued as paid up.

Operations

Film Investments was incorporated in March, 1920, with a capital of \$625,000 in \$5 common. Issued at this time were 25,000 common, of which the Standard Film Company held 19,598, the directors being A. P. Holt, R. D. Scott and J. G. Lovejoy, all connected with P. C. T. or Standard.

There was issued in July of the same year 100,000 of the 125,000 total \$5 common, held as to 80,000 by Standard, and as to 20,000 by the "Daily Mirror" Newspapers, Ltd., and by December the whole 125,000 had been issued, 25,000 for cash and 100,000 with no payment made.

At the end of 1921 there had been paid 12 1/2 cents of the 100,000, and no other more appears till 1923, when the "Daily Mirror" holding ceased and Hedley M. Smith, director of Pathé, joined the board. By the

M-G-M's Tivoli, London, Goes to Beaverbrook's Co.

London, July 31.

Tivoli theatre will pass into the hands of Provincial Cinematograph Theatres in November at a price believed to be around \$1,700,000.

P. C. T. has bought 99 per cent. of Metro-Goldwyn-Mayer's holdings in the property, with Joseph M. Schenck having the remaining 10 per cent. of Tivoli stock. As Schenck is a stockholder in P. C. T. and also the Standard Film Company, which controls P. C. T. stock it is not unlikely that the house will become the key theatre for United Artists here. Upon his arrival last Thursday night Schenck dined with Lord Beaverbrook, the main power in Standard and P. C. T.

This same company also purchased the Majestic at Cheltenham, 2,000 seater, for \$550,000. Theatre had been offered to Gaumont and Denham company but was not accepted.

Gen. Theatres Resignations; Working Agreement

London, July 31.

Viscount Chetwynd, chairman, and Beddington Behrens, Harold Linson and Hugh Bickel, directors of General Theatres Corp., resigned from that organization Saturday (July 28).

This lets out the entire original board with the exception of George Black.

Reginald and Alfred Bromhead, directors in the Gaumont British combine, will replace the resigners, with General Theatres to be run entirely under Gaumont control. Films will go into many of the former Gulliver houses. There will be a working agreement between Gaumont and Moss Empires on the vaudeville bookings and elimination of competition in those districts where both companies have theatres.

Drop in Exportation Of Films to Britain

Washington, July 31.

First six months of 1928 witnessed a sharp drop in imports of motion pictures into Great Britain, reports the American Consulate General, London, to the Department of Commerce.

Footage in the first half of 1927 ran over 52,000,000 linear feet. This first half the imported footage ran to 37,000,000 linear feet. A drop of 15,000,000 feet due to the quota law and the agitation preceding its enactment.

Limited Australian Cost

Washington, July 31.

With cost schedule set at from \$48,000 to \$73,000 for each picture, three are to be made in Australia by an American company, reports the Melbourne office of the Department of Commerce.

Report failed to state which American company.

end of that year the stock was all fully paid.

In April the stock was split into twelfths and then into sixteenths, involving the return of 10 cents a share to the holders. These shares were further consolidated in sixteenths, and the capital thus reduced to \$468,750.

These financial operations seem very involved, but the suggestion is these companies are concerned in the Continental buying and that possibly through Bensons a huge public issue may eventually be made.

Side by side with this goes a whisper all is not so happy in the First National-Pathé fusion, and that Bruce Johnson is about to resign. Adams, who organized the attack on Paramount in 1919 over the projected Picture Playhouses Company, appears to have a notion that the groupings will operate as a strong competitive factor against American films and will swing a large slice of the picture business to this country and Europe.

39 Features in 1928 By Vufku of Ukraine

Moscow, July 15.

Vufku, Ukrainian film organization, and the largest after the Sovkino company in the Soviet Union, announces that during 1928 its production will consist of 34 program features, 5 special films for children and 3 news-reels. The main offices of the company are in Kiev, though Kharkoff is the capital of the Ukraine. The company is State-owned, its organization closely following the Sovkino pattern. Vufku holds a monopoly of movie-production and movie-exploitation over the entire territory of the Ukraine (population 40,000,000). The company owns outright 110 theatres, mostly taken away from their owners during the Revolution and the nationalization of all trades and industries. The former owners are either exiles abroad now, or work for the Vufku as salaried managers of their whilom property. Some of the film-houses were built by the Vufku after the Revolution.

Vufku also has contracts to supply with pictures 200 houses belonging to various Soviet organizations, trade-unions, co-operatives, etc.

Vufku production grows rapidly. In 1923 the company made five films, 12 in 1924, 15 in 1925, 31 in 1926, 40 in 1927. There are from 12 to 24 units working at all times. Of the nationally known film directors the company employs Dovzhenko, Chardinin, Tassin, and Stabovoy. It has two large studios, one in Kiev (newly built), another in Odessa. Much of the location stuff for the Ukrainian films is shot along the shores of the neighboring Crimea. The Vufku staff, numbering 43 men and women in 1923, now consists of over 500 people.

British Photophone's New French Co. for Stock Sales

London, July 31.

British Photophone, native film sound concern, floating a fortnight ago and 'way oversubscribed, is going to launch a French company for British subscription Aug. 2.

New flotation calls for \$1,250,000 capital offering 750,000 \$1 shares to the public. French company will have Alfred G. Smith, of Producers Distributing Company, as chairman, with Clayton Hutton and Max Lelpax on the board of directors.

A sound studio is to be built in France and the Blattner Company has contracted with the new concern for French distribution of all Photophone films made here.

France Importing 444 Pictures This Year

Washington, July 31.

Approximately 444 foreign-made pictures will go into France during 1928, reports George Canty to the motion picture section of the Department of Commerce.

Of these, says Canty, 200 will enter the country without formalities, with the others tied onto the seven licenses given for pictures made after March 1. This number, it is estimated, will be sufficient to fill the playing time of the French theatres.

As many of the small firms, adds Canty, did not make sufficient films last year to obtain the necessary licenses, it is proposed to issue honorary advance licenses to last for six to eight months.

British Controlled's Modest

London, July 31.

After playing around for over a year British Controlled Films, of which Sir Robert Donald was chairman, is preparing to float a \$500,000 company in \$1 shares.

Capt. Henry Stather Dunn, Anthony Russell, George Bull and Maxim Galtzenstein will comprise the board, with Gerald M. Town as dominion manager and Henry Ward in distribution control.

MOSS WILL HEAD INDIES

Chicago Trust Co., Operating 40 Theatres, Opens Own Booking and Theatrical Office—Leo in Charge

Chicago, July 31. Operating over 40 theatres in Chicago on a receivership basis, the Chicago Title & Trust Co. will move its entire theatrical department from the bank and into the Woods theatre building.

The Woods building office will be officially known as the C. T. & T. Co. Theatrical Department, with Joe Leo as general manager. Staff will include the bookkeeping department, cashiers, stenographers and that portion of the company's real estate department pertaining to theatre buildings. Augmenting the original Trust Co. staff will be a regular booking department, booking direct into the houses.

With Leo already directing the Wisconsin Midwestern circuit of over 40 theatres for Fox, it is understood the Wisconsin territory also will be booked out of the Woods building office. This would give Leo a total of over 60 houses directly under his management and booking supervision. The remaining 20 are of the classification operated by Trust Co. without need of Leo's supervision.

Chester Davis, trust officer, representing the C. T. & T. in relation with Leo, will turn over all active duties to Leo. Real estate representation for Midwestern will be distinct from the Trust Co.'s realty department, with Leo bringing Ira Goldstein from New York to locate in Milwaukee.

Let Outs
As yet no announcement has been made as to who will have immediate charge of the new booking department, although it is reported Harry Shapiro may handle the bookings. General booking is scheduled to start around Aug. 15. Let-outs with forming of the new office are understood to include Charles Hogan, booking for National Playhouses, and Ed Weisfeld, of the Wisconsin theatre, Milwaukee.

Houses to be booked from the Woods offices under Leo's management include from 12 to eight full weeks of de luxe picture house time and around eight split-week vaude locations, giving Fox and the C. T. & T. Co. very important booking prestige in this vicinity. De luxe dates include the Sheridan, Capitol, Avalon and Stratford in Chicago, and Kenosha, Racine, Oshkosh, Fond Du Lac and Milwaukee spots in Wisconsin.

Working arrangement of the C. T. & T. Co. with theatres it is operating in receivership is said to stipulate that the company receives five cents on every dollar taken in by the houses.

Film Extras with Fad Of Burlesque Pictures

Los Angeles, July 31. The increasing fad among members of Hollywood's picture colony for making amateur films is reaching the ranks of extra film actors who can afford the luxury. The latest to fall for the racket on a large scale is Harold McNulty, film extra and son of a wealthy Pittsburgh politician, who with a number of his pals are making a series of features burlesquing outstanding screen hits. First to be completed was a take-off from "Sadie Thompson," with production cost running around \$1,500. No attempt will be made to sell the pictures.

Hearst in Europe

William Randolph Hearst is in Europe, starting a possible trip around the world, it is said. Hearst left New York July 21.

SAPIRO-RAIVES GROUPS TOGETHER

I. M. P. E. A. and T. O. C. C. Agree B. S. Moss Shall Head Combined Organizations of Independent Exhibitors in Metropolitan Area—150 to 200 Theatres Included—Aaron Sapiro and Sol Raives Remain Active in Joint Circuit

\$4,000,000 BUYER

Following a series of conferences between Aaron Sapiro, of the Independent Motion Picture Exhibitors' Association; Sol Raives, president of the Theatre Owners' Chamber of Commerce; and Ben S. Moss, former head of the B. S. Moss Circuit of Theatres, it was virtually agreed through mutual consent that the I. M. P. E. A. and T. O. C. C. will pool organizations, whereby a new one would be formed, to be known as the B. S. Moss Circuit, Inc., with Moss to become its president and direct its general affairs.

This was up to yesterday. It hinged upon Moss' acceptance, providing both the I. M. P. E. A. and the T. O. C. C. would throw their entire strength back of the proposed Moss circuit formation, with Sapiro and Raives having given Moss assurance that his plan would be the means of bringing the harmony and results that both organizations have fought for individually.

As outlined, the Moss Circuit plan is not to be confined solely to New York, where it will start its initial steps, but will become nationwide as subsequent independent theatres and exhibitors join the Moss fold.

While the direct work has been indicated by the joint forces of the I. M. P. E. A. and the T. O. C. C., there are a number of independent exhibitors and theatre operators outside both these interests who have signified their willingness to become part of the Moss plan.

With the new circuit now on the verge of complete formation, between 150 and 200 theatres will start the new circuit.

The pooling of the I. M. P. E. A. and the T. O. C. C. will not mean that Sapiro withdraws from the field. He will continue as the main legal light as well as having an important place in the executive staff that will be named to assist Moss in carrying out his circuit. Raives will also have his voice, too.

\$4,000,000 Buying Power

According to close figuring and reckoning there are \$6,000,000 spent annually by the independents for pictures, and of this amount \$4,000,000 is reported as spent by the I. M. P. E. A. and T. O. C. C., with each paying out \$2,000,000 for rentals.

In the issuance of stock the men going in with the theatres are to be given equity rights with preferred stock and the exchange of common stock for the house's earning power. Each man must underwrite his own statement.

Mr. Moss, following the conferences, has figured that the new circuit as outlined will easily be a \$5,000,000 corporation.

Where outside cities come in the independents will be permitted to operate subsidiary corporations working under the guidance of the parent corporation headed by Moss.

When the new circuit shall have gone through will have a permanent suite of rooms in New York to take care of the executive staff, the board of directors, the booking, legal, building, renovating, purchasing departments—in fact, the entire personnel of the circuit to be housed within the same building.

Arbitration on Warners' Claim For Damages from West. Elec. Through Delayed Wiring by W. E.

Trade News Talker Is Vic Shapiro's Idea

With the development of talkers, Vic Shapiro, U. A. publicity chief, sees no reason why trade papers cannot save printers' bills by speaking their stuff into a record and then by distributing the records among film executives.

"I am serious about this," Vic told a few of the trades folk. "Talkers are reaching the stage where film executives will have to spend three-fourths of their time in the projection booth. What would be better for them as a time saver than being able to get records of news?"

Whether they would be willing to listen to their own advertising, Vic would not say.

Silence and Secrecy, Fox Lot Command

Los Angeles, July 31. Sealed lips and a veil of secrecy continue to shroud operations behind the barred gates of the Movietone section of the Fox lot here.

Ben Jackson, in charge of Movietone production, maintains an utter silence as to what he is doing with the bunch of eastern talent brought on here two weeks ago. No one is admitted to the Movietone section of the lot without a personal pass signed by Jackson, and they are issued only to workers actually engaged in the sound production.

A few rumors leaking out predict some innovation, to be made public within the next week or two, but of what nature cannot be determined, due primarily to the fact that most of the workers themselves do not know what it's all about.

Numerous stage actors and screen actors with former stage experience are plentifully in evidence around the lot, with reports coming through that voice tests are being conducted continuously.

Script Okayed by Author By Long Distance Phone

Los Angeles, July 31. Ready to start production on "The Canary Murder Case" and unable to do so until all points of the story had been outlined to and okayed by the author, S. S. Van Dine, B. P. Schulberg of Paramount, called the latter on the long distance for an hour's phone conference and during it the author put his okay and don'ts on the script.

Fox's studio had been holding up the production of "The Canary Murder Case" awaiting the arrival of Van Dine on the Coast but he has been held up in New York working on his latest novel, "The Bishop Murder Case," to appear in serial form shortly in the "American Magazine."

Van Dine is reported to have gotten \$75,000 for the serial rights, said to be the highest price ever paid.

Paramount has the picture options on that story as well as the subsequent ones Van Dine will write.

be housed within the same building. Moss recently split away from Keith-Albee, taking \$2,000,000 in cash as his share. It was paid to him by E. F. Albee.

As is not generally known, an internal union difficulty figured in the Western Electric Company's manufacturing schedule. It was ruled that the electrical branch of the A. F. L. and not the I. A. T. S. E. was to concern itself with installations, the scientific equipment falling without the category of stage crew enterprise.

Meantime, Western Electric's subsidiary, Electrical Research Products, and Warner Brothers are adjusting their difficulties through arbitration as contractually provided for. Warners still feel that Vitaphone equipment is behind schedule and that W. E. is stalling. Western Electric argues it is to its interests to fill orders as quickly as possible if only for economic reasons of grossing as much income as possible. The Chicago factories' schedules now include day and night and Sunday shifts as their best evidence of prolific industry.

Furthermore, W. E. denies a rumored reflection on the organization that it was favoring Fox's Movietone equipment over all others including Vitaphone and the Paramount, Metro-Goldwyn-Mayer, United Artists and other talkers.

Arbitration
Former Federal Court Judge Hitchcock is sitting in arbitration in the Warners' fight with W. E., with former Governor Nathan L. Miller and Samuel Untermyer, respectively, representing W. E.'s and Warners' legal interests in the arbitration. Hearings, on for several weeks, have been adjourned until September, since nothing one way or another can be done at the moment. Whatever may be Judge Hitchcock's opinion on damages, both are responsible parties and a matter of time makes little difference either way.

The Western Electric projector system has accelerated its production schedule of sound picture equipment from 60 machines to 125 installations a month. It is hoped that by Jan. 1 the original schedule of 1,000 machines will have been exceeded.

J. E. Otterson, the head of Electrical Research Products, is abroad on business advising the British and continental sound film situation. W. E. has its own offices in London where Otterson is headquartered. He will not be back for several weeks.

1st Wired Colored House

The first colored theatre to be wired will be the Lincoln, Harlem, operated by Mrs. Maria C. Downs, white.

She may install Movietone or Vitaphone and use talkers of colored subjects only.

At this time it indicates the big producing company catering especially to the colored theatres with sound pictures will get the first full play on the Negro theatre installation.

Bristolphone Talker for Private Exploitation

Detroit, July 31.

Probably for the first time anywhere, a talking picture will be exhibited for private educational and exploitation purposes when an invited group of Detroit business executives meet at a hotel this week.

"Kluge," which had a run in length, will be shown, featuring Frank H. Schlager, exponent of modern business methods, in an industrial spiel. Showings by the Dictaphone Sales Corp. of New York.

Before used in soundings the pictures will be the Bristolphone installation of W. H. Bristol of Watervliet, N. Y.

Variety's Sob Sister Grabs Many Talker Mysteries, Passing 'Em to You

By **Berenyce Brainstorme**
(Staff Sob Sister)

Wiring a theatre for the Talking Pictures is just the dernier cri in midsummer sports! Everybody is doing it! You really can't be in the mode unless you've wired a theatre for talkers. Nobody who is anybody can afford to neglect this smart pastime.

It really isn't as difficult as it sounds. And the hazards are almost nothing. Armed with a copy of "Science Made Simple" and a mouthful of hairpins, your own Berenyce went downtown and wired her first theatre yesterday.

The sport is very exciting and mysterious because there are patents and everything. People ask what you want and go off and whisper when you come to the theatre.

But when they found out I wanted to be helpful and learn all about wiring a theatre for the talking pictures, they let me come in.

And, oh, girls, wear bloomers when you go out to wire a theatre, for you have to be pushed through the ceiling into a little coop called the projection room!

I hadn't worn the bloomers, but I was pushed through the ceiling anyway, and the place was just full of men. The men all had gotten into little groups of two and three, and I said that they all worked for the different companies which had the patents, and that they weren't supposed to mix.

Three big machines were in the place, requiring nine operators, working five days each. Think of it, sisters, one man working one of those machines all alone for five days! The operators work in shifts, that's why there were nine, three for each machine.

The machine is just like an ordinary projection machine, only there is a little box, divided into three compartments, beneath it at the right. The film runs through the middle of one of these compartments. The two outside compartments have round holes, about as big as a nickel, leading into the compartment through which the film runs. At the hole in the first compartment, is a little electric globe.

"The Exciting Lamp"
The men called it, (keep calm) "the exciting lamp." The light shines through the hole. Then in the middle compartment, it falls on the border of the film, where the sound lines are photographed. The sound lines permit varying degrees of this light to penetrate to the hole in the third compartment.

In the third compartment a round silver bulb with a loop of thin wire in it. The light, after it has passed through the film, falls on this bulb and "excites" the little loop. This is where the "light" is transformed to "sound." The loop doesn't throw off any light. It merely wiggles when the rays hit it. The more powerful the rays, the harder it wiggles. The violent wiggles are high notes. The little wiggles are bass. Like a pony and a show girl coaching.

Wires connect this loop bulb to a tiny little radio set in the front of the last compartment! It's just a perfect little radio set and the cutest thing! It is the radio set which produces the sound and sends it through wires into four big horns directly behind the picture screen.

"Oh, it's just like our Fred-Eisenmann," I shrieked, jumping in glee.

"Yes," said one of the men. "It's a radio set. That's the whole principle. Only the sound waves are produced by the loop wiggling when the light hits it."

"Who thought of it?" I asked.

"Mr. De Forest," answered the man who was doing the wiring. "It's the principal of the De Forest Phonofilm."

"He must get a lot of money," I said impulsively.

"Well," said another man, "You see various other people have the patents."

And he showed the tubes and bulbs which said Westinghouse, and Western Electric and Electric Products Research, Inc., and all sorts of scientific names.

Nobody was able to explain the difference, or why all these people had different parts in the same ma-

New Owner of Flop Capitol, Returning Equipment

Rather than pay what was considered exorbitant charges for theatre equipment installed when the house was built, the new management of the Capitol, Bayside, L. I., is going to permit the chair men and others to take out all they claim is theirs through non-payment of contract monies.

The Capitol is the house Irving Lesser built and which through lack of anticipated patronage proved a flop. In the change of house control, after a reported forclosure, a Dr. Lesser, no relation to Irving, obtained possession.

The house will be completely re-seated and equipped for its fall policy.

Looking Over a Sex

Paramount may shortly sub-lease the 44th Street, New York, for a sex picture.

Report is that negotiations have started to place "Motherhood" in the big street house for segregated audience.

The Far boys will take a look before okaying.

U's Unusual Feat

Los Angeles, July 31.
Universal completed the shooting of "The Last Warning" three days ahead of schedule. It is looked upon as an unusual feat.

Direction of Paul Lent. Carl Laemmle, Jr., supervised the production on a 38-day schedule.

Johnny Hines as Hooper For "Burlesque" Talker

With the elimination of Hal Skelly as the hooper in "Burlesque," to be put on the talking screen by Paramount, Johnny Hines who recently completed a starring contract with First National stands forth as a likely prospect.

Hines is an old timer in burlesque and vaudeville, and is said to be one of the few picture types of the coast crop who can talk and hoof. The picture is scheduled for production on the coast in December. Nancy Carroll is the feminine lead. Mal St. Clair may direct instead of Victor Fleming, the original choice to handle the megaphone.

NEEDS DIRECTOR FOR 'B'WAY

Los Angeles, July 31.
Universal is angling for a big directorial name to direct "Broadway."

Production is scheduled to start in the fall with Carl Laemmle, Jr., supervising.

chine. From what I could gather, the names all meant the same thing.

Here's the Needle

Having mastered the Movietone equipment, I looked over the Vitaphone, which is a great big victrola record. But the needle begins in the middle at the label, instead of at the rim.

They keep the record from going faster than the picture by a little box on the projection machine, which keeps both going 90 revolutions a minute no matter how strong or weak the electric current. The box has three wonderful little tubes in it. "Vacuum tubes" is their name. They light up, fading or brightening, to take care of the variations in current.

That's just the whole thing, and how simple! There really shouldn't be so much fuss and mystery about installing sound equipment, should there, girls?

Why, there are some places where they won't let anybody in to see how it works!

Now, I've told you how you can make talker equipment in your own kitchen. All you have to do is get a hold of the vacuum tubes, the bulb with the loop, the radio set, and the "exciting lamp."

You can't use hairpins on account of the patents.

Odd McIntyre's Ignorance His Best Qualification

Los Angeles, July 31.
Odd McIntyre is in town.

The famous columnist arrived here a few days ago, accompanied by Mrs. McIntyre and other relatives, not overlooking the dog. He immediately provided reams of copy for the space writers by his observations.

Odd insists that it's going to take him fully two months to clear up the picture situation, which, he maintains, is a bad way. He proposes many startling reforms and innovations, chief among them higher salaries and production costs.

Talkers, which he admits are receiving some serious attention from picture fans, will come closely under his observation. He may decide to give the sound producers some of his valuable time to solve their problems and worries.

If Odd can be assured that uniform attaches will not make his presence in the theatre unbearable, and if certain ideas of his can be satisfactorily worked out, he may yet become an ardent fan.

When interviewed McIntyre admitted he knows all there is to know about the production end of pictures—solely because he has never had anything to do with producing. From the audience standpoint he rates himself as an expert as he seldom goes to picture shows. Thus qualified as an all-round critic there seems no good reason, he insists, why his ideas on picture production should not be eagerly seized.

Odd eased in with the Los Angeles and Hollywood mob by telling the reporters on his arrival that he preferred this burg to New York, and that any dub who didn't have brains enough to come to southern California during the summer was plain "nuts."

He plans to remain here at least until Sept. 1—providing he doesn't get in Dutch with the natives before then.

Rowland Out of F. N.

Richard A. Rowland will leave First National this week, when his contract as general manager of the organization expires. His departure may be tomorrow (Thursday).

No announcement of Rowland's departure or his successor will be made until following that event.

It is said, as previously reported, that Ned Depinet, now general sales manager of F. N., will succeed. Rowland's salary as general manager has been reported as high as \$250,000 annually, and also at \$150,000, with the latter figure sounding nearer. It is said Rowland has no immediate plans. He is now rated as a very wealthy man and frequently has expressed an intention of retiring from his very active career. When his contract with F. N. terminated, He has been with F. N. for five years.

Jeff McCarthy Handled \$40,000,000 In Road Show Films in 13 Years

When J. J. McCarthy gives up his New York offices this week after a tenancy of 13 years, the books will show that this suite, in eight active years of the 13, has done a gross business for the road show film properties handled of \$40,000,000. Of this amount about \$8,000,000 is profit to the theatres which played the pictures handled by McCarthy and a combined \$15,000,000 profit for the pictures themselves.

This is believed to be a show business record for a small office, there never having been more than six people on the McCarthy payroll at 1425 Broadway at any one time.

Of the 11 attractions listed only one is not a picture. This was the original tour of the African Choir in 1919. Otherwise the properties were all pictures:—"Birth of a Nation," "Way Down East," "Intolerance," "The Covered Wagon," "The Ten Commandments," "The Big Parade," "Ben Hur," "Hunting Big Game in Africa," and "Mickey." McCarthy leaves for the Coast and Fox this Thursday (Aug. 2) by way of the Canadian Rockies.

Film Business Starting All Over Again and Now Actors Must Hustle More, Says Rapf

U. A. Studio Dismisses Full Publicity Staff

Los Angeles, July 31.
Feature Productions, making pictures for United Artists release at the U. A. studio, have disposed of its publicity staff including Beulah Livingstone, John P. Miles, Lula Russell and five office assistants.

Russell Phelps and a secretary have been retained to handle the work formerly executed by 10 people. Miss Livingstone has held the position as publicity chief at the U. A. studio for a number of years, while the bulk of independent producers making pictures for U. A. release, maintained their individual press agents.

The plans of U. A. studio are now for each producer to handle their own publicity. It is reported John P. Miles will be retained to look after the D. W. Griffith unit.

Laemmle's Relative

Los Angeles, July 31.
Alfred Stern, nephew of Carl Laemmle, promoted from an assistant at Universal's casting office to assistant director to Paul Fejos now directing "The Play Goes On," under supervision of Carl Laemmle, Jr. Stern is but 18 years old and was brought to this country from Germany seven months ago to learn the picture business.

Vitaphone Special

Los Angeles, July 31.
Following the completion of her current picture, Dolores Costello is to be starred in "The Madonna of Avenue A," authored by Mark Canfield.

It will be a Vitaphone special directed by Michael Curtis, with Ray Boyle doing the scenario.

Talkers Censored in N. Y.

Censorship of talkers became effective in New York State this Monday.

Commissioner Wingate has instructed film producers to send him transcripts of all dialog to be used in forthcoming productions.

Miss Foulds Casting

Los Angeles, July 31.
Patricia Foulds replaced Dixie McCoy as casting director for the Christie studios.

Miss Foulds was formerly casting director for the Metropolitan studios.

Wardner's Million Dollar Vita Ad Campaign

Crisp on Color Sounder

Los Angeles, July 31.
Donald Crisp has been substituted by Technicolor for House Peters, whose contract had been issued for the title role in "Licif, the Lucky." This is the company's special sound and color Viking story of a thousand years ago.

Unit had been working 10 days. Crisp started today.

L. A. to N. Y.

Will H. Hays, Edward Halperin, Harry D. Wilson, James Clemens, Ellen Marcy.

WAIT FOR "BARKEE" DIALOG

First National will have to wait until school year or later to tack on talking dialog to its film of "The Barker" play.

F. N. finds it can not do the dialog item before then.

Los Angeles, July 31.

At the semi-monthly meeting of the Wampas, Jeff Lazarus, head of West Coast Circuit's publicity department, presided as guest chairman. He urged the producers and their publicity staffs to get behind "Greater Movie Season." He said that he had just completed a tour of the West Coast theatres from San Diego to Seattle and laid the groundwork for an extensive advertising campaign with all the papers in each town and city in which a West Coast house was situated.

Later, Harold B. Franklin addressed the meeting. He explained the purpose of the annual movement to stimulate theatre attendance and its effect not only to West Coast houses but other theatres and the picture industry in general.

This was followed by the heads of other studios present, with Harry Rapf of the M-G-M studio delivering the outstanding talk of the evening. He opened by declaring that he was not present to deliver the motion picture industry over to the Republican party, as he himself intended to vote for Smith. In speaking of the greater movie season, he said that it already had been great for Warner Brothers and Fox, who have had the edge on other producers with the new sight and sound pictures, and that for this reason the picture business was entering upon the same level as it did 20 years ago—it was starting all over again—and with the development of this new form of entertainment somebody is bound to get hurt, and that will be the actors.

They will have to take the picture business more seriously, said Rapf, devote more time to studying lines and rehearsals. As far as all branches of the producing end contributing their co-operation to stimulate theatre attendance, the actors give less and receive the most. The theatre does more to make an actor popular than any other factor, and in spite of this they continue to be reluctant to making personal appearances or attempt to aid the exhibitor to stimulate theatre business. Rapf concluded.

The meeting closed with a wise-cracking speech made by Jack Warner, who revels in assuming the position of the champion clown after-dinner speaker. He was really funny.

Warner's Million Dollar Vita Ad Campaign

Warner Brothers will spend close to \$1,000,000 on their third national advertising campaign for Vitaphone and their pictures.

Myer Lesser, eastern representative for Blaine-Thompson, advertising agency which has opened offices in the Warner building, says that the campaign will start in September and extend over nine months. Each month \$100,000 worth of space will be bought in leading dailies throughout the country, 750 in all, Lesser estimates.

The advertising copy will be of the institutional kind, stressing Warner as the pioneers in the talker field and educating the public on the merits of the company.

About \$300,000 each was spent by Warners on the first two campaigns.

Weather Forecast

Washington, July 31.
The weather bureau has furnished the following outlook for country east of the Mississippi at the request of Variety for week beginning tomorrow (Aug. 1):

Showers Wednesday in Chicago and eastward to Mountains, and Wednesday night and Thursday in Boston-New York-Washington area. Showers again about Saturday (4), possibly continuing Sunday in the Atlantic states.

Somewhat cooler by Thursday (2), Warner Friday or Saturday.

INTERCHANGEABILITY OK

Movietone News Boys in Huge and Helpless Dirigible Grind Out Crash

Newport News, Va., July 31. A huge dirigible disabled in mid-air; a forced landing and moments of suspense as the helpless craft is dragged across a cornfield to land. This and more was recorded by the Fox's Movietone News Friday when the dirigible TC-5, from Langley Field, was forced to land on the outskirts of Williamsburg, Va.

The three Movietone operators, who had arranged the flight over this city and historic places in this section as a film feature, almost had heart failure at their extraordinary "luck." No one was hurt by the forced landing, and the lighter than air ship suffered only minor damages and the loss of its helium gas.

Cameramen, of course, did not arrange for the landing. They merely happened to be along when it occurred. The TC-5 sailed from the flying field at 1 o'clock on a photographic expedition over this section of the Virginia Peninsula. In the rear of the airship's huge gondola was the Movietone apparatus.

Passing over Old Point the movie machine was put into action, taking pictures of Fort Monroe while one of the operators talked into the machine describing the scene. Continuing on its flight, the TC-5 passed over the scene of the Monitor-Monitor battle of Civil War days; Jamestown Island and finally Williamsburg, where John D. Rockefeller, Jr., is spending several millions of dollars in a colonial restoration project. Leaving Williamsburg the ship was headed towards Yorktown, when suddenly the air became choppy and the ship, heavily laden, dipped erratically. There was the sound of tearing fabric as the structure under the huge bag where the rudder is attached, tore away leaving the dirigible at the mercy of the wind.

Captain C. Palmer Clarke, in command of the ship, elected to land as best he could instead of taking a chance on drifting for several additional hours. Gas was let out of the 200-foot bag and the craft was brought down on the edge of a cornfield. Rip panels which release the gas were jerked wide open, but the helium did not escape fast enough and, clutched by a 15-mile wind, the giant bag was dragged across the rough field to come to a halt against a fence.

Through it all, in the face of possible serious injury, the three operators stuck to their posts, grinding out pictures of the fast approaching ground, the flight across the cornfield and the crash against the fence.

Movietone Truck in Chi

Chicago, July 31. Fox-Case Movietone Unit No. 9, is permanently stationed in Chicago. The Chicago truck is the only one equipped with a phone arrangement for the camera operator, so that he can hear all that goes on, as an aid to synchronization.

Other trucks will get this equipment shortly.

No Mag for Academy

Frank Woods, secretary Academy Motion Picture Arts and Sciences, declares the Academy has neither taken over nor purchased any magazine, or that any members have done so, either in the Association's interest or otherwise.

The Academy is investigating the magazine situation, but will make no decision for at least three months.

The Academy will hold a special general meeting Aug. 6.

Carol Dempster in Smash

Los Angeles, July 31. Carol Dempster, reported to have been in a bad auto smash at Carmel, Cal., is now recuperating at an un-revealed beach resort.

Caravan of 122 Cars

Los Angeles, July 31. The Reginald Barker troupe now filming "Rainbow" for Tiffany-Stahl, left Hollywood in a caravan of 122 passenger cars, 20 trucks and a portable kitchen, headed for Death Valley.

More than 700 people were in the party and expect to be away 10 days filming the gold rush sequence of the picture.

Equipment for living quarters and sufficient food to last 10 days were taken with them.

Sheehan's 1st Talk Film Called Tough To Write and Cast

People in the trade deeply interested in the talkers say Winnie Sheehan is evidencing unlimited faith in the Fox development of the full length dialog picture, in selecting "Behind That Curtain" as Fox's first. It's called a "tough" pick to write and cast by the picture men outside of the Fox organization, about the only means of news in fact at present on the Fox talking movements or developments.

After reading the book or serial they claim "Behind That Curtain," as Fox initial dialog film, will have to live up to what might normally be expected in the talkers a year or so hence. This is the basis of their assertion of Sheehan's faith and their belief that the Fox talking laboratory and staff, despite Fox's length to date turned out a full length talker, must have progressed in experimental work and studios outline far in advance of the marginal advantages the Sheehan department has been admitted to have secured over the talkers, like Paramount and M-G-M, just about to enter into competition on sight and sound.

Conference Committee. It's said that Sheehan before leaving New York appointed what amounts to a conference committee on the talking thrill meiter mystery story. Members of that committee besides Sheehan, are reported to be Eugene Walter, Raoul Walsh, its director, Chandler Sprague, chief of the Fox scenario department, and one or two others unnamed.

Sprague is reported remaining in New York to scenarize the "Curtain" tale, which will include its adaptation of course for the dialog talker, a pioneering task since "Behind That Curtain" will be the first class talker with dialog taken from an original, as the serial must be called. The writers around believe that Sprague, a former newspaper man before going into pictures, was chosen not only for his proficiency as attested previously, but for his general understanding and also through his close connection with Sheehan, as a source that, like others of Sheehan's staff, would maintain strict secrecy on developments.

Walter, a dramatist besides a stage stager, may be the director opposite Walsh, with both harmonizing their respective knowledge on screen and stage direction.

It is believed Al Lewis will cast the "Curtain" talker. Other details such as sequences, how to be handled, and number of scenes besides elimination of the story's characters to reduce the cost and length of the dialog picture, often asked about by the other talking men, seem to be unknown.

No date for start of production has been announced. Sheehan's leisurely preparation indicates he is insistent upon a thoroughness of that same preparation, that he may consider to be the major part of the picture's production, before it starts.

2 ELECTRIC COS. NOW AGREEING

Western Electric Withdraws Necessity of "Special Permission" for RCA Photophone to Go Over W. E. Equipment—Removes Restriction for Any Talking Projection

STOPS EMBARRASSMENT

It is now established that the interchangeability of Photophone and Vitaphone (Vitaphone) synchronous productions on one another's equipment can be effected by exhibitors.

The question raised by the restrictive clause in Western Electric's projection apparatus that "special permission" was necessary for the exhibition of other's talkers—meaning the RCA Photophone, subsidiary of the General Electric Co.—has been settled.

W. E., while denying it wanted to curb competition and monopolize the field, had insisted that only the "best results" were obtainable when W. E. talkers, i. e., Movietone and Vitaphone, were projected on Western Electric machines.

G. E., through its Photophone, has been telling exhibitors that the restrictive clause was but a mere technicality. To Variety, Photophone has also stated that any attempt by W. E. to restrain competition was fraught with too much danger on federal anti-trust laws.

All in One. Variety, appreciating the basic parenthood of the American Telephone & Telegraph Co. to both the Western Electric Co. and the Radio Corp. of America (Photophone), never took any such position seriously, and has previously expressed surprise at the seeming bitterness between both electricities. The answer to Variety has been that Photophone and W. E.'s Electrical Research Products equipment were two competitive organizations, for all their basic interlocking, and competitors each was intent on profiting by its respective product as much as possible.

In line with this bitter rivalry, the first National production of "Lilac Time" as a talker with a Photophone score resulted in Joseph P. Kennedy ordering the Photophone's synchronization out and Western Electric's score reinstated. The reason for this was Kennedy's fear that "Lilac Time" would be unavailable for F. N. in Western Electric wired houses.

It is denied that the Carthy Circle, Los Angeles, world premiere of "Lilac Time," by the Photophone score, precipitated this switch to Movietone or G. E. Only because Kennedy at the time believed the feature would be handicapped for F. N. release did he order the reinstatement of Western Electric synchronization.

Meantime, it has been ruled that the Movietone-Vitaphone talkers phone equipment and vice versa. Along with this, other independent talker devices have been marketed and are being marketed with an eye to similar interchangeability. Rather than confuse, embarrass, handicap or hinder exhibitors, W. E. and G. E. have decided that the "special permission" clause is not necessary.

"Godless Girl" First

Actually, therefore, Photophone will mark its first test with "The Godless Girl," a Pathe-DeMille production, which is slated for the Gaumont, New York, Aug. 19. "Lilac Time," when it opens at the Central, New York, Aug. 3, will have a Photophone as originally planned. Kennedy in the meantime has ruled that F. N. productions be scored with Western Electric's talker device and that Pathe-De-

Valentino Club, Chicago, Holding Meeting on 2d Anniversary of Death

Bronx Street Built

Los Angeles, July 31. For use in Charlie Murray's "Do Your Duty" First National has erected at Santa Monica what is believed to be the longest studio highway in existence—three-quarters of a mile. It is intended to represent a street in the Bronx, New York City.

There are 60 store buildings of various sizes, including apartments, hotel and police station. Two street cars run the length of the street under their own power.

Better for Lux

Los Angeles, July 31.

George Landy, publicity director for First National west coast studios, has effected a tie-up with the Lux manufacturers whereby F. N. photographers hereafter will photograph the company's stars in bathroom poses instead of the firm engaging the services of high priced artists to paint likenesses of the actresses in bathroom layouts.

F. N. will build an elaborate bathroom set, so arranged that it can be rearranged for three or four different arrangements, and the stars selected will be photographed direct, thereby giving a more accurate likeness and at the same time eliminating the necessity of the Lux people paying \$1,000 a painting.

The changeable bathroom will cost approximately \$1,800, so there will be considerable of a saving in cash and better results, it is figured.

"The Yale Group"

Los Angeles, July 31.

Ernest Pascal has been assigned to write the script on Paramount's "The Letter."

On the same lot originals are being written by Lester Cohen for Esther Ralston, by Donald Davis for Ruth Taylor and James Hall, by Ray Harris for Bebe Daniels, by T. J. Ahearn for Charles Rogers, by J. A. Clark for Clara Bow and by W. N. Robson for Emil Jannings. The last three named are of the so-called "Yale group."

Chicago, July 31. A not-for-profit charter was granted to the Rudolph Valentino Club, organized here last year by Mabel Sykes, Bursanti, theatrical photographer. A mass meeting is being planned for all members, mostly women, on the second anniversary of the actor's death.

George Ullman, Valentino's manager, is honorary president of the organization, while a school teacher, Elizabeth Galbraith, is president. Adeline Linnell, former actress and scenario writer, is one of the more active members. Meetings are held the first Thursday of each month.

Having as its purpose the perpetuation of the memory of the late star, the Valentino Club is striving to promote the showing of old Valentino pictures, the proceeds to go to a fund which will be used to construct a huge statue or a Valentino art theatre. Photos are sold in the theatre lobbies following each performance, and numerous small theatre have been giving special screenings.

Par Making 15 Pictures in August

Los Angeles, July 31.

Paramount studios will have 15 features in production during August if all the pictures now scheduled to start get under way.

Pictures now in production and which will carry through August are "Interference," "Moran of the Marines" and "Sins of the Fathers."

Scheduled to start next month are: "The Wolf of Wall Street," directed by Rowland V. Lee; "The Canary Murder Case," with Malcolm St. Clair directing; "The Shop Worn Angel," by Richard Jones, "The Charm School," by Frank Tuttle; "Three Week Ends," by Clarence Badger, Jack Holt and Adolphe Menjou untitled starring picture, "Tahiti Nights," by Lothar Mendez; "Redskin," by Victor Seltzerling, a Bebe Daniels picture; "Dirigible," by William Wellman, and "The Case of Lena Smith," by Josef Von Sternberg.

Likes Title for Bow

Los Angeles, July 31.

Dorothy Matthews, screen actress, is given credit for creating what Paramount's sales department declares to be one of the best of that company's titles for the year, "The Fleet's In." (Clara Bow).

Omaha's Disused Talker Equipment Hops Up Alive When Big House Wires

Millie-FBO confine itself to Photophone. The reason for this is because of W. E. having the jump on the market with the P. N. houses wired by G. E.

Originally, Kennedy had thrown out Nathaniel Shilkret and his Victor orchestra's recordings under the W. E. process for "Lilac Time." He was anxious for a Photophone score and under Abe Meyer's direction in the RCA Photophone laboratories, Josiah Zuro and Frederick Stahlberg performed a yeoman task in reworking "Lilac Time" in five days, rushing everything by airplane to Los Angeles for the Carthy Circle—World premiere—until Kennedy, on the west coast, learned of the First National-Movietone-Vitaphone affiliation of several months' standing, ante-dating the Kennedy advent into the F. N. organization.

First National has abandoned the Eminent trade name on its talker products and will merely exploit their features as being manufactured under Western Electric sound projector system.

Omaha, July 31.

Omaha has gone talker again.

A couple of months ago the Rialto (Public) shut down its Vitaphone, and the World (Patentage) did the same to its Movietone, because business wasn't so forte and the operators wanted \$95 per week, with four operators in the booth.

But when the Riviera (Public de luxe) started wiring with an installation that covers Vitaphone and Movietone and all the rest, the Rialto and World jumped right back into the running.

The managers went to bat with the operators and a compromise of \$55-per-week-with-four-operators was reached.

The Riviera will pop with "Warning Up" (Paris) as its first talker, and has taken a group to follow, starting off with "Lion and the Moons" (Warners).

The Rialto will again play intermittent Vitaphone features, and will have Vitaphone shorts every week, while the World will use Fox Movietone News and Vitaphone shorts.

Warners' 'Women,' \$26,000, and F.N.'s 'Lilac Time,' \$20,000, Strongest in L. A.

Both Talkers—Silent 'Bride,' at Met, \$25,500, Beat Silent 'Wheel,' at State, \$24,000

Los Angeles, July 31. (Drawing Population 1,450,000) Weather: Days Hot; Nights Cool Despite the unusual heat during the daytime last week, with the mob packing the beach resorts, picture houses were not nearly as hard hit as might have been expected. Nights held remarkably strong, with holdouts or at least capacity in evidence at several of the picture palaces. Grosses generally were somewhat off, but no out and out flop.

Warner Bros. in Hollywood led the town. Nightly holdouts, and had the mats held up, another \$30,000 might have been registered. As it was the intake dropped \$3,000 or \$4,000 over the previous week, but was still sufficiently healthy.

At the Carthy Circle, Colleen Moore in 'Lilac Time' again beat the house record, on second week going slightly over \$10,000. The picture clocked with a bang, and ought to be good until well into the fall. The revenue represented virtual capacity, with the afternoons getting a good play in spite of the stifling heat.

Downtown, Metropolitan had the edge, though only over \$1,000 on the screen attraction. Most of the critics put the pan on 'Half a Bride.' Unusually good Public stage unit, and with a dual contest staged between orchestra and vaudeville, the pay customers got their money's worth. Loew's State figured for a cleanup with Dick Barthelme on the screen, but couldn't compete with its opposition a block away (Met).

United Artists showed some strength, with FBO's 'The Perfect Crime.' Business was up \$1,000 over the preceding week, and with a break in the weather, house might have clicked handily. As it was it passed eleven and that's pretty good.

Egyptian got a great play with the Buster Keaton screen feature and Bennie Rubin's personal popularity, while Boulevard was back at about normal. Fanchon and Marco Dollar remained dark, with the former scheduled to reopen Aug. 3 with M-G-M's first sound picture, 'White Shadows.' Typical Grauman program, with a talking novelty announced in conjunction.

Estimates for Last Week
Boulevard (W. C.) 'Women's Way' (Col) (2,400; 35-60). Satisfying program picture, with pleasing Fanchon and Marco specialty show turned trick for about \$7,300. Little above average.

Carthy Circle (W. C.-Miller) 'Lilac Time' (FN) and Movietone (1,600; 50-150). The way they're packing in to see Colleen Moore's biggest screen success, augurs a long, substantial run. Second week only slightly off premiere, and still \$1,000 or so above former house record. Last week passed \$20,000 handily.

Egyptian (U. A.-W. C.) 'Steamboat Bill' (UA) (1,800; 25-75). Nothing sensational about this one, Rubin and substantial stage entertainment drew regulars and maybe few tourists; \$10,000.

Loew's State (W. C.-Loew) 'Wheel of Chance' (FN) (2,242; 35-61). Barthelme, always strong draw at this house, did not reach expectation, though satisfactory week. Fanchon and Marco had excellent stage show. Around \$24,000.

Metropolitan (W. Pub.) 'Half a Bride' (Par) (3,595; 25-75). Un-expected business for this one. Generally panned but customers came in to the tune of \$25,500. Not big, but giving house about even break.

United Artists (FBO) 'The Perfect Crime' (FBO) (2,100; 25-41). Nothing remarkable about this one, though intake did show increase to around \$11,000.

Warner Bros. (W. R.) 'Women They Talk About' and Vitaphone (WB) (2,754; 35-60). Another corking good week for the talker. Hollywood sold on this house type of entertainment and responding nicely. Second week at around \$26,000, very good.

Wallace Switch on Films

Los Angeles, July 31. Richard Wallace, Paramount director, has been switched to 'The Showman Angel.'

F. Richard Jones will direct the second Buddy Rogers story.

Theo. Roberts as McComb

Los Angeles, July 31. Theodore Roberts will play Ned McComb in Pathe's version of 'Ned McComb's Daughter.'

Irene Rich is starred.

'BETSY,' ANOTHER GATE WINNER IN MINNEAPOLIS

'Racket,' at Minneapolis, Liked, but Too Many Underworlds; Did \$27,000

Minneapolis, July 31. (Drawing Pop. 475,000) Weather: Hot

The talkers continue to triumph at the box office here. 'Glorious Betsy,' Vitaphone, last week duplicated the accomplishments of its immediate predecessors, 'Tenderloin' and 'The Lion and the Mouse.'

In giving the State an exceedingly profitable week, 'Betsy' overcame the handicaps of terrible heat, instinctive prejudice against costume pictures and the always tough big Minnesota theatre opposition. Few recent screenings have created as much favorable word-of-mouth comment.

'The Racket,' at the Minnesota, another that caused fans to rave. But there has been a plethora of underworlds during recent months, and the box office results in this instance plainly indicated a considerable portion of the public is becoming tired of them. Too many remained away from 'The Racket' just because it is an underworld. Stage show, 'Hey! Hey,' moderately pleasing, but not up to the standards of most of the other Public units seen here.

Hennepin-Orpheum did not have a single thing in the way of a box office card either in the vaude or on screen. Considering the adverse circumstances, it did a very fair business. Aggressive advertising of the Turney-Henney fight returns helped to boost takings above those of the previous week. The picture, 'A Ship Comes In,' was well liked, but its pulling power was practically nil.

'Road House' proved a business puller for Pantages. Its title certainly is great box office and its excellent card helped not a little. Picture well received. Vaudeville held nothing of any b. o. value. 'Skirts,' at the Lyric, with Syd Chaplin as a laugh-maker, failed to attract as expected.

Estimates for Last Week
Minnesota (F. & R.-Publix) (4,100; 65) 'The Racket' (Par) and 'Hey! Hey!' Public stage unit. Picture generally recognized as one of best of underworld crop, but public wearying of too many bootleggers, gang warfare, official graft and gunnery on screen. Stage show good, but inferior to recent premiere. Around \$27,000. Fine under all conditions.

State (F. & R.-Publix) (2,500; 50) 'Glorious Betsy' (Warner-Vita) and stage show. Picture scored heavily. Enthusiastic word-of-mouth, boosting. Entire program pleasing. About \$16,000. Splendid.

Hennepin-Orpheum (Keith) (2,890; 50) 'Ship Comes In' (Pathe) and vaude. Picture well liked, but meant nothing. Vaudeville held no names or outstanding acts; mostly repeat stuff. Around \$10,000. Fine, all things considered.

Pantages (Pantages) (1,600; 35-60) 'Road House' (Fox) and vaude. Picture sole draw and good one. Title and exploitation made more customers than usual. Vaudeville minus for gate. One of best weeks in many months. About \$6,000.

Lyric (F. & R.-Publix) (1,300; 35) 'Bringing Up Father,' 1st half; 'Skirts' (M-G-M), 2d half. Better than average comedies. Didn't draw much. Around \$5,000.

Grand (F. & R.) (1,200; 25) 'Happiness Ahead.' Second loop run. About \$500. Fair.

Al Kaufman on Coast

Los Angeles, July 31. Albert Kaufman, recently named aid to Jesse Lasky, arrives at the Paramount studio this week.

He will be general assistant in all departments and permanently located here. It marks the first production work for Kaufman since the early days of Famous Players. He was formerly general manager of Paramount theatres in Los Angeles, leaving for Europe to act in a similar capacity.

FIGHT FILM STARTS WELL IN MONTREAL

Last Week Grosses Indicate Summer Drought About Over—Capitol High, \$14,500

Montreal, July 31. (Drawing Population 500,000) Weather: Fine

Much above average pictures brought the crowds back to the film houses last week, and something like winter grosses were the result. Between them the Capitol and the Palace grossed over \$25,000, an increase of easily \$5,000 on the previous week. This looks like the end of the summer season, though there may be some setbacks yet. Transient business is more than making up for absence of the regular crowd on vacation, and this is far and away the best tourist year this city has so far experienced. Despite the fine hot weather, the picture theatres lured the crowds by battling their cool ventilation and lived up to their adverts. Starting with the new show last Saturday the Capitol featured the Tumby-Henney fight pictures and turned business away that day and Sunday, matinees and nights for the first time in months. This will show in next week's gross.

Initial started out its reopening week July 8 with a gross of \$14,000 and held the following week to \$12,500—first class for the time of year. This is the best house of the kind in the city, where there is no trouble about admitting children, and this alone accounts for a good gross. These grosses are easily 50 percent over its figures before the change of policy started.

Neighborhood houses doing fairly against heavy competition.

Estimates for Last Week
Capitol (F. P.) (700; 40-60)—First run. 'The Cosacks' (M-G-M). Stand-out picture put house back in winter gross class. Matinees still so-so, but nights good and held well into week despite heat. First couple of nights were near capacity, and gross topped head with \$14,500.

Palace (F. P.) (2,000; 35-60)—First run. 'Telling the World' (M-G-M). Another good one that went over big. For season best Palace has had in a month of Sunday. Range of change of policy not much heard of now. Gross excellent at \$11,000.

Loew's (F. P.) (3,200; 45-75)—Vaudeville. 'The Boat Race' (U. A.). Picture up to high standard of preceding weeks, while vaude also good. Film out of ordinary and was much talked of, but two first nights were held up by a heavy rain. Grosses held up to previous week's \$12,500.

Strand (U. A.) (800; 30-40)—First run. 'The Education of a Citizen' (Educ.) 'Opening Night' (Col), 'Chicago' (Pathe) and 'Domestic Troubles' (Warner). 'Chicago' slashed to ribbon by reason, but even with that, one of the best liked pictures shown here. Altogether \$3,000.

Imperial (Keith) (1,900; 35-61)—All vaude. Nan Halperin topped bill. Gross held up well after big reopening week and satisfactory at \$12,500.

His Majesty's continues to get crowds to see Savoy musical stock. Fox has come in with a new West Coast shape. Last week, 'Very Good, Eddie,' around \$7,000.

Neighborhoods are holding up fairly.

'New York' in Tacoma, \$6,000, 1st Week; H. O.

Tacoma, July 31. (Drawing Pop. 125,000) Weather: Hot

Last week red hot in Tacoma. Beaches drew away.

Colonial seemed to take the worst wallop with Pan holding up quite well and Rialto having a new draw in Movietone. Manager Steve Perutz placarded the town with yellow sheets, calling attention to the silver screen speaks. Fox talking picture, 'The West Coast to soon play 'The Street Angel.'

Estimates for Last Week
Pantages (1,500; 35-60) 'No Other Woman' (Fox). Manager Earl Cook used Dolores Del Rio name all over in advertising this week's show. Fair, \$5,400.

Rialto (W. C.) (1,250; 25-50) 'The Cosacks' (M-G-M). Good money; also first week of Movietone (news) helped combat heat. \$3,300.

Blue Mouse (Hamrick) (650; 50-75) 'Light of New York' and Vita (WB). Opened to red money for run. \$6,000. Very big.

Colonial (WC) (850; 15-25) 'A Trick of Heaven' (WB) and 'Tot Hoek' (U), unaccountably bad. \$1,200.

GAGGER FROM SERVIA

Los Angeles, July 31. James Bodrero, son of the Italian ambassador to Servia, signs as a gag man for Hal Roach comedies.

Bodrero broke into the picture business as a composite artist.



WHEREVER SOCIETY GATHERS

At Southampton, East Hampton, Woodbury, Oyster Bay, Newport, the North Shore—nearly every dance, dinner and bathing party where music is featured, a Meyer Davis Orchestra is heard.

Among the favorite summer rendezvous of the social elite offering Meyer Davis' music are the piece de resistance are the Maidstone Club, Westhampton Country Club, Quogue Field Club, Monmouth Beach Club and Pavilion Royal.

DIALOG TALKER PICKS UP DROOPING MET

'Lion and Mouse' Did \$12,000 in Wash.—Shortage of Sound Staff

Washington, July 31. (Est. White Pop. 450,000) Weather: Hot With Rain

That the flurry over talking pictures is based on something concrete has been rather definitely demonstrated at the Metropolitan. Again the house came back into the money with Vitaphone's 'Lion and the Mouse' last week where the silent features previously left small count-ups for the final day. Feature is being held over and may go a third week.

Palace is set for the talkies but so far has no product. House is saying nothing locally about the installation as yet. With the Earle quivering as to policy for the new season, wiring has been called off, at least temporarily, while all Vitaphone subjects have been bought up for the town.

Palace is riding great with heat or rain. Last week with 'Drag Net' and 'West Point Days' on the stage, without Wesley Eddy, m. c. business held up splendidly.

'Mademoiselle from Armentieres' did practically nothing at the Columbia, comparatively with what the house usually does. Earle, with a Stanley stage unit, 'In Jail' and 'Lady Be Good' on screen, fair week.

Fox started big with 'Don't Marry' and Stebbins stage show but skidded toward the end of the week.

If Rickard had a holler on the fight cash returns, part of which he blamed on the broadcasting of that fight, the theatre would have home to listen in Thursday night. Even the night gathering places were deserted.

Estimates for Last Week
Columbia (Loew) 'Mademoiselle From Armentieres' (M-G-M) (1,232; 35-50). Not as good as week before, and that wasn't good. Under \$5,000. House saving sure money getters for right weather.

Earle (Stanley-Crandall) 'Lady Be Good' (F. N.) and Stanley presentation with Jack Pepper, m. c. (2,244; 35-50). Pace of house still in doubt; decision reached to continue week to week with expiration of two weeks' notice Friday next; looks to have slidded somewhat last week; \$2,500.

Fox (Fox) 'Don't Marry' (Fox) and S. J. Stebbins stage show (3,434; 35-50-75). Started big and then faded; picture and show well liked; \$17,500; profit in this with cut overhead.

Met (Stanley-Crandall) 'Lion and Mouse' (Warner-Vita) (1,518; 35-60). Excellent week; \$12,000.

Palace (Loew) 'Drag Net' (Par) and Loew-Palace 'West Point Days' on stage (2,365; 35-50). Wesley Eddy, m. c. vacationing; \$12,500; \$2,500 under Halne's picture previous week.

NEW FOR 'DAUGHTER'

Los Angeles, July 31. In remaking 'Farmer's Daughter,' Fox will introduce three new players—Charles Middleton, Frank Alpertson and Jimmy Adams. Holding over from the first cast are Marjorie Ebe, Arthur Stone and Lincoln Steadman.

Norman Taurog is directing the thought story.

Fox Talkers-F.&M. Stage Units in W.C. Portland House

Portland, Ore., July 31. Weather: Very Hot

Big readjustment of the West Coast houses starts this week, with the Broadway showing Fox talkers and the Portland having Fanchon and Marco road shows in place of the rolling picture wagon. Henry Phil Lamplin, Portland m. c. and band leader, is replaced by Don Wilkins, who will head the Portland band and act as m. c. for F. & M. stage. The Broadway Band is to be continued with George Stoll as leader in concert in addition to the talker picture score.

West Coast announces the Liberty is to be reopened for stage and screen features. It has been dark since spring. The Shubert revue, 'A Night in Spain,' is due at the Liberty Aug. 14.

A novelty feature was employed at the Columbia last week by Manager Bert Levy, who discovered Sunny Sally, an usherette with a singing voice. Her specialty was given in the lower floor aisle, instead of the usual stage appearance.

No definite announcement has quelled speculation on the future stand here of the Henry Duffy Players. The Duffy company has been at the Heilig all summer, but Orpheum vaude has been there since the Heilig, starting Sept. 1. Duffy is doing a regular business. His alternative moves are to the old Baker, dark, or to the West Coast's 'The Liberty'—practically prohibitive rental for dramatic stock.

Extremely hot weather bumped grosses all around.

Estimates for Last Week
Portland (Publix-W. C.) (3,500; 45-60) 'Wheel of Chance,' good Barthelme film feature. Did well against heat. Public stage show, 'Hula Blues,' much better than the average run of C. B. stage. Fanchon and Marco, m. c. and orchestra, \$10,000.

Broadway (W. C.) (2,000; 35-60). Personal appearance of Bessie Love, featured in Fanchon and Marco stage show. Screen had 'Bringing Up Father.' Fox Movietone news. George Stoll and stage band, \$11,000.

Pantages (Pan) (2,000; 35-50)—Vaudeville. Screen feature, 'Fleetwing.' Fair program, \$3,000.

Oriental (Tebbets) (2,700; 25-35)—Wallflowers, Blue and Oriental symphony orchestra. Stage act, \$4,500.

Columbia (U.) (1,200; 35-50)—'Buck Private,' comedy film of soldier life at the end of the war. 'Love's Springtime' in natural colors, delightful short, Sampietro and orchestra. Sunny Sally, singing usherette added on stage, \$3,500.

Heilig—Henry Duffy Players (2,000; 25 to 125). Marion Lord, guest star. Current, 'Shannons of Broadway.' Went well, \$5,000.

St. Louis Moving Out of Heat Streak; Gross Down

St. Louis, July 31. (Drawing Pop. 1,000,000) Weather: Warm

With some relief from the torrid week the Alford and his two weeks, St. Louisans who had been trying to keep cool at home, stirred about more last week and the picture theatres, especially the outlying houses, began to perk up somewhat.

Estimates for Last Week
Loew's State (3,300; 25-35-65)—'A Certain Young Man,' starring Ramon Novarro. Rather tiresome picture, says one reviewer, but short-comings overcome by excellent stage presentation, with Walter Hiles screen comedian, in person, scoring with the help of Nazario, m. c., and Virginia Frutelle, \$16,700.

Ambassador (Skouras) (3,000; 35-65)—'The Affairs of a King,' m. c. of Alaskan gold fields, Ed. Lowry, m. c., still going strong. \$30,000.

Grand-Central (Skouras) (1,700; 50-75)—'Lights of New York,' W. B. Vito's first all singing film in second week \$11,700.

Missouri (Skouras) (3,800; 35-65)—'Butter and Egg Man,' \$20,000.

PAR'S LOT LARGE ENOUGH

Los Angeles, July 31. A report here that Paramount is figuring on taking back part of the FBO lot, which it owns, for additional stage room is given no credit by local Par studio executives.

Paramount has sufficient room on its present Hollywood grounds for some time to come, and is unlikely to make any move for the securance of extra space.

B'way Regular and Special Houses Brought Healthy Figures Last Week

"Street Angel" Hit \$121,000, 2d Wk.—Fight Film Not Fancy at \$1 Top—"Arctic" Special Also Mild

With a little consideration from the sun, business picked up along the street last week to the extent that none of the houses had the basis for a real squawk. In that it was the third week in July, to say the boys were satisfied is a rather mild form of appreciation.

The Big Four were all well up. Paramount tagged this group if rating them consistently. "Street Angel" (\$70,000) was neat but not nifty, while the Capitol did \$72,000 with "Forbidden Hours." "Street Angel" continued to show a healthy dropping off but \$5,000 on its second week for just over \$121,000. Picture is now in its third week, but will not stay a fourth, "Four Sons" being due.

The other holdover, "Lights of New York," finished three weeks to \$34,300, or a total of \$121,500. Had prior bookings not interfered, the film would have gone to a fourth week at the Strand.

The Public and A. twins, Rivoli and Balto, were within \$200 of each other in playing "Warming Up" and "The Racket," each of which had had a week at the \$121,500. Had both been in the \$25,000 class reveals the initial showing at the big house took the edge off. While the figure isn't a success, it's not conclusive to cinch ratings on those sites. The Meighan film will stay another week at the Balto, going out Aug. 10. "Hunting Big Game" will probably blow at the end of this week. The Cameo, looking on to the Fox spread for "Lost in Arctic," brought in "Hunting Big Game" and the "Arctic Seal Hunt." Proved advantageous, as the total here was \$4,800, lift of \$900 over the preceding week.

\$2 Bunch

The \$2 platoon did pretty well, "Wings" coming back to \$11,000 and "Lion and the Mouse" reaching up for \$11,000 or thereabouts. The latter just got to \$8,000 at the Globe, and "Tempest" was a bit over \$7,000 at the Embassy. "Lost in Arctic" did an entrancing Wednesday night, gathered \$3,100 on the remainder of the week. It doesn't promise to become a strong two-day contender. The Tunney-Henney first pictures, over on 42d street (at the Eltinge) at a grand up to \$1, started off Friday to \$1,800, but faded away. The remainder in just doing \$3,500 on the first three days.

Two openings this week with "White Shadows" at the Astor last night (Tuesday) and "Lilac Time" due at the Central this Friday (Aug. 3). A delay here is possible.

Estimates for Last Week

Cameo—"Hunting Big Game in Africa" (U.); "Arctic Seal Hunt" (G.) (54); 50-75. Metro has benefited from exploitation for Fox's special snow picture; got \$4,800, better than house has been doing of late.

Capitol—"Forbidden Hours" (M-G) (4,820); 35-50-75-11. Held enough to draw \$72,400, not bad even with the raise in scale since stage dropped off; good summer gross.

Criterion—"Wings" (Par) (836; \$1-12) (51st week). Getting ready to repaint sign and splurge in announcing yearling Big Game. A crowd of street hoppers back to \$11,000.

Embassy—"Tempest" (UA) (696; \$1-15-50) (40th week). (Bohling) Along fairly well if forcing its way; \$7,000 pretty good at this time.

Gaiety—"Lost in the Arctic" and Movietone—"Fox" (808; \$1-12) (31st week). Opened Wednesday night (July 25) and figures for not better than moderate grosses; ran out opening half week to \$3,100.

Globe—"Red Dances" (M-G) (6th week). (Fox) \$1-12 (6th week). Showed \$2,000 drop at \$8,000; if it can hold to this figure with incoming opposition, no complaints.

Paramount—"Hot News" (Par) (3,666; 40-85-75-11). Bebe Daniels did fairly at \$70,000; currently showing second week of pictures which stars Lola Negrí; both girls have had their troubles on this corner.

Rialto—"The Racket" (Par) (1-960; 35-50-75-11) (2nd week). Brought back after Paramount week and did \$29,400; neither big nor bad; picture will stay third week.

Rivoli—"Warming Up" and Vita (2,200; 35-50-75-11) (24 weeks). Also on return after playing the Paramount and almost same as Rialto, \$29,600; doubtful if this will stick after Friday.

Roxy—"Street Angel" and Movietone—"Fox" (6,205; 50-75-11-15-50) (3d week). Varied hardly at all from opening week; \$121,000 gives feature \$247,000 on three weeks; over, "Four Sons" (Fox) here Saturday.

Strand—"Lights of New York" and Vita (WB) (2,900; 35-50-75-11). Withdrawing pictures which though could have stayed if bookings hadn't interfered; finished to \$24,300 or \$121,500 on three weeks,

MIL'S. CRAZY WEATHER; TALKER DOES \$12,000

"Lights of N. Y." Boosts Garden—Menjou Yanked for Meighan at Merrill

Milwaukee, July 31.
(Drawing Population, 650,000)
Weather: Unsettled

With the mercury up to 90 one day and down to 55 the next, this town experienced the craziest weather the theatres have ever had. Crowds milled about the doors one day and were on their way to the beaches the next.

Consistent winner of the week was the Garden with "Lights of New York." It was the only picture that had them coming strong. Eight shows a day was the order, and the picture holds over. It's a sure three-week attraction.

With the exception of the Garden, every house on the Rialto advertised the Tunney-Henney picture. It didn't mean much. "Detectives" at the Strand, died an ignoble death with hardly any one in the house all week. Same holds for "The Hawk's Nest" and "His Tiger Lady" at the Merrill. Latter attraction was so poor in draw that it was pulled in midweek to make way for "The Racket." As a draw to get them in for this picture, shot in cold, the Fox interests gave free performances to members of the police department.

Wisconsin's business was off, and the vaude houses suffered plenty from the lack of a good draw.

Estimates for Last Week

Alhambra (U.)—"Hawk's Nest" (P. N.) (1,800; 25-50). Last week before house closed down; got a break in overflow from the Garden; better than \$4,000.

Garden (Brin)—"Lights of New York" and Vita (W. B.) (1,200; 25-50-75). Biggest business per capita on street; started Fox Movie shorts with all synchronized program; stood them out daily; \$12,000; film holds over.

Merrill (U.)—"His Tiger Lady" (Par) (1,200; 25-50). Yanked after four days, and gross of under \$1,000 to make way for "The Racket."

Palace (Koolha)—"Ship Comes In" (Pathe) (2,400; 25-50-75). Radio minstrels and vaude program headlined; drew around \$15,000; low for house.

Riverside (Keith)—"Little Yellow House" (PBO) (3,000; 20-40-60). Vaude and films to complete draw of about \$5,000 started Fox Movie shorts with all synchronized program; stood them out daily; \$12,000; film holds over.

Strand (Fox)—"Detectives" (M-G) (1,200; 25-50). Didn't know house was on street; hardly \$3,000.

Wisconsin—"Ship Comes In" (Pathe) (2,400; 25-50-75). Stage band policy, but house failed to click any too well; below \$13,000.

Witnesses in Arson Case

Los Angeles, July 31.

Trial of Michael Tozace, charged with arson in connection with the fire and explosion recently at the Russian Eagle Cafe, is providing some of the movie celebs with publicity.

Alma Aiken, witness subpoenaed by the District Attorney were the Marquise de la Palaise, Lily Damita, Harry Crocker, Colleen Moore and John McCormick and several others.

All of the picture people who were in the cafe at the time of the explosion are expected to testify at the trial.

First to go on the stand was the Marquis de la Palaise, husband of Gloria Swanson. His evidence was unimportant but his presence drew a lot of curious spectators.

Alma Aiken's first film

Los Angeles, July 31.

Alma Aiken, actress, is playing her first picture role in "The Redempting Sin" for Warner Brothers.

Howard Bretherton is directing.

counting reserved seat midnite premiere.

Warner's—"Lion and the Mouse" and Vita (WB) (1,260; \$1-12) (7th week). Perked up a little at about \$11,000 or \$12,000 and has two weeks to go.

VITA'S TALKING LIGHTS IS DENVER TURNAWAY

'Take-a-Chance' Billing Very Good for Denver Theatre Last Week

Denver, July 31.
(Drawing Pop., 400,000)
(Weather Warm)

Some healthy crowds in this town last week to give the theatre men a little cash. Despite continued warm weather, local houses held their own with strong billings.

The three outstanding attractions (in point of draw) were "Lights of New York," all-talker at the Alhambra, "Take-a-Chance Week" at the de luxe Denver, and Nazimova in opening bill at the Orpheum.

Even the little fellows eased up on complaints.

Estimates for Last Week

Aladdin (Inde.) (1,500; 35-50-75). "Lights of New York" (War.) (2,000; 35-50-75). Biggest draw in history of this first-run suburban. Thousands turned away, with police reserves on hand several nights. First week between \$9,000 and \$10,000.

America (Inde.) (1,500; 20-35-50). "Lion and Mouse" (War.). \$4,500 on week, second run. This house and Aladdin owned same picture.

Colorado (Inde.) (2,450; 30-40-60). "Butter and Egg Man" (F. N.). \$4,500 on week, second run. This house and Aladdin owned same picture.

Denver (U.) (2,450; 35-60). "Take-a-Chance Week" aroused curiosity, and they flocked to see Bebe Daniels in "Hot News" (P. N.).

Orpheum (vaude) (1,500; 15-40-50). Bebe Daniels, \$3,000 and \$5,000 at this home of variety opening week of season, with Nazimova headlining. "Hold 'Em Yank" (Pathe) popular. Continuous performance.

Rialto (Publix) (1,050; 25-30-40). "Michigan Kid" (U.) failed to make much of an impression. Straight business, \$3,000 slightly. Straight grind here.

Victory (Publix) (1,140; 15-25). "The Devil's Trademark" (3rd half). Usual one grand, or slightly less.

FIGHT BROADCAST AD

But Tepekka Manager Cheered by Rickard's Announcement

(Drawing Pop. 80,000)
Weather fair and cool

Moderation last week did not bring out any more of the fight fans. Future to get interested in the pictures.

Tex Rickard's declaration he'll not broadcast any more of his fights raised eyebrows among the local managers. The night of the fight there were more than 10,000 Topkians downtown and out in the street.

Radio broadcast of the fight was being received—not in the theatres.

Estimates for Last Week

Aladdin (Inde.) (1,500; 35-50-75). "50-50 Girl" (fair business). "Detectives" last half failed to make good. Week's total, \$25,000.

Orpheum (1,200; 40) (National). "The Dragnet" didn't click, though at a midnight preview several weeks ago it went over well. Showed decrease for week, \$4,400.

Cozy (M-G) (25) (Lawrence). "Surrender" first half, slightly below normal, but "Count of Ten" last half, opened night of the big fight, and the result was an extra hundred, making the Cozy about the only house in town to go above last week's figures, \$6,000.

Best (500; 20) (Lawrence). Meyers, tab, slacking off, though only stock in town. Next week their last; \$500.

Fighting Censors Legally Over "Racket" Cuts

Los Angeles, July 31.

Howard Hughes, head of Caddo Productions, will fight the Oregon state censor board in its attempt to bar "The Racket." Hughes also intends to use the best legal talent available to make the New York censors give a reasonable account for slashing certain titles.

The producer is now exchanging wires with Will Hays.

Hughes has a Portland cage will be fought as a test and will be carried to the higher courts if necessary.

Midland's Sound Bill Cuts Off \$8,000 From Overhead

Kansas City, July 31.
(Drawing Pop., 600,000)
Weather fair

Globe, after a few weeks of darkness, reopened with the Paramount talker, "Warming Up." House has been operating Vitaphone pictures for some time. Prices were 40-60 nights, higher than either the Midland or Mainstreet. Picture held over.

With Loew's Midland and Newman wired, there was a change in policy and many changes in help in both places. Starting Aug. 11, the Midland will drop its stage band and the Loew-Publix units will operate with pictures only, with the talkers featured. It is estimated the house will save around \$8,000 weekly on its overhead. There probably will be no change in prices, as the house is already scaled with a 50c top evenings and Sundays.

The Newman it is reported the orchestra will let out and synchronized music used. The musicians' contracts expire Aug. 1. No trouble with them is anticipated.

The house has been in a loss ever since the Midland opened, but the orchestra has been held, as there was no way to keep the house open with the musicians, according to the contract.

Business around town hardly normal last week. Midland dropped several thousand from the preceding week, but the Pantages gained a couple of thousand with "Road House." Mainstreet held close to regular. All houses severely hit Thursday night by the fight, with papers and private radio returns drawing the crowds.

Estimates for Last Week

Loew's Midland—"T-T Cossacks" (4,000; 25-50-75). Stage show, "Cameos," exactly as reviewed at the New York showing, even the stage band playing the "T-T Cossacks." Second run, and the Rivoli got big night trade with "State Street Sadie." Tunney-Henney bowed, crippled Thursday night, and rain did considerable damage Friday.

Mainstreet—"Butter and Egg Man" (3,200; 25-50-75). Stage show, comedy. Vaudeville on stage. Davison's stage band continues; \$16,500.

Newman—"Hot News" 1st half; "Adventure Man" last part (1,880; 25-50). In addition to the features, house using interesting short subjects and lengthy news films to complete program. The house will continue indefinitely, until talkers are ready; \$3,000.

Pantages—"Road House" (2,200; 25-50). Rather spiley picture with reform and comedy. Fairly good entertainment. Vaudeville bill also good; \$7,700. Friday (27) Mae Murray broke weekday house with \$3,000.

At the Uptown (Universal). "Heart to Heart," feature, with stage show.

Stanley, \$25,000, and Fox, \$21,000, Philly

Philadelphia, July 31.

Considerably later weather, especially late in the week, plus the fact that four out of six of the downtown first-run film houses changed pictures, meant that business was not as good as the previous week.

The Stanley had a picture that clicked sharply and caused talk. It was "Telling the World." The Fox plugged a "Synecopation Gambol," which had Fred Rich and his Hotel Astor Orchestra as its main feature. All six of the downtown houses switch attractions this week. Stanley has "Happiness Ahead" as film feature. Stanton has "Drums of Love" and the Aldine "Glorious Betsy," third of Warner-Vitaphone's talkers. Karlton's film is "Three-Ring Marriage" and the Arcadia's "Fair Victoria" and "The Last Moment" (state rights). Flop; \$2,000.

Estimates for Last Week

Stanley (4,000; 25-50-75). "Telling the World" (M-G-U). William Haines, well liked. About \$25,000, above summer average.

Stanton (1,700; 35-50-75). "The Cossacks" (3d week). (5d week). A Russian thriller unusually strong for this time of year; \$4,500.

Aldine (1,500; 60-75). "Lion and Mouse" (Warner-Vita) (2d week). Clicking film but not hitting its stride; \$10,000. "Glorious Betsy" (state rights). Flop; \$2,000.

Fox (3,000; 99). "United States" (Smith) (Gotham). Nothing hot in week but "Synecopation Gambol" on stage bill helped business. Almost \$21,000.

Karlton (1,000; 50-75). "Three-Ring Marriage" (M-G-U). \$4,500. Arcadia (800; 50). "The Last Moment" (state rights). Flop; \$2,000.

"HALF A BRIDE" TOPS BALTO. WITH \$21,000

Loew-Stanley Pool — Makes Musicians Feel Better — Stanley, \$13,700

Baltimore, July 31.
(Drawing Population, 750,000)
Weather: Fair and Warm

Simultaneously with Crandall's public confirmation of the pooling of the local Stanley theatre with the Baltimore Loew group of houses it has been pretty well established that this arrangement will go into effect Aug. 6. Pool is hardly the word, however, for it is the general impression that Loew will assume complete management of the Big Stanley and the present organization move out.

Deal will undoubtedly clear up the uncertainty which has bothered the musicians' union local. While the Parkway and Valencia will both depend entirely on sound films, their musicians' contracts automatically expiring on Aug. 28 it is generally understood that many of the personnel of these two pit organizations will be used for a new orchestra at the Stanley, with Mischka Guterson, formerly at the Valencia, conducting.

It is reported Loew has already begun installation of W. E. equipment in the Stanley and that the house will get a pick of U. A. and M-T product. Stage staff will probably give way to talkers.

Result of the pool puts Loew in undisputed control of the local first-run situation, now occupying a position of far greater strength than that of the old Loew's.

In the heyday of its theatre string. It is said that H. P. Kingsmore, Loew's general manager here, will also assume the directorial reins of the Stanley.

Last week was spotty, the Loew houses again getting the best break. The Century, with "Half a Bride" was way in the lead. Valencia got a good summer holdover week with "Ramona." Stanley failed to ring the bell with "Hot News." Uptown Parkway's "Cameos" and "Cossacks," second run, and the Rivoli got big night trade with "State Street Sadie." Tunney-Henney bowed, crippled Thursday night, and rain did considerable damage Friday.

Estimates for Last Week

Century (Loew) "Half a Bride" (Par) (3,200; 25-50). Started with a rush; immense matinee; \$13,700. Uptown Parkway's "Cameos" and "Cossacks," second run, and the Rivoli got big night trade with "State Street Sadie." Tunney-Henney bowed, crippled Thursday night, and rain did considerable damage Friday.

Stanley—"Hot News" (3,000; 25-50). Generally liked and voted best of recent Bebe Daniels vehicles; not great at b.o., however, in offsetting P. E. films high in town; eased off to about \$13,700.

Valencia (Loew-U. A.) "Ramona" (U. A.) (1,500; 25-60). Great midsummer draw for this house; could have probably remained third week; excellent matinee draw; well ahead of average; second week; \$10,000 against opening week of \$13,000.

Hippodrome (Pearce & Scheck) "Name the Woman" and K-A vaude (3,200; 25-50). Anita Stewart and other old favorites pleased in this business up somewhat. Manager E. A. Lake's own amplifying device went into action; business not remarkable but satisfactory for season.

Parkway (Loew-U. A.) "Cossacks" (M-G) (1,000; 15-35). Fairly cool nights aided and business up from previous week; satisfactory at about \$2,900.

"Racket," \$38,250, Boston

Boston, July 31.

(Drawing Population 850,000)

Using "The Racket" the Metropolitan last week piled up a gross that would not look so tough even though the refrigerated signs were not in.

Metropolitan feature started off healthily and before it had finished had pulled over \$28,000 into the box office. Excellent business for midsummer.

Business was fair at the State with "Telling the World."

Estimates for Last Week

Metropolitan (4,000; 50-65). "The Racket" (Par). Very good at \$28,250.

State (1,000; 50-55). "Telling the World" (M-G). Just fair for midsummer at \$13,300.

COSTUMES FOR HIRE

PRODUCTIONS EXPLOITATIONS THEATRE

BROOKS

125 W. 40th St. N.Y.C.

Big Fight Cost Loop Houses Money; Vaude Pulled State-Lake to \$21,000

Waring's Pennsylvanians Sent Chicago \$7,500 Over
Average with No Aid From Screen

Chicago, July 31.
Weather: Fair
Grosses in the Loop last week were damaged by the Tunney-Heeneey fight broadcast Thursday night. One manager estimated his setback was almost \$1,000 on the evening.

"Sunrise" demonstrated a pronounced staying power at the Regent in its second week, revenue easing from the smash \$19,000 opening pace. The other current sound film, "Street Angel," began to peter off a bit in its fourth week, getting \$21,000. It broke the house record on starting with \$41,500, and has proven the most durable pop-priced film run ever in the city.

"Jazz Singer," at the Orpheum, drew about \$8,500 in second and final week. This talker previously played five weeks to big business the same house, and ran 15 weeks on a two-a-day scale in the Garrick. It holds the Orpheum run record.
Booking of Waring's Pennsylvanians in the Chicago was accompanied by a poor-film draw, "Heart to Heart," which left it to the Pennsylvanians to take the \$4,000 to \$5,000 in. The orchestra has done better here, although the present gross is \$7,000 above the previous week, and the same amount above the average. The Oriental held its good \$39,000 with Al Kvale, the flaps' pride, as m. c., and "Forgotten Faces" assisting on the screen.
State-Lake showed a substantial rise because of several good Keith vaude names, but muffed even greater possibilities with weak exploitation. Frances White was given the works on billing, and Wm. Boyd, on the same bill, was barely mentioned. Boyd is a popular legit figure in the city, appearing here in "What Price Glory" and "Tenth Avenue," and could have done considerable for the house with right handling. "Drums of Love" looked bright in its second week, booking at United Artists, finishing to a new low for the house with \$15,500.

Estimates for Last Week
Chicago (Public) "Heart to Heart" (F. N.) (4,200; 50-75). Waring's Pennsylvanians on stage responsible for pretty good \$48,000; picture little assistance.
McVickers (Public) "Street Angel" (Fox) (2,200; 50-75). Synchronized film falling off in fourth week of excellent business; \$21,000; broke house record at start with \$41,500, and has taken in \$118,300 so far.

Oriental (Public) "Forgotten Faces" (Par) (35-75). Another Par crook story, keeping house high with Al Kvale on stage, at \$39,000. "Pacific Breezes" unit.
Orpheum (W. B.) (760; 50). Good at \$8,500 in holdover week, surprising in third loop engagement with \$10,000 start; film has totaled \$21,000 in loop.
Playhouse (Middin) "Raiders Emden" (Enakla). "Dark Angel" (F. N.) (600; 50-75). Double feature let sure-seats drop to \$3,500 to \$2,500; "Emden" showed better in third week of booking at Orchestra Hall with reserved seats.

Roosevelt (Public) "Sunrise" (Fox) (1,700; 50-75). Fox sight and sound dropped slightly from great start with \$18,500 for second week; \$19,000 first.

State-Lake (Keith) "Man-Made Woman" (De Mille) (2,500; 50-75). Strong vaude bill lifted house to \$21,000.

United Artists (U. A.) "Drums of Love" (U. A.) (1,702; 35-75). Griffith production disappointing two-week hooking here; \$15,500 opening and \$15,500 closing; lowest house has done since taken over by U. A.; "Garden of Eden" in for one week with synchronized "King of Kings" following.

Buffalo Doing Well Despite Lots of Heat

Buffalo, July 31.
(Drawing population, 500,000)
Weather: Hot

Picture business at Buffalo last week, although offering to the local public especially heavy attractions, showed scarcely more than a usual summer average. Both the Regent and Great Lakes were showing top heavy attractions, and both went to fair returns in view of the weather.

Estimates for Last Week
Buffalo (Public) (3,600; 30-40-65) "The Dragnet" (Par) "Sympathia." Picture corker for summer business. Held up well all week; \$25,200.

Hip (Public) (2,400; 50-75) "Hot News" (Par) and vaude. Merely so-so, about \$11,000.

Great Lakes (Fox) (4,400; 35-50) "Jazz Singer" (Warner) and vaude. Return of Vitaphone talker. Held up well, particularly at night. Excellent at \$16,000.

"Perfect Crime," \$19,500, H. O. in U. A., Detroit

Detroit, July 31.
Weather: Warm

Major portion of attention directed toward the Michigan for another week, this time with Jackie Coogan on the big one's stage and mostly good as well as taken under the house record for money, through a two-bit scale for children, the boy star hung up a new performance mark in beating the previous peak of 33 shows (Paul Whiteman) by two. Michigan film feature, "Home, James," and the balance of the stage show didn't count.

Slight improvement in weather conditions helped out several other spots as well. United Artists, going outside the fold for a second time with F. B. O.'s "The Perfect Crime" without noteworthy accompaniment, clocked an increase of nearly \$10,000 over the previous week, doing \$19,500. While very good \$19,500 in No. 1 and holding on for a second week.

"Jazz Singer" completed three weeks on its rebound trip to the Madison with a \$10,000 film, giving it a combined run of 12 at peak in Detroit and plenty of profit.

Estimates for Last Week
Adams (Kunsky) "Foreign Legion" (1,700; 50-65). One week sufficient at \$12,000.

Capitol (Kunsky) "The Cop" (Pathe) and "Fine Feathers" unit (3,448; 60-75). Lou Holtz on stage; about \$24,500.

Madison (Kunsky) "Jazz Singer" (Vita (W. B.) (3d week) (1,976; 50-65). Third week of return after previous stay of 12 brought \$10,000, giving it a combined run of 12 at peak Saturday, "State Street Sadie" replacing.

Michigan (U. A.) (Kunsky) (Public) "Home, James" (U. A.) (3d week) (50-75). Big attendance mark and number of shows (35) surpassed; \$23,300. Big.

Oriental (Kunsky) "Crooks Can't Win" and vaude (2,950; 25-75). As per usual at \$8,000.

State (Kunsky) "Lion and the Mouse" (Vita (W. B.) (3d week) (3,000; 50-65). Still getting sufficient attention both as novelty and entertainment; third week's \$15,000 more than former record at any time with four presentations; remaining for fourth with "Lights of N. Y." to follow.

United Artists (U. A.) "The Perfect Crime" (F. B. O.) (3d week) (2,000; 50-65). Excellent improvement with opening take; \$19,500 enough to h. o. influx not figured with film in ordinary program class.

San Francisco, July 31.
(Drawing Population, 756,000).

Again the Warfield covered the gravy, this time with "Warming Up." Based on the fact that the film and the sound effects, widely advertised, served to heighten interest. Second place was grabbed by the Granada with "Forbidden Hours." Renee Adoree conveniently came to town and grabbed off a lot of publicity which helped. At the St. Francis "Street Angel" held up fairly, receipts keeping a steady pace with preceding weeks.

Estimates for Last Week
Warfield—arming "Up" (Par) (2,675; 50-90). Baseball yarn drew on fans; sound effects, advertised heavily, helped draw 'em in; did \$29,300.

Granada "Forbidden Hours" (M-G) (2,785; 35-50-65-90). Started off a little slow, but picked up toward end of week; within average; Renee Adoree being in town helped; \$22,300.

Embassy "The (Glorious) Betsy" and Vita (W. B.) (1,367; 50-65-90). Bustling crowd, good receipts; the fans slightly below week preceding; close to \$12,000.

St. Francis "Street Angel" and Movietone (Fox) (1,375; 35-50-65-90). Consistently good; average \$14,500.

SIMMONS' SECOND STORY

Mike Simmons, p. a. and scenario expert for Gotham, has sold his second screen story.

Mike says Bischoff Productions have made the purchase, which is described as an epoch on the life of the ambulance surgeon.

Negri \$10,400 in Toronto; "Ramona" in 11th Week

Toronto, July 31.
(Drawing Pop. 700,000)
(Weather: Unsettled)

Ten thousand dollars is good summertime biz up here, and four out of five houses came within a mumble of it last week. Lewis' was slightly over with "Three Sinners" and led the town at \$10,400.

Pantages had "Charles Murray's The Head Man" at \$19,500, with a good unit show on stage along English lines. Seem to like English stuff in this house if they don't hand them too many Irish pictures. Satisfaction at the Uptown: Jack Arthur was glad to see Gilbert pull to the \$9,000 class after neat publicity for "The Cosacks."

Tommy Daley managed to drag them in with "Ramona." It was the 10th week, and \$5,300 in a 1,400-seater, with no Sunday shows, is certainly good enough. Film started its 11th week. It gets three more—and that seems likely—picture will equal the longest run town has ever known. Picture seems to be appealing to the element which seldom invades a flicker palace. One of the dailies in trying to discover the secret of the picture's popularity started a series of humblint interviews. Most of them went like this: "I thought the Indian was just lovely. So noble. And where he didn't take advantage of the girl and all. So there you have it as seen in Canada."

Tivoli and Uptown are both being wired with a secret race on between the two as to which opens first. The big moguls frown on this race stuff because both houses are F. P. owned and controlled, and who cares which gets the break? However, the rivalry is there and the public will benefit.

Clare Appel had "The Sporting Age" over at the Hip and bid held better than \$8,500, with plenty of attention paid to the organ concerts. No immediate chance of this house returning to straight vaude.

Estimates for Last Week
Lewis (3,300; 30-60) "Three Sinners" (Par.). Pola Negri has a drag here; if this one had come in during the regular season it would probably have been big; \$10,400 not bad.

Uptown (F. P.) (3,000; 30-60) "The Cosacks" (M-G.). Good publicity helped as much as anything else; just under \$9,000.

Pantages (3,400; 30-60) "The Head Man" (F. N.). Unit show on stage gets whatever credit there is to be shared; \$5,000, good enough.
Hipp (F. P.) (2,600; 30-60) "The Sporting Age" (Pathe). Well up to average at \$8,500; stage show good and radio plugging a big aid.
Clare Appel (F. P.) (1,400; 30-60). Just coasting along at \$5,300 on 10th week; has played to over \$65,000 now, and still going.

Lights Beat Jolson Seattle Opening, to \$14,300 on Wk., H. O.

Drawing Seattle, July 31.
(Weather: Hot)

Again show shops were in full competition with warm weather, hottest week of year thus far, and naturally biz decidedly off. The known cool theaters got what biz there was. The town is full of gobs and this helped the burlesque, musical comedy and tab shows, as well as "cheaper" grinds, principally. Tourist season is bringing in visitors, but many townspeople are going into the country to offset this gain.

Warner's all-talker, "Lights of New York," sensation in town last week, at Blue Mouse, to \$14,300. In for fun.

In face of this a new first run house was opened, John Hanrick's Music Box, Aug. 2, with "Glorious Betsy" for a run.

Also in a few days Fanchon & Marco leave the Fifth Avenue and go to the Seattle, replacing Public unit shows. Town did not support latter sufficiently. Good value, but not enough money to keep the show going.

Jack Bain leaves the Seattle with "The Cosacks" (M-G.). Manager certainly advertised the Bow name. Real pull and featured far above vaude. \$6,200.

Estimates for Last Week
Seattle (W.C. B.) (1,100; 25-60) "The Rocket" (Par.). Action galore and liked. "Galloping On." Public stage show with Jack Bain doing week as m. c. also good. \$13,200.

Fifth Avenue (W.C.) (2,700; 25-60) "Hot News" (Par.). Bebe Daniels billed heavily and draw power.

Week's Studio Survey

Los Angeles, July 31.
Studio activity on the coast this week takes a slight jump of three points in percentage over last reported last week. Fifty-nine features and 21 short subjects are found to be working at the group of 23 studios in Hollywood, while three are inactive with no work in work. Those include Semmet, Novelle and F. B. O.

Universal retains top position for activity with 11 units in work, these include "The Play Goes On," directed by Paul Fejos; "Show Boat," by Harry Pollard; "Forbidden Love," by Wesley Ruggles; "Girl on the Barge," by Edward Sloman; "The Shakedown," by William Wyler; "Colleagues," by Nat Ross; "Horace of Hollywood," by Edward L. Luddy; "Mystery Rider," by Jack Nelson; "Just in Time," by Doran Cox; "Ridin' Leather," by Walter Fabian and "Born to the Saddle," by Joe Levigard.

Warners came next with six features and four Vitaphone units in

by John Ford; "Homesick," by Henry Lehrman; "The River," by Frank Borzage; and "Chasing Through Europe," by David Butler. United Artists has five features in work, including "The Awakening," by Victor Fleming; "The Rescue," by Herbert Brenson; "Love Song," by D. W. Griffith; "Iron Mask," with Douglas Fairbanks, and retakes for "Woman Disputed," by Sam Taylor.

First National has five features in work, including "Haunted House," by B. Christensen; "Ritzky Rosey," by Mervyn Leroy; "Outcast," by W. A. Seliger; "Do Your Duty," by William Beaudine, and "Cheyenne," by Al Riegel.

M. G. M. has four features with "West of Zanzibar," by Tod Browning; "Alas Jimmy Valentine," by Jack Conway; "Humming Wires," by John Waters and "Woman of Affairs," by Clarence Brown.

Tiffany-Stahl has three features with "The Rainbow," by Reginald Barker; "Floating College," by

This table shows a summary of weekly studio activity for the past 24 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	60	9	51	
March 14	49	16	65	7	41	
March 21	49	15	64	8	60	
March 28	47	17	64	6	60	
April 4	53	17	70	5	66	
April 11	50	19	69	8	65	
April 18	52	17	69	9	65	
April 25	50	17	67	6	62	
May 2	52	15	67	7	62	
May 9	54	17	71	4	67	
May 16	63	20	83	3	77	
May 23	66	21	87	2	64	
May 30	67	24	91	0	87	
June 6	63	32	97	0	90	
June 13	77	31	108	1	101	
June 20	76	31	107	0	101	
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	
July 25	56	21	77	1	81	
July 31	69	21	90	2	75	

work. Features are "Outlaw Dog," by Ross Lederman; "Singing Pool," by Lloyd Bacon; "My Man," by Archie Mayo; "Home Towners," by Clyde Cuckoo; "The Boy and the Girl," by Ray DeLoach; and "Noah's Ark," by Michael Curtiz.

Paramount has eight features in work, including "Docks of New York," by Josef von Sternberg; "Columbia U. (1,000; 25-50-65) "Moran of the Marines," by Frank Strayer; "Interference," by Lohar Mendes; "Sins of the Path," by Cecil B. DeMille; "The Little Arien-Carroll picture by Dorothy Arzner; untitled Buddy Rogers picture by Richard Wallace and "Three Week Ends," by Clarence Badger.

William Fox has six features in work, including "The Fog," by Charles Klein; "The Woman," by Irving Cummings; "Riley the Cop,"

George Crone, and "Queen of Burlesque," by George Archainbaud. Columbia has three features with "Into the Depths," by Frank Capra; "Runaway Girls," by Mark Sandrich, and "Sinners Parade," by John Adoff.

Tec-Art, a leasing studio, has three features in work, including "Lief the Lucky," by Technicolor, a Gotham feature and a Smitty comedy.

Pathe has two features in work, including "Marked Money," by Spencer Bennett and "Singapore Sal," by Howard Higgin.

Studios with one feature each are Metropolitan, Chadwick and Chaplin.

Studios engaged in making short comedies are Christie, Roach, Stern, Cal-Art and Educational, with three units each. Dailey has two units.

Harry Bailey Leaves Fox

Los Angeles, July 31.
Harry Bailey, casting director for Fox Movietone, has resigned to join the Altman Galleries of Hollywood.

Fanchon & Marco in "Great White Way" idea with Hermie King and band, \$12,200.

United Artists (W.C. U.A.) (1,800; 25) "A Woman's Way" (Col.). Parisian romance just fair, off from last week, \$2,700. Very light.

Columbia (U.) (1,000; 25-50-65) "The Strange Case of Captain Ramper" (German). Thrills with interest keen, but rather gruesome in spots. Better gate, but not up to expectations. \$4,000.

Blue Mouse (Hummick) (950; 50-75) "Lights of New York" and Vita. (WB). "First all-talker here. Started with best business ever known at this house, beating "Jazz Singer." In for run probably \$14,300. Remarkable and in hot weather.

Winter Garden (U. Chinn) (650; 15-25) "Rich Men's Sons" (Col). "Flying Cowboy" (T.). Just fair at \$2,800.

Pantages (1,500; 25-50) "My Little Girl" (W.C. B.). Manager certainly advertised the Bow name. Real pull and featured far above vaude. \$6,200.

Orpheum (2,700; 25-51) "Tenth Avenue" (De Mille). Not so good. Stage bill. \$9,400.

President (Duffy) (1,800; 25-51) "Valley of Content" (Duffy Players). Marjorie Rameau opening her first week as a star. Billed heavily, selling her name. Excellent biz considering weather. \$4,900.

Morgues for All Kinds Of Sounds on Talkers

"Sound morgues are being created by talker manufacturers. Similar to files kept in newspaper offices, these morgues are permanent records of various sounds established because of their economy and also because of their ability to speed up production.

In the RCA headquarters of Photophone are records of the different sounds of every make of aeroplane in action. When a picture calls for a plane leaving the field this record can be played in the studio and be directly transmitted to the film showing the plane.

In the case of the United Artists picture, "The Tempest," which is now being synchronized at the Victor plant in Camden, N. J., an electrical device is used to provide sound of the horses' hoofs in the picture.

FOX P. A. WEST FOR INFO

For a special course in Movietone and also to inform himself on the progress of the new production schedule, Glen Allvine, publicity director, left a few days ago to spend the next three weeks in the Fox studio on the west coast.

Chatter in New York

The Jack Dempseys, registered at the Hotel Belmont, also have taken a hideaway flat with a private view, in case the social pressure gets burdensome.

Mack Bennett is back in town, at the Ambassador. Also Mr. and Mrs. Hal Roach.

Harry Raff has arrived, to give eastern M-G-M talker production a shove.

The Hearst papers are giving a display plug to "White Shadows in the South Seas."

Regina Cannon, of the "American," is back in town after a visit to Louella O. Parsons on the coast.

The Newspaper Club has had showers installed for the all-night hearts players. Now the members are squawking for hooks on which to hang their clothes.

Howard Benedict, the legit p.a., has returned from Spain, via Paris. Glida Gray's for England!

Wednesday, a British-made film. Kent Watson returns this week to Miami Beach, where he publishes "The Sun."

The Promoters' Humane Society is understood to be appealing to the fight ushers to help Tex Rickard out with the deficit. From customers' figures, the boys topped Tunney on gross.

Projectionists' Union is running a school to wise up the boys on "talker" operating. Classes meet Thursday morning in the Flak Building and Friday night in Brooklyn.

Flats maintained by husband syndicates are common all over town. Now the wives of five cloak-and-suiters are chipping in on a duplex off Central Park. The overhead goes on the home meat-bill or something. The gay girls all are middle-aged. And the youth who rounds up the playmates passes as an 87th street "bridge instructor."

The Amer-Angle Corporation, which issues daily publicity to the chatters on British films, is voicing discouragement over the space results. The chatters have been implored to write "x" on a postcard, indicating whether they do or do not want the service.

Silver, Not Gold

Gene Tunney's unpopularity is explained around town by the fact that the boys at training camp got nothing but silver belt buckles, such as an pale might exchange at Christmas. The belt was live rubber, but the buckle was not even white gold.

Silver, when most of the boys had written Santy for buckles like Tom Mix!

Erpi for Talkers

The gang which wants to sound wise on talkers uses the term "erpi" talking about erpi men, erpi devices, erpi patents. The word was coined by the projectionists to describe Electric Research Products, Inc.

"Smart" Mama's Going Home?

Local friends of an imported picture mamma are expecting that party back from the Coast at any minute. Mamma accompanied one of the new screen finds to America and immediately set out to protect her daughter's interests. She speaks English and is in evidence constantly.

In New York the newspaper boys went sour because she coyly asked to be posed with her blonde jewel. In Hollywood she opened wider, engineering darling's social contacts and butting into the studio business.

Word has reached town she is burning because ordered off the island on which baby is making her first picture. Baby is smart and mamma is expected to pass through town on her way home—alone.

Made the Papers

A musical comedy prima donna just sailed for Paris, rushing to her dying papa, after having made the papers by offering Levine \$10,000 for a passenger's berth in a trans-Atlantic plane. In spite of her publicized anxiety and haste, the girls caught her having a new permanent before sailing.

Space Mystery

A half-comedy, half-paths angle has developed on the extravagant party thrown on the "Ile de France" for the premiere of the French-made "Legion of Honor." Captain Jacques Halk's representative has been calling up the guests, making naive inquiries.

The Frenchies can't dope how American chisslers could have eaten so much and gulped so

enthusiastically without coming through with a single line of copy on the host's big war picture.

P. A. Squawking

A green press agent, hired by one of the bigger indies, has set himself right with the papers by calling on the movie scribblers and bawling them out for using occasional news items but deleting the padding, which consists of the company's name, slogan, list of officers and 1930 release dates.

He explains that it's naughty to use his news thus and that he wants "his stuff run" as is.

Feeding Too Early

Lya de Putti, at the Buckingham, threw a gorge for the sobbies last week in the interest of "The Scarlet Woman." It is feared the effects of "the feed" will wear off before the premiere.

"Little Poker Face" and "Little Roulette Hips," the stars who started that racket, used to stage their souvenir grabs on the opening day.

Scrapping Chatterers

A cat-fight appears to have developed among the local chatterers. Irene Thirer of the "News" and Betty Colfax of the "Graphic" don't speak to the Hearst flicks, Regina Cannon, Bland Johanson and Rose Pelswick.

Somebody or other doesn't speak to Katherine Zimmermann of the "Telegram" or Allen Creelman of the "Sun."

What the fight's about isn't clear, but somebody was supposed to have tried to get somebody else's job during her vacation.

Jack Pickford may leave New York for a spell in the Adirondacks.

FBO's Non-Periods

Since the Film Booking Offices decided to use initials without the periods, the company's press department has found it difficult in getting Joe Kennedy's message over with grammatically inclined city editors. It reached the point this week where little Paula Gould, Hy Daab's right-hand lady, went in for a bit of misgraphed prose on the subject, titled "A Poem of the Period."

Warners' A on L. A. Curb

Los Angeles, July 31.

Warner Brothers Pictures, Inc., class A stock, has been admitted to trading on the Los Angeles Curb Exchange. The issue has \$1,999,800 of \$10 par value stock outstanding, of a total authorized issue of \$2,000,000. This issue has preference as to assets and carries cumulative dividends of \$1.50 a share yearly from March 1, 1935, from which date dividend payments were suspended. It is convertible at any time into common stock on a share-for-share basis.

Among the companies listed, owned or controlled by Warners, are the Hollywood Films Laboratories, Inc., Vitaphone Company of America, Campagnie Vitaphone de France, Vitaphone Corporation, Warner Brothers Pictures, Ltd., Metropolitan Theatre Company, Piccadilly Holding Corporation, Warner Brothers and Hollywood Theatres Corporation.

Officers are Harry M. Warner, president; Albert Warner, vice president and treasurer; Jack L. Warner, vice president, and A. C. Thomas, secretary.

Warner Brothers Pictures "A" is currently selling around \$60 a share on the New York Stock Exchange.

No Glazer-F. N.

Barney Glazer will not head First National's sound production department, according to authentic sources. Glazer and First National could not agree upon terms.

Glazer was one of the highest priced scenarioists on the west coast when with Paramount. He left Paramount to free lance and is said to be asking \$35,000 a treatment for adaptations.

Krusada Ass't to Super

Carl Krusada, Los Angeles, July 31. Carl Krusada, former scenario writer appointed by Universal to assist William Lord Wright as supervisor of western and short subjects.



You will not see my act this year on Vitaphone, Movietone, Photophone, Vocophone, Kokophone, Locophone, Immensephone or Telephone.

I will not be in opposition to myself nowhere or anywhere. Managers wishing to book me need have no fear that I will cut my own throat with syndicalization.

CHARLES ALTHOFF

Address Variety, New York Earle, Washington, Next Week (Aug. 4)

Vita East in Oct.

Work in making over the old Brooklyn, N. Y., Vitaphone studio into a Vitaphone studio was started this week by Warner Brothers.

The first picture is scheduled to be shot here in October.

Axe Starts to Swing at F. N. Studios, Important and Minor People Go

Los Angeles, July 31.

Joseph P. Kennedy has no intention of turning First National studios at Burbank into a factory, or five and dime proposition. With the appointment of Al Rockett as general manager of production on the coast, Kennedy has passed the word that First National production is to continue on its present scale, with a betterment of product if that is possible. No slashing of production costs is contemplated nor will it be tolerated, he says.

Swinging the ax at the First National studios last week was by no means as drastic as was freely predicted. Of the personnel let out by Kennedy, it was stated, that they were superfluous, as far as production activities were concerned and that it meant simply a tightening up of a few loose ends. There was no future misunderstanding. Salary reductions for the year will not total more than \$50,000 by the dismissals.

First National is committed to a definite policy, according to Kennedy, and there is to be no amalgamation of the studio with FBO or Pathe, nor will operations at these two latter coast studios be interfered with at this time.

Screen personnel of F. N. will remain virtually unchanged over what it is at the present time. Colleen Moore, Richard Barthelmess, Billie Dove, Milton Sills, Jack Mulhall, Dorothy Mackall and Alice White, its newest star, are slated to continue indefinitely, with all contracts renewed for periods that cover from two to five years.

To avoid future misunderstandings Kennedy made it emphatic at a conference of department heads that Al Rockett is the unquestioned boss of the Burbank plant. Kennedy did not mince words. He said the studio was large enough to afford room for dragons or parasites. From an organization standpoint he expected everybody to "hit the ball." There must be no two ways about it, he insisted. The easterner talked for 10 minutes to a tensely silent group of picture men. When he finished he casually remarked it was the longest speech he had ever made.

Rockett's subordinates, in many instances, have been with him for many of the 15 years he has figured in production work. His present affiliation is his third during that period. For two years he was at Babler studios and five years with Universal. Then for about three years he was active in independent production and four years ago he came to F. N.

Paul Sloane as RCA Graduate Will Confer With Kennedy on Coast On Future Use of Photophone

Realistic Testing

Los Angeles, July 31.

Director William Seiter when testing candidates for roles in First National's "Outcasts," into production tomorrow, had each don the garb of the particular character to be played. Instead of taking the applicant into a stage corner or out on a convenient lawn, he had the lights thrown on one of the sets in which that character later appears.

To make doubly sure the director instructed the candidate to do a bit of the prescribed action to be performed in that sequence. The director found results most satisfactory and the cost so small as to be negligible.

Failure to take similar precautions last week cost one independent producer the retaking of his entire first day's scenes when it was discovered one of his men actors had photographed too dark.

Alice Day Opposite Denny

Los Angeles, July 31.

Alice Day has been signed by Universal to play opposite Reg Denny in "Red Hot Speed."

Retaining Al Rockett as head of all First National studio activities on the coast, Joseph P. Kennedy started swinging the axe in his reorganization of the studio by letting out David H. Thompson, assistant west coast production manager, with First National since it started producing five years ago. During this time Thompson has worked without a vacation. He will now take a long rest before attempting to affiliate with any other organization.

Another relieved is R. W. Atkinson, head of the accounting department. His duties will revert to Dario Parella, business manager for the studio. George W. Stout, head of the operating department, was let out, with no one assigned to replace him. Harriet Morris, in charge of the research department, which may be conducted without a head.

Poucher Out

Ralph I. Poucher, brought to the coast a few months ago to take the post as executive manager of the studio and later placed in charge of the sight and sound department, was dismissed, with no announcement for filling the vacancy.

Ten subordinate employees working under the Poucher already laid off were given closing notices.

The positions held by Thompson and Stout will in all probability be handled by Bobby North, who remains in his present position as assistant to Al Rockett.

The news of Al Rockett remaining in charge of all F. N. studio activities silences the reports William LeBaron, head of the FBO studios, would move to Burbank to take charge.

Kennedy's housecleaning seems to have just started to touch the surface and no doubt will expand to other quarters of the studio, where E. B. Derr is casually observing for merit of retention or abandoning. Grace Mack, story editor for First National studios on the coast and working under orders from Florence Strauss, of the New York story department, was forced to resign under the present reorganization of the studio by Joseph P. Kennedy. No provision has been made as yet to fill this position.

The position made vacant by the appointment of C. D. White, formerly a production manager at the F. B. O. studios, White will function as operating superintendent at First National and will have charge of the physical operation of the studio under orders from Al Rockett.

RCA's Photophone's first graduate film director is on his way to the west coast. Joseph T. Kennedy is postponing his return to the east until the arrival of this student, Paul Sloane, and three other RCA recorders. Unless this latest effort gets Photophone acting in Hollywood, Kennedy, it is heard in his own FBO home office, will be forced by competition to turn to more advanced and marketed devices.

"I intend to first go through the pro, slop and put a mike into every prop. This will make the production, especially dialog, less artificial than it is now when only one or two mikes on a set make the players strain their necks and talk directly into or away from the camera."

So says Sloane, who quit directing for DeMille several months ago to come east for the low-down on the bringing of talkers to the screen while it was still embryonic.

Sloane, who got into the technical end of pictures back in 1915 and who has just completed two months in the RCA offices intermingling with scientists and studying the device, says he is fully confident that this experience will be worth the biggest kind of money to him.

"One scientist, addressing his brethren, stated that the letter 's' is perfected so far as its mechanical reproduction is concerned, but that it cannot be used in sound because there is no one who pronounces it correctly," Sloane said.

Sloane does not believe that RCA will reduce the width of its film from 100 to 88 mm., as Bucher, of RCA, in an interview with Variety admitted the company is considering.

"Sound reduction will lessen volume," he said. "If anything, the sound width should be increased."

But One Eventually

Observing things at RCA also prompted Sloane to say that he believed that eventually there will be but one talker device. This, he said, will incorporate the better qualities of all.

While refusing to discuss policies of the company, Sloane expressed the belief that matters will probably be expedited by RCA using the Photophone sound method on the film and the reproduction device of Western because of the jump in installations that company already has on RCA.

In regard to other RCA details, Sloane also said that the ability for the lap dissolve is also being perfected by the Photophone.

Par's 50,000 Watt Station

Paramount will operate its own radio broadcasting station in September. Through a tie-up with the Los Angeles "Evening Express," controlling KNX in that city, the 50,000-watt station will be moved to Par's Hollywood lot.

According to present intention the power will be increased within a few months to 50,000 watts, giving it a national reception.

KNX will be the second station in Hollywood controlled by a film company. The Warner Brothers have been broadcasting from their lot for several years.

"Lilac Time" in Doubt

"Lilac Time," scheduled to premiere at the Central Friday night, may be postponed.

Whether the picture opens depends upon the test of the synchronized score run off last night. If not satisfactory, understanding is that the film will be re-scored.

Beatus Called to N. Y.

Washington, July 31.

Lawrence Beatus, manager of the two Loew houses here for the past 13 years, has been called into the executive offices in Manhattan.

WARNER TALKER, MOVICKERS

Chicago, July 31.

"Lights of New York," Warner talker, is to open at Movickers for an indefinite run August 8. It will be the first complete talker to hit Chicago.

Talking Shorts

"THE SWELL HEAD" (4) VITAPHONE Nos. 2575-2576 Comedy Sketch 18 Mins.

Strand, New York.

Two-reel featuring Bessie Love and Eddie Foy, Jr. Both excellent. Written by Hugh Herbert and directed by Bryan Foy, this is the late Eddie Foy's last vaude act, revolving around a stage doorman, switched about a bit.

From a comedy angle and laugh response, the subject isn't all it might have been, but young Eddie and Miss Love make it stand up. Miss Love looks, acts and records as well if not better than any girl New York has so far seen and heard on a screen. Her voice is without an "s" and her diction extremely clear. Eddie, junior, appears certain for future reels demanding dialog.

This may be the first backstage sound short. It tells of a ticket (Miss Love) doing a hide-away and four-a-day with the boy overboard on ego. Advice from the stage doorman finally calms him down, the act is a hit at the second show, flopping the first, and the couple finish on their way to the minister after it looks as if they're going to split.

Dialog has an instrumental background practically all the way and the applause and boos of an audience are the effects used. James Mack, Claude Saunders and Eugene Palette in support. Ear registers well, with the paternal doorman a standout in the sympathetic role.

The two reels listen as if author and director had toned down the dialog so as not to make it too much inside. More flip stuff might have made this a smash, but the staff may have been giving the idea. As that they've lifted Jack McGowan's "Are ya descent?" from "Excess Baggage" and there's a snicker for the pros in the call board on which is printed in chalk, "Don't forget the N. V. A. benefit." Foy strips to underwear as another piece of business.

Nicely played and figures as a new angle for that public which hasn't had a chance to see last season's backstage show. Miss Love never looked better and this Foy youth was a high spot in the act with the rest of the family. It may not equal its possibilities, but rates a showing on any program of talk 'n' shorts and is an argument to hold Foy and Miss Love together for similar and funny follow-ups—possibly on the same subject, backstage. Sid.

ROBERT BENCHLEY MOVIEPHONE No. 21 "Sex Life of the Polyp" (Comedy Monolog) 11 Mins.

Gaiety, New York

Too long and much below Bob Benchley's "Treasure's Report." The author-monomologist is here looking before a women's club on this small undersea animal or growth. Neither interesting, too funny or necessary. It records as parlor stuff trying to become important. Feminine opinion on it, as seen and heard here, is that it has a distinct vulgar tinge. But the males won't be annoyed by that. It's doubtful if they'll be sufficiently intrigued to care either way.

Benchley maintains his halting delivery, fumbling for phrases and thereby awkwardly getting in the desired double entendre. Few audiences, picture or otherwise, have probably heard of the polyp or know what it is. This screen demonstration won't start a general investigation. The subject's main item is that it may be the first instance of trick photography to sound. As Benchley lectures the image goes to a blackboard closeup upon which are shown various of the species in action, looking like small bugs.

Benchley can't make this one stand up for other than his immediate apartment enthusiasts. He'd best figure out another report for further public approval.

Used to close the program of shorts here is meant nothing. At least four, maybe five, minutes should come out.

George Draney, adaptation, "The Bandit Prince." Harry Saunders producing, with Sessue Hayakawa starred.

Douglas Haig, added to "Sins of the Fathers," Par.

Doris Hill, added to "Interference," Par.

CLARK and McCULLOUGH (4) MOVIEPHONE No. 20 "The Honor System" (Comedy) 10 Mins.

Gaiety, New York

Second of the Clark and McCullough shorts will fall down before smart audiences but can rate as acceptable where the comedians are unfamiliar. Trouble is in the material.

This is the police station bit where they are aided by two men playing cop and desk captain. A broadside of much screened hoke such as spilling water over the captain and finally spilling the half of his uniform, is not a lot of intrigue modern picture patrons. It left this first night mob cold. And the dialog isn't too smart. Clark's personality again stands out, as does his general clowning, but the gags are weak and the pace slow.

Comedy team is brought in suspected of robbery, whereupon follows the crossfire between the station house head and the comic. About two or three sure laughs in the dialog, the rest of the talk and action dependent upon the type of audience out front for results.

Indifferent at best, and for Clark and McCullough—poor. Sid.

"PAPA'S VACATION" VITAPHONE No. 2298 Comedy Sketch; 15 Mins.

Strand, Yonkers.

Excellent comedy idea written by Hugh Herbert and Murray Roth. Situation holds laughs aplenty, but the dialog hits and misses.

William Demarest is a letter carrier about to enjoy his vacation by resting at home. He arrives to find the wife and kids are planning a hiking trip to mother-in-law's cabin miles away on top of a mountain. Demarest's reasons for not being interested in walking are finally overcome by wife's tears. He consents and they load him with baggage.

Scene two is a cheap looking outdoor set and drop with cabin seen in distance. Letter carrier is exhausted. Kid demands he be carried. Demarest is on top of load. They proceed. Scene three is mother-in-law's cabin. After welcoming the group she announces no food in the house and hands mail carrier a list that would sink a burro. He leaves for distant village store. Demarest, in a heavy rain he is immediately put to work stopping a roof leak with a 'a'.

Family announce they will go for a nice long hike after dinner, as they need exercise. As he makes his declaration of independence pat crown him. Scene four, same as one. Back home a doctor finishes examining him and prescribes certain food, rest and a long walk every morning as patient faults.

Good comedy, short and well played. Demarest muffed a couple of lines, but gets laughs with most. Finish, which has been funnier in patient used current back out technique and shot the croaker, but probably censor restrictions would crab it. Patricia Caron is excellent as the wife. Bryan Foy directed. Con.

MOVIEPHONE NEWSREEL Issue of July 28 11 Mins.

Strand, New York.

Seven clips on this reel with some motorboat and tank stuff the best and an interesting minute or so with Rene LaCoste as the secondary prop. The LaCoste thing is particularly timely in view of the recent controversy on Tilden and the latter's defeat of the Frenchman last week.

Tank shots are familiar, the lumbering vehicles moving down trees and finishing by one of the monsters going over: the camera 'id' "mike." For this a steep descent and ascent is made into and out of a deep ditch. The boys probably had the camera hooked up electrically. "Angle" is not new but perhaps the first time with sound. Scenes are taken at Fort Wood.

Reel opens with four or five v-bottoms scampering across and on Lake Hopalong, the boats doing a mild water circus. Finishes with aquaplaning and, in toto, will likely cause many a heartache during the hot weather.

LaCoste's brief stay is to demonstrate a practice machine he has invented in which the court enthusiasts will be much interested. He reads an opening address, in pretty fair English, from a paper. Nymphs dancing about a pool was

a total loss and the Paris celebration, military parade on Bastille Day (July 14) has had too many similar predecessors to rate as unusual. Good, though, while serving to remind that the Em. and French Movietone union has been fairly consistent in supplying better material than the native trucks have been getting—taking it foot for foot, if you can discount that distance may lend more enhancement.

Van and Schenck, vaude p are on the reel for a song spotted in a boys' camp. Van is in a bathing suit and Schenck in yachting cap, with trousers and sleeveless jersey. Very informal and just one song. House seemed to approve. Average reel holdin' no specific punch but getting attention throughout. Sid.

BAILEY and BARNUM "White Elephants" VITAPHONE No. 2558 8 Mins.; (Songs)

Clinton, New York

Last of a series of three Vita shorts by this team. Others were Nos. 2556-7, immediately preceding. "White Elephants" is a little while somewhat of an involved titular derivation, seemingly refers to the big top suggestion of their billing as well as to the team's Caucasian nativity, since they're doing their stuff in "hi-yaller" make-up this time.

A draped set is employed as in their initial Vitaphone release. The boys are in bellhop get-up under the light tan cork. Barnum, as before, does the vocalizing, monopolizing the attention, although the crack banjo soloist, Ed Bailey, rings the bell on his own with his "Night in June" specialty.

Barnum's song assignments are, "No Wonder I'm Happy," "Backyard," and "I'm Walkin' On Air," the titles being selected seemingly with an eye to the future so the release date would not handicap the short subject. The song selections were a fairly happy choice with the exception of "Backyard."

The blackface hasn't enhanced the boys' personality particularly but the general zip of the delivery recommends this short for an opener on a Vitaphone program. Abel.

WILL MAHONEY, MOVIEPHONE No. 25 Comedy Songs 4 Mins.

Gaiety, New York.

Will Mahoney does his burlesque on the "Ma-a-a" singers, familiar to vaude audiences, and then varying the lyric by using a yodel he goes to cry "ma-a-a" after which the comic takes on the "mie." Funny idea which doesn't work out because of the evident pain to the animal every time he yodels. As recently he is more than likely that Foy will withdraw this subject. It should be withdrawn through the suffering caused the animal.

Entire clip only runs four minutes. Mahoney's opening satire on the ballad boys has its comedy points which would be broad enough to be universally understood. But the goat thing just won't do. Opening shot for this sequence shows the kid dozing on Mahoney's arm. It suddenly jumps, obviously startled and in pain, to provide its "ma-a-a"—and the edge is off the bit immediately. Each occurrence is the distasteful. The Gaiety audience felt so strong about it there were a couple of hisses at its conclusion. Had Mahoney been able to tickle the goat to make it holler it would have been a corking laugh.

Mahoney screens and registers well on the screen and figures as a comedy bet for shorts. Sid.

"DON'T BE JEALOUS" VITAPHONE No. 2590 Comedy Sketch; 12 Mins.

Strand, Yonkers.

Joe E. Brown, featured, supported by Eugene Palette, Patricia Caron and Harry Dowdell. In a comedy shot written by Hugh Herbert and Murray Roth. Directed by Bryan Foy.

Skit is the old "Doctor Shop" idea dressed up. Short opens with husband-and-wife quarreling. He upbraids her for short picture and making up lips and face first thing in the morning. Who is she expecting? Her dancing instructor. Hubby leaves and Brown, as the dancing instructor, arrives. Wife is plainly infatuated with him. They dance until cramp in back stops him. She gives him picture and he leaves. Then, two doctor's office. Hubby is doctor. He and assistant are conversing about dancing instructors and modern crazes of women. Brown enters for treat-

ment, tells his business and shows hubby wife's picture.

Start of rough house chiropractic treatment and black out. Last scene same locale. Both all in, exhausted and disheveled. Doctor staggers out on arm of assistant and Brown staggers to feet to wring the arm of doctor's coat, hanging on tree exclaiming, "Thank you, doctor."

What laughs there are come from situation in doctor's office and his discovery of Brown's identity. Dialog ordinary and without spark. Brown's funny pan a comedy asset. With material Brown should wow them, but due to his stage experience. Fair comedy for bill of shorts. Support excellent. "Miss Caron a looker and Foy's direction good. Con.

WILLIE and EUGENE HOWARD VITAPHONE No. 543 "Pals" (Comedy) 10 Minutes

Clinton, New York

Another of the Howards' series of Vitaphone short talking.

The "Pals" sidewalk routine opens in a city street scene with some femmes dressing the atmosphere as they're strolling along and turning corners until the advent of Willie Howard with the business of taking his steps.

Eugene wants to know why the grotesque style of perambulating. Willie complains his dogs are barking and that by taking steps he will conserve the damage to the pedal extremities. Ensuing cross-talk and, for the main, original. The general impression is good, but maybe Willie is to be forgiven for reviving betting on a horse at 20 to 1 and it coming in a quarter past eight.

They top off with "Hawaiian Rose," the song interlude jibing with the gag situation. In this, the straight-laced an Hawaiian steel guitar obligate impression to Willie's straight vocalizing.

Quite a few laughs in "Pals" and the Howard brothers' names clinches it. Abel.

VAN and SCHENCK VITAPHONE No. 395 Songs; 10 Mins.

Strand, Yonkers.

Well known songsters in a quartette of pop numbers and, judging by vintage, made some time ago.

Opening with "Me Too," Gus Van solos "Hard to Get Gertie" for big returns on delivery. Joe's accompaniment on piano can be heard, but he's out of the shot, a close up of Gus. Joe solos next, "Because I Love You," his tenor lending itself neatly to recording. "She Knows Her Onions," doubled next. Comedy lyrics sold for full value and the music could have heard the applause they would have earned. Good record for any short bill. Con.

CHARLES RUGGLES and Co. (4) VITAPHONE No. 2568-2569 Wives, Etc. (Comedy) 20 Mins.

Warners, Hollywood

Charles Ruggles, legit farceur, is a distinct hit in this tale of a man who, upon sobering up in the morning, learns he is married. Bryan Foy directed.

Mirth is both the lines and reading. Ruggles gets plenty of competent help from his butler and in less degree from the three women in the cast.

The laughs will substantially help any program.

LYNN COWAN VITAPHONE No. 2245 6 Mins.; Songs

Clinton, New York

Lynn Cowan, from vaudeville, registers weakly with three unknown vocal numbers, accompanying on the piano, none of which hits the public ear for likeable tunes or lyrics. Cowan's vocal abilities, restricted as they are, should not be further handicapped with poor material. Pop numbers, with some slight sense of delivery, might give Cowan an edge as a filler in a Vitaphone program. Mor.

BROX SISTERS VITAPHONE No. 2570 Songs 6 Minutes

Strand, New York

Brox trio doing as many songs in their familiar style. Selections popular and the girls handle them okay through special arrangements.

Threesome costumed nicely with background of what appears to be the same set used for the previous record. Technically, the disk sounds very good.

Just about what may be expected from the title. No punch but pleasant. Sid.

SAADA, THE GYPSY

(EGYPTIAN MADE)

Cairo, July 15.

Produced by Le Film d'Art Egyptian. Direction of Ammar Fawzi and Jack Schultz. Cast includes Fardous Hassan, Aminia, Ahmad, Mahmoud El Tany, Faud Hassan, Hussein Ibrahim, Mohammed Kamil, Abdel Kader, and Shafik Hany. At the Metropole Cinema, Cairo, Egypt.

The first Egyptian film made by this new company and extremely successful at the Metropole Cinema in Cairo and Elchi the first time any cast member has been before the camera, the troupe being recruited from the Egyptian theatres. Story attempts to describe the true life of the Bedouins, and to this end is satisfactory. A previous picture, called "Laila," emphasized the love between an American girl and a Bedouin, but wasn't so well received here. The feature adheres closely to home customs.

Allowing for everything, "Saada" is a worthy piece of work. Photography is good, the locales are excellent. These include the Museum of Bonaparte, districts of Sayeda Zeinab, Tombs of the Khalifs, Palaces of Shubra and Zamalek, on the Nile.

Whether this picture will ever mean anything outside of this country, of course, is extremely unlikely, but it should do well here.

Eugene Aronson, the producers, deserve a lot of credit for breasting severe handicaps and turning out a picture for which no one need feel ashamed. Aswad.

Lost in the Arctic

Fox feature of H. A. and Sidney Snow's production. Movietone prog. five minutes, by William Fox, H. A. and Sidney Snow. Fox feature, starting July 25. Running time, 64 minutes.

The Snows, father and son, made "Hunting Big Game in Africa," which showed a few years ago at the Lyric for it had a profitable 12 weeks on that site. The family then went north, and this is the result. Understanding is that Fox decided to bring it to New York when the picture's exhibition began to come through.

It's of the traveler type plus the harpooning of a whale and the turing alive of a bear to give it spice. If the big grind houses use it at all it will probably be in condensed form, but it's okay intact for the sure-seen sea gulls, in those split-week houses in districts where they're more or less indifferent to heavy lovers.

Picture due at the Gaiety July 15, but synchronization of sound and score made it 10 days late. Musically it's good enough, and one effect returns on delivery. Joe's accompaniment on piano can be heard, but he's out of the shot, a close up of Gus. Joe solos next, "Because I Love You," his tenor lending itself neatly to recording. "She Knows Her Onions," doubled next. Comedy lyrics sold for full value and the music could have heard the applause they would have earned. Good record for any short bill. Con.

Picture's kick is in the phase of the bear over ice. Fox had his final capture by lassooing and a net. Snow's camera work here is excellent, with some telephoto shots of the animal plowing through the water, clumsily galloping across the ice to as awkwardly plunge again into the water. The whale sequence enough to give the picture a real edge. The duplication of animal sounds is the most difficult to record or imitate on stage or screen and that the Fox boys could have heard the applause they would have earned. Good record for any short bill. Con.

Men put out in a small boat to harpoon the whale. Animals by hand. It's a neat tussle, although much of the action at the throw is muddled, and there are a couple of shots that year.

Creeping up on a herd of walrus marks the third highlight, the antics of the water beasts in bobbing up and down to see what's going on not being without comedy, and the men finally opening up on the herd by rifle. Despite the first salvo and then intermittent fire only one walrus is shown as the result of all the shooting.

Continuity is strung together through the Snows' command of a Canadian expedition to the Arctic some years ago in which one boat was crushed in the ice and four men were lost. The unraveling of the mystery surrounds these men is the film's explanation and screen excuse.

Footage eventually brings the Snows to Herald Island, where the remains of a camp and human bones are found. A document dated 1924 is cause to believe this film was taken during that year. Sid Snow and his camera seem to have been fighting the sun or, rather, a lack of it, throughout. Yet on the whole, the work is good. The sets of Alaska, tremendous ice floes, big Alaskan glacier, some imposing views of the sea kipping up in a gale and various species of animal and birds with flying and swimming included and serve to keep the action moving along. It makes the picture a cinch for the schools, with the bear the same set used for the previous regular film house. The big theatres can extract an entertaining, moving and highly interesting two or three thousand seats from this subject. More chance of causing plenty (Continued on page 18)

SOUND!

1. **M-G-M** takes over Cosmopolitan Studios, N. Y., for sound production. Nearest of all to talent sources of Broadway.
2. **M-G-M** completes sound Studio in Culver City, California, largest in world.
3. **M-G-M** opens "White Shadows in the South Seas" in sound at \$2 at Astor Theatre on Broadway.
4. **M-G-M** opens "White Shadows in the South Seas" in sound at \$2 at Grauman's Chinese Theatre, Los Angeles.
5. **M-G-M** gets prize stage property "The Trial of Mary Dugan" and will bring to theatres with complete dialogue this current Broadway stage hit.
6. **M-G-M** contracts for amazing stage talent for short subject sound numbers.
7. **M-G-M** short comedies in sound with Hal Roach Studios sound-equipped.
8. **M-G-M** announces that Milt Gross' "Nize Baby" will have talking sequences.
9. **M-G-M** announces the M-G-M Movietone News.
10. **M-G-M** announces that the majority of its features and shorts will be synchronized.

METRO-GOLDWYN**ER**

Chicago Musicians' Trouble Expected When Contracts Expire; 30 Grinds Using Substitutes

Chicago, July 31.

Local theatre men figure a blow-up between picture houses and the Chicago Federation of Musicians is certain when the musicians' contracts expire Labor Day.

Besides the current dismissal of musicians caused by talking pictures, several phonographic devices are rapidly replacing musicians in the smaller houses. Within the past three weeks about 30 of the daily change grinds have installed either Photophone, Electraphone or Orchestraphone and let out their piano or organ players.

Photophone and Electraphone sell for \$500. Terms here are \$100 down and \$5 weekly. Orchestraphone is a more elaborate device and sells for \$2,000. As a sale inducer, 100 records are given free with the machines.

Most of the houses have replaced their musicians with a "cue boy," who works for \$5 weekly changing records on the machine to keep the music cued with the picture. He uses the cue sheets furnished by producers for the house musicians.

To discharge the musicians, the grind houses must resign from the Exhibitors' Association, but they apparently figure the saving is worth the resignation.

There is a lull in orders for theatre wiring at present because of the threatened trouble with the musicians' union. Independents contemplating wiring are waiting to see what moves will be taken Labor Day by the union when orchestra contracts expire and wired houses attempt to cut or dismiss the orchestras.

Orders put in for wiring here now cannot be guaranteed until next April, so the boys figure they can't lose anything by the wait.

NO PAN-FOX DEAL

A rumor that William Fox has started dealing with Alexander Pantages for the Pan circuit of around 30 theatres, mostly west of Chicago, has no foundation.

It is said that if Pantages deals with anyone just now on a merger, lease or sale of his houses, it will be with Keith's. Keith's is reported not intensely interested at the present time, considering the Pan time too strongly a one-man directed chain, that would require another of Pan's unique operating style to handle the houses.

The Pan theatres paralled both Fox's West Coast theatres to a certain extent and almost wholly Keith's Orpheum houses. It might call for delicate adjustment by either if acquiring Pan's to handle them.

Reavis, 58, Marries

San Francisco, July 31.

T. C. Reavis, 58, owner of several theatres in Santa Rosa was married last week to Mrs. Irene Brady of that city. Bride and groom sailed on a Dollar liner for a trip around the world on their honeymoon.

Reavis and his bride went to Carson City, Nev., to be wedded to avoid the California three-day-wait law. None of their friends knew of the wedding until they returned to San Francisco and announced it.

Santley's 3 More

Joseph Santley will produce more stage units for Publix. His next will be "Wonderful Girl," opening at New Haven this Friday (3rd).

The unit will have 24 people.

Film Waiter and Pride

Los Angeles, July 31:

In pulling the old gag of a waiter spilling soup, one of the American-born foreign screen stars worked up a fit of temperment after required to repeat the scene six times. Each time he was obliged to spill victuals from a heavily laden tray onto the lap of a beautifully gowned woman. At the sixth time some of the food happened to smear the apron he was wearing. He hopped onto this as a license to go into a rage while the lady with her costly gown literally spoiled from the dropping food accepted the incident serenely. The temperamental star would not resume work until a spotless new apron was furnished.

Sennett Awaits Sound

Los Angeles, July 31.

Mack Sennett completed his 38 short comedy subjects for the Pathe '28-'29 program. Twenty were made at the old plant while 18 were made at the new studio in Studio City.

No new productions will be started until complete arrangements and installation of sound equipment is made for Sennett's future product.

Plans are now being made to convert one of the present stages into two sound stages.

Downtown St. L. Wired

St. Louis, July 31.

The Ambassador, Skouras' downtown house, and Loew's State will fire their opening talkers Aug. 4. Loew's expects to have United Artists' first sound film, "Two Loves," at that time, and the Ambassador will have Paramount's "Warming Up."

To date the Warners' Vitaphone pictures at the Grand-Central, Skouras' uptown, have provided the only sound pictures.

Musical Unions "Waiting" Until Contracts Expire

Chicago, July 31.

Returning Monday from a conference in New York with Joseph Webber, president of the American Federation of Musicians, about the local talking picture situation, James C. Petrillo, head of the Chicago local, intimated he will continue his waiting attitude.

This also will be the policy of the national union, Petrillo stated, with any possible concerted action to be withheld until the union can estimate just how far the talkers will cut into musicians' jobs when contracts expire Labor Day.

Although taking no outright stand against the wired houses as yet, Petrillo nevertheless has been seen to it that the men let out are taken care of in other spots by the same employer. When the McVickers' orchestra was dismissed five weeks ago with the opening of "Street Angel," Petrillo arranged to have the men added to the Uptown theatre pit orchestra. That house is now featuring augmented and prolonged pit overtures. Another B. & K. Loop house, the Roosevelt, dismissed its orchestra three weeks ago when opening with "Sunrise," and Petrillo again went into conference with B. & K. The dismissed men may be used at the Tivoli in the same manner as at the Uptown.

Ament the sudden influx of mechanical phonograph devices in smaller houses, Petrillo stated this has not affected the union to any extent and possibly never will. Most of the houses using phonograph music, he stated, are too small to afford a pianist. The grosses on these houses in most cases are divided between the manager and the picture operator, with the operator getting more than the manager.

Joint Board's Meeting

Only one meeting will be held during August by the Joint Arbitration Board in New York Film. It is due for Aug. 8.

Dallas Mayor Says Closed Sunday if Censor Disobeyed

Dallas, July 31.

Mayor R. E. Burt is hinting that he may order a theatreless Sunday if the showmen disobey the city's censor, Mrs. Ethel Boyce.

Mrs. Boyce recently declared against Paramount's "Racket" at the Palace, and was overruled by the Board of Appeals.

The Mayor says he has the support of the city's legal staff. Mrs. Boyce's ban on "objectionable" pictures must not be openly defied.

Mrs. Boyce is a gag censor to the local newspaper men, who kid about her and her opinions on pictures more in private than they do in type. She is in no wise equipped to censor anything on the stage or screen.

Columbia Settles in

Denver Exchange Suit

Denver, July 31.

L. T. Sheffield, who has operated Columbia Exchanges for several years, recently brought suit against Columbia Pictures Corporation when it opened its own exchange here.

The matter has been settled out of court, Columbia finally agreeing to buy Sheffield's contract at a good figure. Meanwhile, Sheffield will continue to handle Gothams and other independents.

CHICAGO IS WIRED

Chicago, July 31.

The Chicago, ace Publix-B. & K. stand here, has completed wiring and opens Monday with "Warming Up," Paramount's Richard Dix synchronized feature, and opens Monday night with "Warming Up," Paramount's Richard Dix synchronized feature. No cut in musicians will be made.

ON WEDNESDAY, JULY 18th

GENE DENNIS

The Kansas City Wonder Girl

Told Ed Danforth, Sporting Editor of the Atlanta "Georgian"

"THAT TUNNEY WILL WIN BY KNOCKING OUT HEENEY"

HE DID, July 26th, at Yankee Stadium, New York

Miss Dennis is now on a 26-week tour of Publix Houses, breaking all attendance records everywhere.

Her Special Morning Matinees for Ladies Only are to over-capacity.

Direction WM. MORRIS AGENCY, New York

12th WEEK

NOW IN ITS



Joseph M. Schenck presents

John BARRYMORE in "TEMPEST"

with Camilla Horn and
Louis Wolheim
Sam Taylor Production

"TEMPEST" is one
of the BIG 19
on the UNITED
ARTISTS Schedule
for 1928-1929

Opened May 17th, at \$2.00 top, at the EMBASSY THEATRE, New York City, to record-breaking business, with seats selling one month in advance.

Unanimously the critics said that — "Tempest" was the finest, most genuine motion picture John Barrymore ever made."

"Tempest" grosses through New York's terrific heat spell and its stand-out business now, prove it to be Broadway's greatest sensation.

Now breaking records at Los Angeles United Artists Theatre.

This Great Picture Now Ready for Your Play Date.

UNITED ARTISTS PICTURE

JULY A MONTH of Outstanding Achievement

7th7th16th19th20th21st23rd25th27th29th

—Ending one of the biggest weeks in the history of Fox sales organization. J. R. Grainger closed deals with some of the largest circuits in the country including Publix, Publix-Sparks, Balaban & Katz, Publix-Skouras, Keith-Libson, Interstate Amusement Company, Fred Dolle Circuit and a host of powerful independents.

—Despite broiling temperature of 103 degrees, "Street Angel," first Fox Special ever to play a Balaban & Katz house (McVickers, Chicago), grossed more than \$40,000 week ending this day—breaking all existing house records.

—"Sunrise" was designated the "greatest production in the history of motion pictures" when it won the first prize of "Escenarios", Valencia, Spain, the biggest fan magazine in Europe.

—With sweltering heat wave as opposition, "Sunrise" grossed more than \$27,000 first week at Roosevelt Theatre, Chicago.

—"Street Angel", at the Roxy Theatre, New York, where it NETTED \$125,994 in first week playing four shows a day, establishes a record that keeps picture at Roxy 3 capacity weeks.

—The Comerford Circuit in New York and Pennsylvania, comprising some 70 theatres, closes 100% service deal for Fox films.

—William Fox adds Poli Circuit of 20 theatres in New England to his theatres now totaling 325.

—William Fox again pioneered by demonstrating that color and sound can be combined with the first public showing of a Movietone short subject showing a girl playing a violin on Technicolor film.

—Fox eliminates 26 2-reel subjects planned for coming season in favor of 52 Movietone entertainments, 25 of which are finished.

—Three new Fox Movietone News crews were put into training, bringing the total number of Movietone News units up to 21. Fox is still miles ahead of anyone in this field.

FOX Always in the Lead!

Federal Trade Preparing to Go After Film Industry in Fall; Paramount Case Filing Shortly

Washington, July 31. The Federal Trade Commission will file its voluminous case in the courts within the next few days in an attempt to enforce its block booking order against Paramount.

Practically the entire legal staff of the commission has been working on its preparation for several months. It will be argued by commission's chief counsel, Robert E. Healy.

With this all set, West Coast yesterday filed a 150-page printed brief with a 22-page appendix in its controversy with the commission. Summed up, this legal document centers its defense on the lack of jurisdiction on the part of the commission.

Final argument of the West Coast case is scheduled for about Sept. 15, with the case presenting an unusual twist in that counsel for the commission accepted a stipulation which the commission refused to approve, ordering the case to trial.

It is anticipated that the commission will be very active shortly after Labor Day in its proceedings against the picture industry. Investigators are now in the field to get the exhibitors' views in the contemplated wholesale issuance of complaints to stop block booking.

They have been ordered to have their reports in on that date. Consensus of opinion here is that the complaints will be issued due to the vast number of exhibitors voicing their woes to the commission.

Several have informed the business control body that the distributors are completely ignoring their promises of the trade practice conference and are carrying block booking even further than before.

Many, the commission has been told, are tying newreels and shorts onto their features.

Many close to the commission predict not only the wholesale attack on the industry against block booking, but that a recommendation may be made to Congress for federal control, either through the Brookhart bill or some like measure.

Confirmation of this move could not be secured at the commission, with the impression given the members of that body are not yet ready to open up.

Mo. Gov. Sides with St. L. Police, with Musicians

St. Louis, July 31. Another chapter was written into the battle between the musicians' union of St. Louis and the police force over canned music in St. Louis theatres when Gov. Frank L. Magoon, acting president of the Board of Police Commissioners, made public a letter he had sent to D. K. Howell, secretary of the Musicians' Mutual Benefit Association, replying to a complaint the association recently lodged with Gov. Baker of Missouri concerning the attitude of the police in the music controversy. The objection of the union musicians of the city and suburbs is aimed at the talking machine-loud speaker brand of music, rapidly encroaching upon the principalities once ruled over exclusively by orchestras.

Magoon and Henry J. Kortjohn, of the Police Board, had just returned from the State capital at Jefferson City, where they conferred with Gov. Baker over the musicians' fight and their protest and that of the State Federation of Labor against what they call discrimination by members of the police force against the union musicians and their cause. They reported that the governor was in entire sympathy with the police in the crisis which arose recently over the arrest of union musicians who were picketing two downtown theatres where the canned music was being used instead of orchestras.

The musicians' next step has not been decided upon but it is an open secret that they have just begun to fight the police tactics, which they charge are inspired by the canned music theatre managements.

West Coast Motion Picture Directory of Players, Directors and Writers

Titles by
MALCOLM STUART BOYLAN
FOX

JOHN F. GOODRICH
FREE LANCING

Scenarios, Continuities and Titles
HARRY SCOTT HEUSTIS
FITZROY 2904

JOHN WATERS
Directing for
M. G. M.

A KUNSKY ENTERPRISE
CO-OPERATIVE
BOOKING OFFICES, Inc.
Madison Theatre Bldg., Detroit.
Can Break Acts Jump East or West
WRITE OR WIRE
HOWARD O. PIERCE LEW KANE

MASTER OF CEREMONIES
HERMIE KING
Direction of FANCHON and MARCO
Fifth Ave. Theatre, Seattle

Seattle's Cooling Plant Made to Advertise

Seattle, July 31. The modern refrigeration and ventilation plant in the Seattle theatre is serving a double purpose. Not only does it add to the comfort and pleasure of those within, but it is used as an advertising medium proving an antidote for hot weather.

On warm Sundays the Seattle has been packing 'em to the roof. Other houses have suffered. Not only is the "cool" idea advertised in billing and newspapers but the guests within the theatre are invited to visit the plant.

It's open for inspection the same as is the case at a few eastern Public houses, but it's the first time this has been done along the west coast. On the screen the invitation is "hushed" as the attendant if you want to inspect our cooling plant." And they do ask. The public is in-

Comedies and Sketches Best Liked on Talkers

Comedies and dramatic sketches are most in demand among the talking short subjects, according to exhibitors. The orchestras, singers and musical turns are all right to round out a bill, but the comedies and sketches are the important acts, and parallel the audience requirements where it is considered essential to have comedy on every bill.

Due to the mechanical nature of most projection to date and the changes in personality in many artists when transferred to the audible screen, names are not considered important by the exhibitors.

The two-reel comedies released to date are favored by exhibitors over the one-reelers. This is explained as due to the limitations of the one-reeler in getting started, getting laughs and a logical conclusion in too short a space of time. The two-reelers work out much better because they give author and director an opportunity to plant situations and characters, and cash in longer on the comedy angles that follow.

terested. As high as 1,400 persons accepted the invitation one Sunday and saw the plant. The daily average is well over 200.

Al Levin, manager of the Seattle, claims the reaction has been marked. The plant cost \$100,000 and its value is being in both ways—advertising and utility. The ice plant is surely well sold to the public.

Theatre Owner Opposes Sunday Film Shows

Chicago, July 31. A. W. Stoolman, theatre owner of Champaign, Ill., says he is opposed to Sunday movies, asserting they have no place in the community. Stoolman has aligned himself with a citizens' league formed in that city to prevent Sunday film shows.

The matter will be put to a vote next month as the result of a petition presented to the city council.

Oumansky's Long Stay
Alexander Oumansky is indefinitely in the Lincoln, Trenton, N. J., in charge of his 16 ballet girls there and the general production necessary.

Oumansky, noted ballet producer, after a long stay at the Capitol, New York, and Fox, Washington, was booked into the Lincoln by Lawrence J. Golde for three days. He and his dancers now have been there for five weeks.

The Lincoln is in strong opposition to the move in the Keith-booked theatre there.

Big Houses No Like Whoopee Films; Fox May Discontinue Westerns

William Fox has practically decided to end all production of westerns with the termination of four more pictures by Rex Bell, the last of the western stars on the Fox lot. The Fox attitude on westerns was revealed a few days ago when the home office made known that neither Fred Thomson or any other horse riding star is being given a contract.

Bell, it is learned, was "elevated to stardom only to fill the void in the western schedule promised exhibitors and caused by Buck Jones' sudden leave taking.

The home office views Fox's complete cut-out of westerns as further indication that the "whoopie" stuff on the prairies no longer finds a big place on the bigger screens.

Tom Mix, now with PEO, recently left Fox.

Small Town for Sunday
St. Louis, July 31. The Sunday blue law devotees got a hard wallop in the town of El Paso, Ill., when the voters, by a majority of 163 votes in a total vote of 1,000, defeated a petition to ban Sunday pictures.

RCA Man Uncommunicative About Photophone—Mum on Any Merger

RCA has to date 1,600 orders for Photophone and installations will be started late in August, it is said. The company may reduce its film from 100 to 80 min so as to add to the facilities of interexchangeability.

With the exception of the salaries, the above are the only facts secured after heckling E. E. Bucher, vice-president of RCA photophone in charge of commercial activities, to the point of declaring his policy.

"RCA doesn't care what the film industry thinks about Photophone. It knows that it has the best instrument. Rumors don't interest us. Why should we say anything about what we are doing? Who else is entitled to know it?"

At the start Bucher clearly indicated his amazement at filmom's ability to spread "crazy rumors." He was curious to know how they originated and what news a paper could hope to obtain by trying to run them down. He let it be known right off the bat he would not talk "on or off" the record.

"Is it because you're planning to release through Western Electric merging your own device with Movietone and Vitaphone that you have not yet started mass production?" he was asked.

"Why, we have started mass production. We know just what we are going to do and are perfectly content with our plans," Mr. Bucher stated.

"What theatres do you expect to get with Western Electric having already signed all of the big film companies, controlling the finest theatres in the country?"

"What do you mean the most theatres? We have 1,600 commitments now and will not accept any more until we can fill these." The com-

mitments, Bucher said, practically amounted to orders.

When asked whether the 1,600 were independent houses or non-theatrical interests Bucher refused to state, except to disavow that producers signed by Western controlled the majority of the finest houses in the country.

On the subject of reducing the size of Photophone film, Bucher, after admitting RCA is considering it, was asked:

"Isn't the reduction really being made as one of the first moves to effect a merger with Western and to derive the benefit of its large number of installations?"

Bucher refused to reply. Pressed further, he became less emphatic, declining to state that a direct hook-up with Western Electric is entirely out of the question. He stated that RCA is not "giving a thought" to big film producer contracts with Western.

Further questioning and parrying made it obvious that Bucher has the impression that when something "infinitely better" comes along producers will not hesitate to make a change, regardless of a few millions already invested.

Mr. Bucher definitely stated RCA has had no dealing with the promoter of a chain device. He repeated RCA is interested only in Photophone.



WALTER BRADBURY
World's Greatest Legmania Dancer
NOW WITH Fanchon and Marco



JACK JOYCE
That monopole, singing, dancing, talking, comedian.
This Week, Capitol, Detroit
Secured times in three months. Tremendous reception on his entrance. With new material did bigger than before.
Author of His Song Hit: "A Smile For Sale"
Published by Milton Wall
Direction, WILLIAM MORRIS

Trustee After Damage To Bombed Theatre

Chicago, July 31. Harold Moore of the American Bond & Mortgage Co., trustee for the State theatre, Hammond, Ind., filed suit against Andrew Karzas for \$1,000,000.

According to the plaintiff, Karzas had transferred the lease to the property before the house was reduced to ruins by a bomb, but still responsible for the condition of the theatre.

Moore seeks to recover the money as damages. William Kleighe and three others were recently convicted of the bombing.

TREEN and BARNETT

THE UNSOPHISTICATED CO-EDS OF SONG AND DANCE
Featured by FANCHON and MARCO in the "SALLY FROM HOLLYWOOD" IDEA

ADDIE SEAMAN

SENSATIONAL DANCER
THIS WEEK (July 28), CAPITOL, NEW YORK
Thanks to Ed. Froble, c/o Gene Buck

Lost in the Arctic

(Continued from page 12)

of word-of-mouth with a cut but full to the brim version than in this somewhat padded 64 minute version. Stefano's opening explanatory monolog of five minutes is brisk and to the point, heralding the valor of all polar explorers.

A Movietone news and magazine, the latter repeating three old news-clip clips, open the "short" program, followed by Clark and McCullough, Kentucky Jubilee Singers, Will Mahoney and Robert Benchley. All this took 52 minutes, including a two-minute natural colored Movietone of a red-headed girl playing a violin, uninteresting despite what technical promise it may hold. It's the weakest selection of shorts Movietone has released in a group. The Clark and McCullough, Mahoney and Benchley subjects are new.

Sid

Loves of an Actress

Paramount production and release. Directed by Rowland V. Lee, starring Pola Negri. From story by Ernest Vajda, screen play by Lee and story by Julien Johnson. Runs 80 minutes at the Paramount, New York, week July 28. This is Pola's second sound feature with mechanically synchronized score.

Rachel, the girl who passes out just before the girl arrives at the home of the chief, the latter calls a wise moll, Yvonne (Miss Pringle), whom he has taken away from one of his stable and makes a date for the evening. He figures that the kid to become his ward is a youngster and has a room fixed up for her that resembles a nursery.

Then he turns from a Broadway rouse into a home loving daddy. Takes the youngster to church, stops drinking and smokes.

Meantime, the moll, when she finds herself through, begins to squawk and says she will get even. Along comes the college prof and the girl's father. Light and okay. For the serious minded on campus and football technique the omissions and commissions here are glaring. It is to make the picture ridiculous. Jaime gets plenty of sport page space as Yalc's great end and when he finally gets into the game, at No. 3 in the backfield on the offense and safety on defense. Game flashes are mostly newswires and the rehearsal plays don't convince. If the studio had wanted to take the trouble, and as long as Jaime was supposed to be an end, it could have inserted the Hoben to Fishwick pass which actually broke up the real game, giving LaRoque the same number Fishwick wore—as M-G-M did with Haines and "Light Horse" Harry Wilson in "West Point."

This is one picture that's bound to play Princeton, N. J. It'd be worth the trip just to hear what the boys would do to it. They may show it in New Haven, too, but there's probably be no there left. All college towns will raise hell with it and the public at large has seen enough screen football and underdog standing to give it the thumbs up for this effort.

"At Yale" is actually a dumb detective chasing a kid he thinks is among those wanted. Sid.

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"

CHARLEY MYERS

The Boy With the RUBBER LEGS

Now with Fanchon and Marco's "MARS" IDEA

EDNA SEELY

CRYIN' THE BLUES

THIS WEEK (JULY 28)

CAPITOL, NEW YORK

Thanks to BEN LUNDY

parliament, the back-stage stuff dealing with a gutter entertainer suddenly elevated to stardom in the Theatre Francaise has its undeniable box office appeal.

Pola Negri always has been an as-you-like-him star. Even the Negri fans, however, will look askance at the stellar assignment in a role which automatically suggests a Swanson or a Talmadge rather than the severe brunet personality of the Polish star.

The role calls for a certain amount of exoticism which Miss Negri does not quite attain. The story itself is pretty familiar stuff and coming from the type-writer of a shrewd theatrical scrivener like Vajda it is not alone disappointing but surprising in its near banality.

One sees through it like a drunk senses a speakeasy hostess's shallowness, but the manner in which Lee has directed it and offset it with fancy tinsel and the behind-the-scenes glamour makes it almost acceptable as a general thing.

One knows, of course, that with Rachel's (Negri) general enmity toward masculine attention of the latter she has been receiving. The Big Love has yet to come into her existence and that she must get that way by the third reel about some personable vis-a-vis such as Nils Asther, her leading man. In due time, after some strenuous and, at times, hectic onslaughts by an amorous trio, she does get that way. She is then receiving, but to tell, hardly with as much conviction as when she was amorously sparring with and stalling the aggressive Count Marchese. Strong turned in a good piece of work in that one scene—and is kept from a happy if passive ending because one of her benefactors, the newspaper publisher, gets in his dirty work.

One of Julian Johnson's opening captions betokened promisingly in its commentary that this yesterday's idol of Paris (Rachel) Something-or-other (the Semitic trimmings throughout cannot help but suggest a reference to the divine Sarah Bernhardt), was the subject of undry shameless if romantic amours a century ago. Then, with more than a legal amount of deference to the censor boards, Rowland V. Lee produces a considerably denatured continuity which does not definitely establish whether or not Pola went in for the love stuff on the up-and-down in exchange for the favor, which, the titles would have us believe, were instrumental in paving the way to her present historic distinction.

The synchronized score, a rather good job on the whole, seems to have been patterned with an eye to universal appeal. The "bravos," with an occasional intermingling of English, should make this recorded score (it's obviously a Victor record process a la Vitaphone, and not Movietone) appeal to the foreign market as well as locally.

The Continental atmosphere looked authentic and Variety's demon gaster and New Orleans' correspondent, O. M. Samuel, who wrecks homes in N. O. when not globe-trotting, avers the local color is more than Hollywoodishly impressive, pointing to a tiered Theatre Francaise interior, heavy canelabra trimmings and other fine French architecture as proof thereof.

With or without the synchronized score, "Loves of an Actress" will make money. It is not an expensive production and when cut down from 80 minutes to nearer an hour flat it will shape up much better.

Abel.

BEAU BROADWAY

Metro-Goldwyn-Mayer production and release. Starring Hugh Cuddy and Allen Pringle, with Sue Carol featured. Directed by Malcolm St. Clair. Original story by P. Hugh Herbert, continuity by Geo. O'Hara. Titles by Ralph Spence. At Capitol, New York, week July 28. Running time, 62 mins.

Jim Lambert.....Low Cuddy
Yvonne.....Allen Pringle
Heine Conklin.....Hugh Trevor
DeLuca.....Heine Conklin
Professor.....K. E. Knight
Dr. Monahan.....Jack Herrick
Gunner O'Brien.....James J. Jeffries

A Cody-Pringle that is all Cody, with Sue Carol added, leaving Allen Pringle in the outer circle mostly. This proves to be one of the best that Cody has been in for many a moon. It is not expensive, either, and should as a program offering to show unusual returns for

a picture presenting this starring combination.

This one might cause the curious to ask why Miss Pringle, when the sweet bimbo from the windy city steals the honors throughout, with folks out front wondering just what Miss Pringle is supposed to be. The Carol girl who has had a number of good ones, might prove a great running mate for Cody if they were to continue the picture at the studio of present stories along this line with the combination. If not, the gal is a great lead for any of the male stars. She has that sparkling youth and vivacity that this generation of film fans likes and will encourage at the box office.

Story is that of a fight promoter and gambler (Cody) who just before the girl arrives at the home of the chief, the latter calls a wise moll, Yvonne (Miss Pringle), whom he has taken away from one of his stable and makes a date for the evening. He figures that the kid to become his ward is a youngster and has a room fixed up for her that resembles a nursery.

Then he turns from a Broadway rouse into a home loving daddy. Takes the youngster to church, stops drinking and smokes.

Meantime, the moll, when she finds herself through, begins to squawk and says she will get even. Along comes the college prof and the girl's father. Light and okay. For the serious minded on campus and football technique the omissions and commissions here are glaring. It is to make the picture ridiculous. Jaime gets plenty of sport page space as Yalc's great end and when he finally gets into the game, at No. 3 in the backfield on the offense and safety on defense. Game flashes are mostly newswires and the rehearsal plays don't convince. If the studio had wanted to take the trouble, and as long as Jaime was supposed to be an end, it could have inserted the Hoben to Fishwick pass which actually broke up the real game, giving LaRoque the same number Fishwick wore—as M-G-M did with Haines and "Light Horse" Harry Wilson in "West Point."

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Port of Missing Girls

Columbia release of a Brenda Pictures Corp. film featuring Barbara Bedford and Mollie McDougall. Directed by Irving Cummings. Cast includes Natalie Kingston, Hedda Hopper, Rosemary Theby and Wynand. Running time, 75 minutes.

"Port of Missing Girls" is any large city, and the moral is that when any girl leaves home it's the fault of the parents. Add to that a young bootlegger who takes advantage of the district attorney's daughter and finally leads the cops to the dastardly but wealthy theatrical manager's office for the rescue, and that's this feature in a much-padded nutshell. Summation is that the smaller the town the better they'll like "Port." It has the usual inconsistencies and surplus footage to give it that rattled picture carries a cast as long as your No. 1 iron with a moderately knowing array of fairly known names. Most of them with a chance actor named Ann the best looking gal in the troupe. Otherwise Miss Bedford has sufficient brains to make her erring Ruth stand up, although she grows from school books to young womanhood rather abrupt-

ly. Hedda Hopper contributes her usual good-looking yet rather mother role, but Malcolm McGregor has a tough time being a hero after doing wrong by Ruth.

Irving Cummings, the director, has made his principal mistake in not drastically cutting this screen opera. It currently unwinds as if it were a film shot in still through Around 1,500 feet could be chopped. He has tried symbolizing quite frequently, with more or less success, but the story hardly convinces at any time.

At that point where the liquor deliverer informs the distraught parent he knows where his daughter is and confesses his relationship, the Hip audience found cause to snicker. It's not far away from a sex educational toned down. Productionally there are some solid looking interiors, and the photography is average. The script's best point is that it may help tip off to a believing public the instability of sending its daughters to unrecognized dancing and acting schools. But why the studio should make the femme chaser a theatrical manager is just one of those things. The theatre has enough social troubles without the studios adding these unnecessary incentives to an eager imagination. Maybe the talkers will bring these two closer together—or farther apart.

One report is that this picture has been sold on a states right basis in four or five states, with Columbia handling the rest of the territory. It will never receive consideration from the big houses, but those changing twice weekly and more can (Continued on page 22)

light undergraduate stuff for the splits.

One or two flashes of the campus. New Haven, and newswires shots of the Bowl, comprise the Yale atmosphere after Jaime has migrated from South America to become a male student and having accidentally met the daughter of one of the faculty. If it weren't for Tom Kennedy, playing a comedy detective, "At Yale" would have nothing to recommend it. Jaime gets mixed up with the dick and Kennedy trails him through the story. Which Owen Davis plays this script is based on isn't known. It's better so. LaRoque does a fresh freshman, gets knocked out by a Harvard heavyweight in the ring and returns for his sophomore year and a fling at football. Meanwhile, Helen has given him air since the Crimson K. O. The night before the Princeton game, Jaime has to go into a cafe to dissuade Helen's brother from marrying a dame and finishes in the hospital as a result of a taxi accident. The game's almost over by the time they find Jaime and rush him to the town, but he coach punts him in and then runs back a punt for the winning touchdown.

LaRoque is actually doing a mild Haines. Not so fresh and not as good. The rest of the picture is just comic. As a matter of fact the star personally does pretty well with what has been handed him. With heavy assistance from Kennedy him in and then runs back a pun for the winning touchdown.

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ly. Hedda Hopper contributes her usual good-looking yet rather mother role, but Malcolm McGregor has a tough time being a hero after doing wrong by Ruth.

Irving Cummings, the director, has made his principal mistake in not drastically cutting this screen opera. It currently unwinds as if it were a film shot in still through Around 1,500 feet could be chopped. He has tried symbolizing quite frequently, with more or less success, but the story hardly convinces at any time.

At that point where the liquor deliverer informs the distraught parent he knows where his daughter is and confesses his relationship, the Hip audience found cause to snicker. It's not far away from a sex educational toned down. Productionally there are some solid looking interiors, and the photography is average. The script's best point is that it may help tip off to a believing public the instability of sending its daughters to unrecognized dancing and acting schools. But why the studio should make the femme chaser a theatrical manager is just one of those things. The theatre has enough social troubles without the studios adding these unnecessary incentives to an eager imagination. Maybe the talkers will bring these two closer together—or farther apart.

One report is that this picture has been sold on a states right basis in four or five states, with Columbia handling the rest of the territory. It will never receive consideration from the big houses, but those changing twice weekly and more can (Continued on page 22)

Attention

Picture Producers

SEE

JAY WARD

"The Typical American Boy"

Mascot of the American Legion

at

Orpheum Theatre

LOS ANGELES

Week of Aug. 5

LITTLE JAY WARD runs away with the major honors of the Keith bill this week through his genuine cleverness and imitable personality. Ability oozes out all over and it's easy to predict a brilliant future for this remarkably talented boy.

There's no mystery as to why MASTER JAY WARD was voted the typical American boy and "adopted" by the American Legion on its recent second trip to France. The boy's a mascot—usually bright and with wholly unspiced and unstagey.

"Delia Times Herald," today proved the sensation of the entire bill. —Sprague "Herald"

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A. H. SCHWARTZ ANNOUNCES WITH PLEASURE

THE RETURN ENGAGEMENT OF

HOWARD EMERSON

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MERRICK THEATRE, JAMAICA, L. I.

**"SEE and HEAR
EVERY CHARACTER IN THE PICTURE!"**

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SECOND 100%
ALL TALKING
PICTURE**

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McAVOY
LOUISE
FAZENDA
EDWARD EVERETT
HORTON
ALEC FRANCIS**

MATHEW BETZ
HOLMES HERBERT
JOHN MILJAN

Scenario by HARVEY GATES

From the Play by
EDGAR WALLACE

Directed by
ROY DEL RUTH

The
ERROR

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AUGUST 15th
TWO-A-DAY at \$2.00 TOP
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WARNER THEATRE
NEW YORK CITY

**YOU CAN HAVE IT NOW
DAY and DATE with BROADWAY**

**A
WARNER
BROS. VITAPHONE PICTURE**

Coming **"NOAH'S ARK"**—Made to top any picture ever made

11 new season Paramount Pictures in August and September 6 in ✓ SOUND!



"WARMING UP"

Richard Dix SOUND picture.
Already breaking records.



"LOVES OF AN ACTRESS"

Pola Negri SOUND love drama with
marvelous operatic score.



"SAWDUST PARADISE"

Esther Ralston epic of carnival life
with Hobart Bosworth. SOUND.



"JUST MARRIED"

Anne Nichols' stage hit.
James Hall, Ruth Taylor.



"MODEL FROM MONTMARTRE"

Famous Paris Artists' Ball on the
screen.



"THE WEDDING MARCH"

Erich von Stroheim's masterpiece.
SOUND. Technicolor.



"FORGOTTEN FACES"

Clive Brook, Wm. Powell, Mary Brian,
Baclanova.



"THE FIRST KISS"

Gorgeous romance with Fay Wray and
Gary Cooper.



"THE WATER HOLE"

Zane Grey's greatest story. Techni-
color. Jack Holt, Nancy Carroll.



"BEGGARS OF LIFE"

SOUND. Famous hobo saga. Wallace
Beery, Louise Brooks, Richard Arlen.



"DOCKS OF NEW YORK"

SOUND. George Bancroft, Betty
Compson, Baclanova.

6 Christie Comedies in SOUND!

✓ BILLY DOOLEY
in "Dizzy Diver"
and "Oriental Hugs"

✓ JACK DUFFY
in "Hot Scotch"

✓ CONFESSIONS OF A
CHORUS GIRL
"Skating Home"

✓ BOBBY VERNON
in "Stop Kidding"
and "Sock Exchange"

12 other PARAMOUNT quality shorts



No other company
starts 1928-9 like this!

AUGUST

SEPTEMBER

New Line-up for Midwesco Houses Adjusted Before Personnel Changes

Joe Leo, for Fox, Announces Operation Plans for
Wis. Chain—H. J. Fitzgerald Remains

Milwaukee, July 31.

The reported changes in personnel and operation of the Midwesco theatres here since the advent a week ago of Joe Leo, personal representative of William Fox, is swiftly whipping into shape.

Leo let it be known that there will be a shifting around of some of the employees, including managers, floormen, cashiers and others. No specific persons have been picked out as yet to be shifted, but by Aug. 15 Leo said, the changes will be in full operation. He announced a new manager will go into the Wisconsin theatre. No name given out.

One announcement of Leo's that despite rumors J. Fitzgerald, general manager of the former Saxe circuit, will remain in that capacity. "Mr. Fitzgerald is still with us and will not be replaced," the announcement says.

The Strand is being wired and will open Sept. 1 as a three-week or extended run house. The first pic-

Fox's 27 Crews

Twenty-seven Movietone crews are now doing magazine newsreel short subject work for Fox in America and Europe.

ture booked is "Street Angel" (Fox).

Merrill Continues

New arrangements are also made for the Merrill, which was scheduled to close Jan. 1, 1929, to be remodeled into a Kresge chain store. This house, Leo announced, has been contracted for with the Kresge people for two more years. It will not be wired, however, and will play only silent specials. The house will be devoted to Paramount and Metro films contracted for by Fox.

Wisconsin will be wired at the same time as the Strand and will have a stage band policy in addition to the wired productions.

The Miller, closed a month, ago to vaudeville and shot into grind pictures, will remain a grind even in the winter. Losing \$1,400 and over with vaude, the house showed a \$200 profit on its first week as a grind, Leo said.

The de luxe neighborhoods are all losing plenty and will not be touched, Leo announced, until the downtown houses have been taken care of.

Ira Goldstein, New York real estate expert, has been brought in to clear up all of the Fox holdings, tenanted and otherwise. He will stay here two months, after which time some local real estate man will get the post for Fox here.

Great Lakes, Buffalo, With All Sound Show

Buffalo, July 31.

Commencing this Saturday the Great Lakes reverts to an all-sound program. It means the discontinuance of the orchestra and all vaudeville.

Show will be continuous from 10:30 a. m. until midnight, with 6 p. m. top.

The Great Lakes has been playing the film vaude policy. It's Buffalo's newest house, cleared as independent, with Mike Comerford and also William Fox reported holding stock in it.

Sound Shorts' Demand

Los Angeles, July 31.

Less than six months ago, proclaimed over stage presentations and vaudeville acts crowding their product from picture house programs.

With the new trend of sight and sound pictures, the tables are turned and the short subject producers are taking a new slant on their business for the future. The demand for talking shorts is increasing daily and has forced a number of the short comedy producers to jump on the sight and sound band wagon.

Henry Santrey and his orchestra and Ann and Harry Seymour have also been signed by Fotovox through Leo Maize.

Production activity starts Sept. 1.

Seek Full Coverage Name

Chicago, July 31.

Balaban & Katz publicity staff complying with a request from Bill Hollander, publicity director, have suggested "Cinevox," "Volcines," and "Speakies" as tentative cover-all names for sight and sound pictures.

None has been adopted, and suggestions are still in order.

"Sound Pictures" Phrase in Use for Talkers, Other Than Fox-Warners

Paramount, Metro-Goldwyn-Mayor and United Artists, among others, are not going to use the Movietone billing for their talkers. They the phrase "sound pictures" of the firms believing Movietone has been so closely associated with the Fox product it would not be practical both ways to use that billing despite the Electrical Research Products, (Western Electric) approval and arrangement with Fox-Case Corp. for the use of the Movietone appellation.

First National has also dropped its coined Firnatone billing and is using "sound pictures" for billing and exploitation.

Warner Brothers with Vitaphone, and Fox with Movietone remain as the two sole coined names as originally.

Fault of Buzzer Cues

A recent review of Loew's State, New York, reflected on the projection booth staff through alleged tardiness in song slides not pacing with the organ soloist's instrumental rendition.

As Thomas Burhans, chief of the State's projection staff, explains, the booths are cued by a buzzer system from the pits in every theatre and it sometimes happens the organ soloist, busy as he is with his manifold console, tricks the ofttimes music cue, the buzzer and, while as far as possible the projectionist tries to keep pace, like any other audience fan those things happen when the buzzer is not sounded in time.

Pathe Sound News in Nov.

Pathe is reported making the assertion it will have its news reel with sound ready by November. Nothing is mentioned as to whether the news matter will be sounded indoors or picked up by a movable sound truck on the outside.

Cameo's "Lust" Film

The Cameo, New York, has booked "Fortune's Fool," featuring Emil Jannings, for a run opening Aug. 11. The picture was formerly titled "The Age of Lust." Lou T. Rogers is the distributor.

M.P.T.O.A. OCT. 16-18, TORONTO

Toronto, July 31.

The Motion Picture Theatre Owners' Association will hold its annual pow-wow here Oct. 16-18. This is the first time the M. P. T. O. A. convention has been held elsewhere than in the U. S.

State, Minn., All-Talker, But Will Increase Pit Orchestra 16 to 20

Minneapolis, July 31.

Talkers need a larger orchestra than ever for the State here. This house has gone in entirely for Vitaphone and other talking pictures. At the same time, it is increasing its orchestra from 16 to 20 pieces, although all the Vitaphones and many of the other talkers have their own synchronized musical accomplishment.

Colony Wired?

With producers holding on to their Broadway show windows tighter than ever since the materialization of talkers, Universal is now discussing reopening the Colony under a wired policy.

With the completion of sounding "Uncle Tom's Cabin" certain corpsers in Universal figure that it might gain a new lease in interest and offset, with dogs that now bark and whistles that shriek, the flop which it made here as a silent special.

Where the "Cabin" as talker would go is the question which has renewed interest in the Colony.

The newest deal for possession of the Colony concerns Fox, said to contemplate it for vaudeville and pictures. Another reputed deal mentions Leo Teller with a \$1 top dramatic stock company.

The Ziegfeld deal for the house looks cold.

Alleged Dupe Film

Syracuse, N. Y., July 31.

An alleged dupe film of the Tunney-Henney fight is being exhibited at the local Empire, operated by Al Kaufman and Marc Buckland. Eckel theatre is showing the official fight pictures released by the Gold-Hawk Picture Corp.

Kaufman arrived here from New York on Saturday and is reputed to have brought the supposed dupe with him. Immediately thereafter Kaufman and Buckland left the city. The Eckel is advertising the "only authentic fight pictures."

Under the new policy starting

Aug. 12, special stress will be placed upon the orchestral units of the program, according to announcement by Harold Pinkelstein, local general manager for P. & R. Public.

There will be orchestral-stage presentations each week, the combination of the two serving to reduce the overhead for the stage show but increase it for the pit orchestra. John Ingram is being brought here from the Public house in Tampa, Fla. to direct the augmented orchestra which will fill in size that at the Minnesota.

Opening the picture at the State Fridays instead of Saturday is helping business. The Lyric, another loop first-run house, and Pantages also have Friday openings.

Several changes in the amusement map here are contemplated for the coming season. It is reported that the Garrick, third largest and most pretentious movie house here will house a tabloid musical comedy company headed by Al Bridge of the McCall-Bridge Players at the Palace here for three seasons. Garrick is three blocks nearer the heart of the local rialto.

At the same time, according to these reports, Mutual wheel burlesque will move from the Gayety to the Palace, much better located than the latter.

SENSATIONAL DANCERS

Four Covans

Featured with
FANCHON and MARCO'S
"HI-YALLER IDEA"

CHAS. HUFF & HUNT

SENSATIONAL DANCERS
Starting First Consecutive Tour with
Fanchon and Marco
NOW WITH
"MARS" IDEA

FIRST ROAD SHOW SOUND PICTURE

With the new DULCETONE

MARTIN JOHNSON AFRICAN EXPEDITION CORPORATION

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Presents

"SIMBA"

"Simba" is without doubt the greatest big game hunt picture ever made. N. Y. World.

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8 COMPANIES
NOW TOURING
U. S. A. and CANADA
Carload of Scenery

"Dulcetone" Synchronized Music and Lecture—Electrical Effects—Greatest Publicity Tie-Up and Advertising Plan Ever Invented for Theatrical Use

WILL TOUR THE WORLD

"SIMBA" opens its European Engagements at the Palace Theatre, London, England, September 10th

In preparation:

3 companies England 4 companies Germany
3 companies France 2 companies South America

Direction

FRANK R. WILSON

M. J. WEISFELDT, General Manager

51 E. 42nd St., New York

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Charlie MACK
Booking the most extensive circuit of vaudeville and presentation theatres between New York and Chicago
Michigan Theatre Bldg.
DETROIT
Standard Acts, Write or Wire
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HELENE HUGHES
ROY SMOOT
Featured with
FANCHON and MARCO

A HIT
at the Stanley
Philadelphia, Pa.
A HIT at the
Stanley, Baltimore, Md.
THE VERSATILE BANDMASTER OF CEREMONIES
BUDDY PAGE
A REAL ATTRACTION
HEADING FOR A
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at the Stanley
Jersey City, N. J.
Aug. 4
Booked by Samuel Musical Bureau
Geo. Deber, Pers. Rep.

4th Sensational Week
at the Roxy Theatre

BERINOFF AND EULALIE

RE-ENGAGED AGAIN

Watch for Our Original
Chinese Opium Dance
Next Week, Aug. 4th

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"The
Sweetheart
of Blues"

ELSIE GILBERT

Just Completed Entire
STANLEY TOUR

Now at the
Lincoln Theatre,
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KARDO

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The Boys of 1,000 Songs

This Week BRANFORD Theatre, Newark, N. J.

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Magic Ice, Ltd., Presents

WINTER SPORTS

Featuring Magic Ice
With Jack Coffey, Salo
Celena Sisters and 10
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Production Conceived
By Fred Gerner

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"A Winter Carnival"

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SAMUELS MUSICAL
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1560 Broadway

For Quick Action
WIRE-WRITE OR

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Port of Missing Girls

(Continued from page 18)

look it over. Where the young 'uns yearn for the big town and expensive parties this one is apt to catch lukewarm approval.

The Bear's Wedding (RUSSIAN MADE)

Produced by Sovkino (Soviet Russia) and released through Ankino (same). Directed by K. V. Serebriy, the star, Vera Maydanovskaya featured. At Fifth Ave. Playhouse week beginning July 28. Running time, 70 minutes.

Admittedly a legend, but ballyhooed as a warning of the horrors of adverse pre-natal influence, "The Bear's Wedding" is a bear with the cat's paw describing one of the funniest bits of film junk shoved on these shores.

Jerky. It is horrible only from the standpoint of its mindlessness. If this were intended to carry a lesson to prospective American mothers, it would be better for the reaction were the advertising efforts stressed toward drawing in the great American crossroad puzzle stragglers.

There are a couple of shots that are crude and that is crass enough to be repugnant. The rest is a lot of blah which, in its attempt to be highly dramatic, gets laughier and funnier in the sure-thing theatre—incidentally the only place where it has a chance of getting by. Then they will okay it on demerol.

The shot that does with a few blasts, even from among the would-be sophisticates, is where the son of the bear-bitten mother nearly bites off the breast of his bride on their wedding night.

So sincere is the director-star, whose part calls for him to do the mimicking, that he shows a close-up of the nipped wife. Not satisfied with one, it is flashed back several times. How this shot got by the censors is one for conjecture. Possibly the hell pulled over the gnawed part had something to do with it.

Tunney-Heehey Fight

Special Independent. Official picture of the Gene Tunney-Tom Heehey world's heavyweight championship boxing bout held at Yankee Stadium July 20 under auspices of George L. "Tex" Rickard. Presented and made by the Rickard Pictures Corp., at the Eltinge, New York, starting July 27, 81 top. Running time, 31 minutes.

Great chance for the Gold-Hawk people to have captured the popularity of the Tunney-Heehey fight picture if they could have made it as a talker. Had the cheers of the crowd and the comment at ringside been recorded, it would have placed on record and canned the authoritative atmosphere of a world's prizefight championship for the first time. An idea of what could have been done in that direction was Paramount's release "Warning Up," with the chatter confined to baseball rooters. The sound accompaniment in that case was made after the picture but it supplied a most interesting element.

As it is the Tunney-Heehey fight picture is junkies probably depended on the public's interest in an orthodox pictorial report of the event or some unexpected development. The gate at the Eltinge is 50 and \$1. Business the first day of grinding grossed \$1,800 and the next two days only got as much more, for a three-day gross of \$3,600. Not so hot for a grind from noon to 11 p. m. right on top of the fight.

Photography okay considering the fight was shot at a distance on the usual raised platform, with half a dozen machines grinding. It is believed the vibration of the platform caused a flicker and that is the reason given for showing the entire picture in 31 minutes Monday night. At that time a light crowd was in the house. The program was filled out by short "Screen Snap Shots," making the show's total running time about 45 minutes.

Had the picture run normally the 11 rounds it would have consumed 32 minutes alone, with titles, slow motion, and introductions not counted. It was stated the film was speeded to eliminate a flicker and it looked as though each reel was run in about 10 minutes. The result of speeding robbed the picture of any kick it has.

The slow motion portion not particularly effective. Heehey is shown being knocked cold and saved by the bell in the 10th round. The knock-down punch came from Tunney striking Heehey in the chin. The eighth round should have been shown in slow motion. It was then that Tunney closed Heehey's left eye with a right sock. Tom held his hand to the damaged optic not shown in the picture. Champion Tunney—withheld further punishment to the eye although he could have done so. Gene was given much credit for his sportsmanship in so acting.

It is assumed the makers of the picture didn't care to favor the champ. That they beat out the report that Tunney objected to the same people making the picture as in Chicago. Gene claimed they do not put him in a bad light. However, the same bunch formed another corporation and got the film rights anyway.

By speeding the film Heehey is not shown to be as wozzy as he

really was when the referee stopped the battle eight seconds before the end of the 11th. One thing is noticeable and that is Tunney's backing away from the busy New Zealander, but at the same time it does indicate the speed of the champ's footwork. There is also shown the superiority of Tunney's boxing.

The Tunney-Heehey film is just a light picture. Any trace of excitement that inspired those in the ball park or might have been dashed by the radio listeners-in, failed to be caught by the cameras.

If Tunney made a bid for popularity by showing himself to be a knocker-out, that should be repeated in attendance at the Eltinge where the picture started showing the day after the fight. They stayed away from the fight, and Rickard lost a bundle. Likewise there is no rush to see the picture. That may be blamed partly at least on the picture itself. There is a showing of the men walking to their corners twice. No reason for that in the third day of showing, nor a misspelled word in a caption.

Itee.

LIGHTS OF PARIS (FRENCH MADE)

Superlative Pictures production; made and released abroad by ADA Corporation, at the Eltinge, New York, starting July 27, 81 top. Running time about 65 minutes.

Taking a chance to call this a French made although made abroad. Names of cast indicate nothing French about it excepting locale. Paris, and an attempt to impersonate French people. It's a cheaply made picture for this side in this day. Its cabaret and theatre scenes may have given it some weight on the other side. But for the nite life-back stage circles of theatres over here in the one day or double bill class, this should do, for the rental is probably light or should be. Now in the summer time was the time to get this out and the summer time will excuse its playing even in a little better grade of houses.

Nothing of marked merit in the entire picture. A couple of raw bits are set forth, one especially of a Lesbian scene, but so well disguised evidently it got past the New York censors which may be to their honor for innocence or just because they weren't watching at that moment. The other is a woman stepping into her bathing pool, back to the audience, but at that as a protection perhaps for the same censors, she looked to have on trunks. In any event, not important.

Very few in the picture houses this film will play can or will get the Lesbian bit, and just as well. Between the heavy and the other woman, the heroine ran out of the nite club, through the rain, bare-

headed, back to mother. She had quit mother and home to go on the stage. After the first night's performance she was cured. Just because those two persons leered at her when all were drinking wine. Nothing in direction. Something tried for in the thrill way in a scaffold scene, with the hero hanging by his finger tips, finally falling. Self-exposed and flat.

Nor anything in the playing, other than Henry Krauss as the heavy. Photography very poor at times and never good. Doris Costello fair, looser and not slyph-like. Some of the extra girls looked better.

A portion of this picture suggests that if the European native homes, people and customs were shown over here, they might be acceptable for interest, if nothing else, much as the Americans first attracted attention abroad.

"Lights of Paris" might be played for a day or so against "The Lights of New York," the Warner talker, during the remainder of the summer, just to get the backwash of the similar titles. Might advertise "See New York first; then come over to Paris."

"Lights of Paris" played one day (July 30) at the Stanley, New York, 25c grind.

LIFE'S MOCKERY

Chadwick production and release. Directed by Robert P. Hill from story credited to L. Bernstein. Betty Compson starred. In cast: Theodore Von Eltz, Alice B. Francis, Dorothy Cummings, Russi Smolen. At Loew's New York, one day, July 25, one half double bill. Running time about 60 minutes.

Whether crime is a matter of heredity or environment is the heavy subject Chadwick handles in a generally entertaining but light and somewhat slow way in "Life's Mockery."

The case of extremes prevails to the point of handing ludicrous with an understanding audience.

The old gang leader, with the gun, and a hammer for cats is too emotional in being unable to stand up while a thorn is being withdrawn from a rabbit's foot at the end when he turns farmer.

His girl forgets slang to back up the old judge who conducted the experiment with this trio just to show that crime is due to environment.

SKIRTS

(BRITISH MADE)

British International production, distributed in the U. S. by Metro-Goldwyn-Mayer. Directed by Wheeler Dryden and Jesse Robbins. Adapted by Dryden from the show story "A Little Bit of Fluff" by Walter W. Ellis. Sydney Chaplin starred with Betty Balfour in support. American titles by Ralph Spence. Running time 15 minutes. At Loew's, American New York, July 25-29.

A slapstick farce, written and played with a good deal of ingenuity in trick and device and limitless resource in knockabout gags. It falls down because nobody has yet been able to sustain stuffed cut comedy for a full hour.

That's all this picture has. They

build up and exploit such things as kicking a lady from the rear, subverting a respectable man to the embarrassment of having his pants slip down when he's out in company, and for one long elaborate, but lamentable episode knocking all the ladies and gentlemen cuckoo with an Indian club.

Chaplin is an especially heavy handed comedian and in a story like this, built on budgeoning out his laughs, his technique is rather overpowering. Between story and cast the auditor gets to feel that he is being bullied into merriment. Picture is full of such hoke as a poisonous mother-in-law who browbeats young bride and groom; a young husband who goes off on a spree and gets tangled up with a plot and then gets confused with a real burglar.

Whole business is a melody of timeworn joke, made a bit better by its headlong playing and fast pace. Picture has almost no element of surprise. They seem to go out deliberately to tip off each to go off deliberately ahead of time, so they'll be sure the dumbbells will understand.

Picture is beautifully made as to its technical production. Some of the night club scenes are fine bits of film stage management. Back-grounds are engaging always and the photography is of the best modern quality, as good as the best Hollywood.

Farce so grossly overdone that it limits its appeal almost to the

(Continued on page 50)

LOWRY

Master of Ceremonies



SKOURAS BROTHERS
AMBASSADOR
ST. LOUIS, MO

AVAILABLE

ALL MATERIAL FOR SHORT

Talking Subjects

OF THE POPULAR HITS OF

JOSEPH SANTLEY

8 to 15 Minutes Length

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**FIRST RUN
DE LUXE SENSATION!**

Held over Second Week...
United Artists Theatre,
Detroit... Licking Broiling
Heat...and Snatching Motor
City from Summer Apathy!

Resounding Smash, United
Artists Theatre, Los Angeles,
Class House of the West Coast!

Stupendous attraction power
overwhelmingly demonstrated.

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ANGELES**



Clive
BROOK
Irene
RICH in *The*

FBO
ATTRactions
are geared first, last and all the time
for the finest theatres in the world.
Such smash hits as "Perfect Crime",
"Hit of the Show", "Gang War",
"Blockade" and "Taxi 13" clearly es-
tablish the Master Showmen as pro-
ducers of class attractions.

WATCH FOR FURTHER EVIDENCE OF
TICKET-SELLING POWER IN SMASHING
HOT WEATHER PERFORMANCE IN AMER-
ICA'S MOST DISTINGUISHED THEATRES.

PERFECT CRIME

**TULLY MARSHALL
EDMUND BREESE**

From "The Big Bow Mystery"
of ISRAEL ZANGWILL,
by WILLIAM LE BARON

Directed by BERT GLENNON

IN THE WEST
WESTERN UNION
 LOS ANGELES CAL JUL 24

9 FT. K 45 HL COLL
 MED DEFECT

THE OPENING WEEK OF COLLEEN MOORE IN LILAC TIME WAS
 THE GREATEST IN THE HISTORY OF CARTHAY CIRCLE THEATRE BY
 MORE THAN TWENTY FIVE HUNDRED DOLLARS STOP SECOND WEEK
 LOOKS LIKE SHE STOP EVERYBODY SINGING AND WHISTLING
 JEANNINE I DREAM OF LILAC TIME STOP PICTURE BOUND TO
 MAKE A RECORD HERE REGARDS FRED A MILLER

COLLEEN MOORE

in

LILAC

TIME

the greatest
 air spectacle
 of the year!

**A GEORGE
 FITZMAURICE
 PRODUCTION**

With Gary Cooper from the play by Jane
 Cowl and Jane Murfin. Adaptation by Willis
 Goldbeck. Scenario by Carey Wilson. A
 George Fitzmaurice-Colleen Moore Special.

presented by **JOHN MCCORMICK**

IN THE EAST

Opens on Broadway

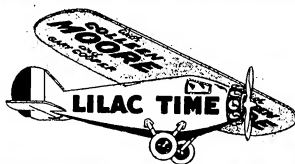
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THE GREAT NOVEL
 Now on the bookstand. With
 special picture cover. Illustrated
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THE GREAT LOBBY NOVELTY
 Available at your local exchange
 — one of the best sure-fire business
 getters ever devised for a picture.



3 VICTOR RECORDS
 of the song "Everybody whistling
 and singing 'Jeannine; I dream of
 Lilac Time.' Rush more records
 to Carthay Circle." Fred Miller



THE NOW FAMOUS SONG
 "Song copies were delivered
 Carthay Circle yesterday and
 were sold out. Could have sold
 triple that number." John McCormick

M-G-M May Sell Film Product to Sapiro Organization Members; Injunction Against Is Denied

Aaron Sapiro's test case on behalf of his organization, Independent Motion Picture Exhibitors' Association, against the Metro-Goldwyn-Mayer, resulted negatively for Sapiro in Justice Henry Sherman's decision Monday. He denied the I. M. P. E. A. an injunction against M-G-M to restrain it from selling product to the M. & S. Circuit (Meyer & Schneider).

Chief among the court's reasons for deciding against Sapiro are several, is it might prove of grave financial damage to the theatres involved if M-G-M is restrained from selling them film product, and secondly, assuming that all the allegations are true, an injunction in a case of this nature cannot be granted on a preliminary motion, but after the actual trial of the issues.

Sapiro also seems to have erred technically on the legal end in not having formally served the Meyer & Schneider theatres with the papers, service being made only on M-G-M. Hence, Justice Sherman concludes, "such a drastic order (the injunction) which might cause grave damage to these theatre owners manifestly should not issue without their presence in the suit."

The court did not go into Howard Swaine's arguments as head of

M-G-M's legal battery that the Sapiro organization was operating in restraint of trade and in violation of the anti-trust laws. Swaine is the same attorney who so brilliantly represented Paramount during the Federal Trade Investigation.

Sapiro, in this suit, made his debut as trial counsel in the New York State courts, coming to metropolitan attention after his famous litigation against Henry Ford.

Upsetting Group Buying

M-G-M in this suit seemed to be acting on behalf of all the other major producing and distributing companies in an effort to undermine the status of all group buying combinations throughout the country. Sapiro's organization will undoubtedly take this test case to the highest courts in keeping with Sapiro's policy that any and every organization he is affiliated with must have its legal rights definitely and finally established.

Sapiro from the beginning anticipated this test case and had mentioned at meetings that all through his career he has been opposed on similar grounds and has not rested in each particular instance, until the legal status of his cause was determined. Sapiro has stated that in the past all his buying combines have been upheld in the courts.

M-G-M, like the other producers and distributors, has opposed the inde pool, and M-G-M started to sell its product to houses in opposition to the I. M. P. E. A. Later, it was reported, even members of Sapiro's organization bought from M-G-M and other major interests because of the necessity of strong film product.

Stopped Dues
In the case of Meyer & Schneider, it is reported they ceased paying dues to Sapiro's organization and agreed to join the producing interests in the fight against Sapiro. M. & S. houses have been suffering from general box-office debility, and it is believed the about-face in aligning with the producers was a bid for choice film product since it has been pointed out to M. & S. that Sapiro's negotiations for group buying and its attendant difficulties might never be ironed out. Meanwhile, the Sapiro film buyer, Arthur Whyte, has been entirely inactive.

Sapiro charged M-G-M with conspiracy in attempting to get M. & S. to break a contract about which M-G-M had full knowledge. Justice Sherman seemingly ignored these technical legal phrases and merely took the common-law attitude toward the issues that the cessation of product selling by distributor to exhibitor might prove of too great a damage, and that also M. & S. as a vital party in the litigation, should have been served and should be in position to interpose its own defense. That is why Justice Sherman concludes that "under these circumstances there is no occasion to inquire at this juncture into the interesting questions of law which are presented by briefs."

"Simba" in London
"Simba," the Martin Johnson jungle picture, is due to open at the Palace, London, Sept. 10.

Frank R. Wilson sails from New York Aug. 4 to handle the feature, which will also play on the Continent.

Capitol in Between

Capitol, New York, got a tough break this week. It had arranged to show its first sound and effect picture in "Cleopatra," a Technicolor short directed by R. William Neill.

Union troubles crept up with the members of the New York electricians local of the I. A. T. S. E. stepping forward and saying that the laboratory men could not do the wiring and equipping of the house.

The latter group claimed the I. A. T. S. E. men did not know enough about the installation job to handle it.

Work stopped in the theatre last Thursday and the house was compelled to show the picture to a great disadvantage, as it was made especially for the synchronized showing.

Hookup to Distribute Foreign Mades Over Here

In an effort to solidify distribution of foreign made pictures in America, especially English and German product, Ufa and World Wide Film Corporation are closing a deal this week.

All such product will be dispatched through the country via Educational exchanges.

With the return from England of J. D. Williams, Ufa heads decided to visit New York and expedite matters in protecting distribution of their own product.

Omaha Indie Exhibs Forced Out Of Business Start \$105,000 Suit Against Film Board-Distributors

Omaha, July 31.

Omaha Film Board of Trade and Omaha exchange of nine principal distributors are named in a restraint of trade suit for \$105,000, filed in the Federal Court here by Victor Newton and Thomas H. Leddy, who operated the Garden theatre, Omaha, until it went dark Jan. 7, 1937. It has remained unlighted ever since, due, the complaint sets up, to inability to buy pictures.

Action is based on this set of allegations:

Newton and Leddy bought the Garden from L. H. Wagner. They entered into contract with all of the nine producer-distributors except Columbia and P. D. C. The two concerns mentioned filed a complaint with the Film Board of Trade, setting up that the plaintiffs had taken over contracts for their pictures when they bought the house from Wagner, the Columbia and P. D. C. contracts having been entered into by the former owner and they were still in force as regarded the new ownership.

The Film Board upheld the complaining exchanges. Thereupon the other seven exchanges demanded that the plaintiffs post \$250 with

each to guarantee fulfillment of obligations. Declining to do this, Newton and Leddy say they were cut off from all supplies of pictures by the organization and were compelled in consequence to close their theatre.

On this statement plaintiffs charge the nine exchanges represented in the Film Board constitute a monopoly and are operating in restraint of trade in Nebraska, Iowa and South Dakota.

Defendant members of the Film Board are First National, Columbia, Paramount, FBO, M-G-M, United Artists, Pathe, P. D. C., and Educational. Other defendants named are Leo Blank, A. Mendenhall, Sherman W. Fitch, William C. Brimmer, Frank Hensler, Roy C. Pearson, Albert Danko, James S. Ambrose and Joe White.

RUBE WOLF



"THE MIRTH OF A NATION"
Master of Ceremonies
Back Home Again
at LOEW'S STATE
LOS ANGELES

Doing Bigger Than Ever
in
FANCHON & MARCO "IDEAS"

The MAESTRO
of CEREMONIES
CHARLIE MELSON

Lassiter Bros.
Roamin' with 'Roman Nights'
APR. 2-5, INCLUSIVE
DENVER THEATRE, DENVER

The MAESTRO
of CEREMONIES
CHARLIE MELSON

Quebec's Children's Bill Nearly Dead Letter—Mgrs. Can't Distinguish

Montreal, July 31.

This province has never been noted for observing unpopular laws and it is human enough not to press their enforcement. Thus, the Children's Bill barring youngsters under 16 from picture houses, whether accompanied or not, was so difficult of enforcement and so manifestly unjust, that after the first weeks of practice the theatres all over the province began to let the children slip in. Especially as there was great difficulty in settling whether a boy or girl of 15 was under the legal age when he or she claimed to be over 16.

This last week there has been another flurry of threats from police chiefs here and elsewhere at this breaking of the law. Heads of theatre corporations jumped into the fray to explain their difficulties and the flurry died out.

It is probable there are more children under 16 and over 14 getting in to shows here nowadays than are being kept out.

COAST NOTES

Robert Hopkins assigned to title "Brotherly Love," "While the City Sleeps" and "Alias Jimmy Valentine" for M-G.

Georgia Hale, added to "Floating College," T. S. George Crone directing.

Richard Carlisle, Jack Egan and Tom O'Brien, added to "It Can Be Done," U. Fred Newmeyer directing.

Mary Alden, added to "Forbidden Love," U. Wesley Ruggles directing.

Nina Quartero, opposite Charles Chase in a Roach comedy.

Barry Norton loaned by Fox to Para for Jannings' "Sins of the Fathers."

Henry Roquemore added to current H. C. Witmer story, with Al Herman directing for Darnour-F. B. O.

Richard Carlisle added to "It Can Be Done," Fred Newmeyer directing.

Al Christie is making voice tests of all prospects for the cast of "The Carnation Kid" featuring Douglas MacLean, Paramount. E. Mason Hopper directing.

Mary Pickford collaborating with

Outsmarting Pickets

An up N. Y. State manager is credited with beating a strike after taking over a shooting gallery and slashed salaries right and left. The union ordered the house picketed. Several of the strikers began parading up and down with large signs reading "Strike."

The manager hired several sandwich men to parade in the same way, bearing signs "Strike, a great picture, coming here soon."

John Gray and Allan McNeill on her next story for U. A. Sam Taylor to direct.

Mary Philbin opposite Conrad Veidt in "The Play Goes On." Paul Fejos directing.

Nigel de Bruliere as Cardinal in Fairbanks' "Iron Mask."

Gwen Lee added to "Outcast," F. N.

Edmund Lowe loaned by Fox to F. N., opposite Corinne Griffith in "Outcast."

Sharon Lynn again opposite Tom Mix in his next, "The Drums of Araby," FBO. Robert Delacy directing.

Danny O'Shea added to "Manhattan," Par. Dorothy Arzner directing with Richard Arlen and Nancy Carroll featured.

JESSE CRAWFORD
ORGAN CONCERT
PARAMOUNT THEATRE

NEW YORK

"VACATIONING"

Productions That
Audiences Always
Recommend Are

Made by

Alfred
E. Green

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FOX

STANLEY and BIRNES

Coming Next Shortly...
Who Carest?
Featured in
FANCHON AND MARCO "IDEAS"
"SPANGLES"
Direction WM. MORRIS AGENCY

The MAESTRO
of CEREMONIES

CHARLIE MELSON

AURIOLE
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FEATURED IN
"DANCING FEET"
Now—Howard, Atlanta

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

LITERATI

About "Show Girl!"
(Variety's own Review)

This bird McEvoy, who wrote "Show Girl," has been kibbitzing on life without missing a trick. He's got it all in his opus of night life and show business and tells it as it would happen, in a series of letters from one principal in the drama to another, wires, radiograms and crossfire.

The guy who wouldn't go for Dixie Dugan, his flap heroine, would probably crochet beautifully and sling a mean lamp shade, and what he don't know about the guzzle grottos, Texas Guinan's never heard of.

Dixie crashes into show business via night club and a spick hoover who craves her. The tamale eater sticks a shive into a big tucker and tape worm, who has a yen for Dix. Then things happen.

They throw the spick in the can but the rapper pulls off to avoid the nasty publicity. However the "Evening Tab," a rag used mostly for wiping windshields, has signed

Dixie for the story of her life. The ghost writer, is a young scribbler with a musical comedy mixed in with his white and red corpuscles. He's using the tab for a bull pen until he can find himself a weak-minded producer.

The spick is sprung from the anacy while Dixie is playing a couple of small time out weeks in a flash act. He cons Dixie into getting into his car and starts to lam with her. The ghost writer happens along and when the spick's heap goesos another puddle jumper, our hero grabs off the broad and screams.

He hides her in a big league apartment and lets the public think she's kidnapped. Meanwhile her life story never misses a dead line. The big tick and take 'em guy sick a flock of private bulls on her trail, but they finish ace deuce.

Dixie gets tired of the hideaway and goes home. Nobody finds her but a motto card salesman who used to know her when. He's been frigidated since she put grease paint on her map.

Wall Street decides to angel the reporter's opera, the spick goes back home to help his old man start

a revolution, and the reporter is sent into a couple of producers who make shows out of cigaret papers and coupons.

They rewrite his script until he has two commas and a semi-colon left. After all the originality and pep have been altered to fit some old sets they have, the two bushelmen open it in Atlantic City.

It does a pratt fall and is due for the cleaners when the daughter of the owner of the rag steps in and puts up fresh dough. The producers are told to blow and the author puts back on his original.

Dixie don't know who put up the sugar for the new deal and is jealous of the pub's pup. She has fallen in love with the author because he played the chill for her.

The Wall Street guy is still trying but is about ready to give his clubs to his caddy when the show opens in New York and whams them. Dix grabs off the author and everything is copesetty.

It's a whale of a yarn and a sure cure for insomnia. McEvoy knows the lingo and the people and how he tells it. His picture of a dress rehearsal takes them all in from

"Strange Interlude" to "Diamond Lil."

The motto card peddler who finally cops himself a chorus girl pal of Dixie is another pip of a character, also the spick. You can almost smell the Krisko in his hair.

Dixie herself is a hot number and as modern as television. Some of the peasants may not concede that the kid could protect herself in the clinches the way she did, and still keep those mugs interested, but it's being done all the time. You can't sue them on promissory notes.

The jury is in on "Show Girl" and it don't wind up with the season's best sellers, Babe Ruth is a chorus boy.

Quirk Corrects

James R. Quirk stopped to mention a little error of Variety's last week story that he will turn back "Smart Set" or "McClure's" or both to W. R. Hearst. The error is, Jimmy relates that the story was wholly wrong. No such move has been made in contemplation since the publisher of "Photoplay" took over those two Hearst mags.

"Smart Set," says Jimmy, "looks

pretty good and is going up right along; 'McClures,' he states, 'seems to need a lot of building, and it's getting it.'

Editor's Slander Suit

As the result of an alleged "kidding" conversation in a downtown Troy restaurant, Dwight Marvin, editor of the Troy (N. Y.) Record, faces a suit for slander per se, brought by Joseph J. Murphy, millionaire Democratic leader of Rensselaer County. In a talk with three other men, Marvin declared that gambling was receiving protection in Troy from Mayor Cornelius F. Burns and Murphy. A report of the conversation was brought to Mayor Burns a few minutes after it had taken place. He wrote a sharp letter to Marvin, demanding a retraction and an apology, or presentation of the charges by the editor to the grand jury. The apology was to be given in the Mayor's office, in the presence of the three men with whom Marvin had the conversation. The editor sidestepped Burns' demands, explaining that his talk was only in the nature of "razzing"

(Continued on page 50)

AN UNQUALIFIED SUCCESS

JOSEPH SANTLEY'S

FIRST PUBLIX UNIT

"BABES ON BROADWAY"

PARAMOUNT, NEW YORK, This Week (July 28)

With the Following Artists Featured:

DRUGS ARE DANGEROUS? BUT—

DU-CALION

IS A SAFE TONIC

The audience took large doses of this invigorating Englishman's laugh mixture and howled for more to the almost total eclipse of

PAUL ASH

Booked with Publix by WM. MORRIS

COLLETTE SISTERS

JOSEPH SANTLEY Says:

"Am Proud to Have Such Talented 'Babes' in My
'Babes on Broadway'."

THE OUCH OF BABES ON B'WAY

FREDDY BERNARD

PAUL ASH AIN'T BAD, EITHER

PAUL ASH Says

"We had one HELEN here at the

PARAMOUNT

Who NOW has HER NAME in

LIGHTS ON BROADWAY

Here's another HELEN who DESERVES equal success"

HELEN HONAN

With Joseph Santley's "BABES ON BROADWAY" Publix Unit

P. S.—HELEN WISHES TO THANK MARK LEDDY FOR ALL HE HAS DONE FOR HER

LEONARD HALL of
NEW YORK "TELEGRAM"

"It is a pleasure to record that Mr. Joe Santley stepped right in close and pasted together one of the best stage shows that have ever graced the Paramount stage. Joe knows what the racket is all about. He has tied up a lot of pleasant persons and personalities into a tight, neat, fast little parcel of showage. It is really remarkable what a little imaginative craftsmanship can do in the theatre."

Act's Value and Talking Shorts; Comment with Future in Mind

Whether or not a talker will prove damaging to an act's personal appearance value is becoming a grave question in the show business at the moment. There is a striking refutation of the damage possibility in the case of Conlin and Glass, who vowed so decisively with their Warners' Vitaphone short subject recently shown at the Strand, New York, to the extent that managerial demand for their vaudeville appearances have been accompanied by offers of increases in their stage salary.

Conlin and Glass have been a \$550-\$650 vaudeville team. They got about \$600 for the Vita talker, which to them was probably extra money for a moment's fame. There are now demands for \$1,350 and \$1,500 for the team in person based strictly on their talking short impression.

At present, the team is en route to Australia on contracts, with the vaude dates performed set back. Antagonists to the talking short situation contend Conlin and Glass are exceptions. Just like Al Johnson's value would be enhanced, if anything, by "The Jazz Singer." There is the case also of Sissle and Blake being in demand by the Amalgamated for a week in Wilkes-Barre and Scranton to play in person exactly three days after their Vitaphone short had been shown in that territory. This was because of their impression on the talker.

Entire Act on Screen
But the others argue that it isn't fair for an act to waste its entire act on the screen and thus possibly chance killing itself off almost permanently on the stage. Showmen argue that at the most a comedy act can do four good acts in a career. Two acts a life time is a pretty good average also, since the basic appeal of certain acts are the same regardless of occasional embellishments and developments of their stuff.

Conlin and Glass' exception is not accepted as a criterion as after a barrage of straight musical (vocal and instrumental) talking shorts, their strong, low comedy record was avidly welcomed.

A favorable possibility is seen in the development of perhaps mediocre talent into important screen potentialities as they happen to screen and sound well and this has an advantage over already established celluloid names.

The revolutionary possibilities of the talking shorts is that direction are almost boundless. A player who would flop in one of those 5,000 or 6,000 cinema cathedrals because his expressive right eyebrow or quiet style of talk could not offset the distance handicap, might suddenly find himself popular with millions of picture fans who never heard of him before, just because the close-up camera of the screen and the amplification qualities of the electric projector would recreate him on the silver sheet and register him into the hind rows of the gallery.

Hit Act "Too Rough"
Following Variety's review of the Conlin and Glass talking short, it was reported from Chicago that Conlin and Glass, though an undisputed hit act as a talking short, and appearing in person in vaudeville as a standard act for years, had never played at the Palace, New York.

Inquiry as to why Conlin and Glass had never appeared at the Keith ace house on Broadway disclosed the booker of that house under the K. T. Albee reign had decided Conlin and Glass' turn was "too rough." The Palace had played under the same bookers roughhouse acts of various descriptions, also blue, naked and other suggestive turns.

When the former Keith booker, Eddie Darling, recently resigned, Variety, in predicting that Darling was washed up with Keith's, stated that Darling's bookings had been frequently swayed by his personal likes and dislikes, and as often to the damage of the Keith vaudeville shows.

DINEHART'S REVIVAL
Alan Dinehart will return to vaudeville in his sketch, "The Meanest Man in the World," week of Aug. 13, at the Palace, New York. Dinehart authored the piece himself and appeared in it during his last vaude appearance.

STACY HURT FLYING

Plane Goes Dead and Crashes on Way to Albany

Albany, N. Y., July 31. Oliver J. Stacy, manager of the Majestic, independent vaude house now playing pictures, was injured Friday in an airplane crash at Red Hook. He was taken to Rhinebeck hospital suffering from a double fracture of the collarbone and broken leg.

Stacy was returning to Albany from the Tunney-Hooney fight with William R. Skinner and Warren J. White, pilot and owner of the plane, when the engine went dead during a storm, landing in an orchard on the outskirts of Red Hook. Strapped to his seat with Skinner, Stacy was caught in the wreckage. The pilot jumped out of the plane when about 20 feet above ground and landed in a tree.

On its descent the plane clipped the chimney of a house. The pilot was not seriously hurt. Skinner suffered a broken arm.

All were taken to the hospital.

Lillian Kent, Divorced, Rejoins Former Partner

Frank Muzs has rejoined his former partner, Lillian Kent.

Muzs and Kent separated two years ago after Miss Kent's marriage and retirement from the stage. Miss Kent was recently awarded a divorce from Thomas Phillips, Philadelphia real estate operator, upon grounds of incompatibility. It portended resumption of stage work. Muzs has appeared with divers partners in vaudeville, and more recently with Harry Matthews. The latter combine split some time ago, with Matthews teaming with Helen Devlin (Mrs. Matthews) after their marriage last April.

JEANETTE HACKETT'S DIVORCE FROM DELMAR

Chicago, July 31.

Jeanette Hackett has filed suit for divorce here against Harry Delmar, producer, charging cruelty and non-support. She is represented by Attorney Phil R. Davis.

Hackett and Delmar were in vaudeville together for some time, with Delmar later leaving that field for revue productions. His first was "Delmar's Revels."

The suit charges that Delmar was strictly a "road husband," refusing to support his wife and appearing only at intervals. Miss Hackett claims that Dec. 1, 1927, Delmar slapped her several times on the face during a quarrel; also that he looked her out of their hotel room in Cleveland on March 25, 1928, and treated her in abysmal style when she finally got to him.

Included in the suit is a request that Delmar return considerable jewelry which he is alleged to have taken from Miss Hackett, with a ring said to be worth \$500 specified.

The Delmars were married Aug. 28, 1920, in New York. There are no children.

Speed Boat Hits Steamer on Lake; Four Boys Killed

Chicago, July 31.

Robert Medrano, dancer along with several friends, suffered serious injuries when a speed boat in which he was riding on Lake Michigan had a head-on collision with a steamship near Holland, Mich. Four members of the party lost their lives.

Medrano is the dancing partner of Donna Leona Landwehr, whose brother piloted the boat and lost his life.

Landwehr and Medrano have appeared in several New York productions.

New Material May Be Vaudeville's Objective in K-P New Act Week

Fox's Neighborhoods Playing Talkers

Fox offices have decided to offer full-week feature presentations of talkers at the neighborhood Fox houses in New York and elsewhere. Fox's Audubon for the first time will have a full week Vitaphone, starting Aug. 13 in "Tenderloin." On top of this follows another full week of another Warner-made Vita feature, "Light of the Auld Land." Later the Audubon and other Fox theatres expect "Street Angel" and other Movietone subjects.

The Audubon was wired some time ago, but only played a few Movietone shorts on a half-week basis.

Unseen M. C.

Baltimore, July 31. Manager E. A. Lake, of the local Hippodrome which plays Keith vaude, sent his own amplifying device into action last week, and it registered emphatically.

It is a contrivance whereby the orchestra is supplemented for news reel accompaniment by a wire from a booth in the rear of the house and amplified through a loud speaker concealed in the grand drapery.

Lake also acts as an unseen m.c., announcing the acts through this same horn.

Drops Vaude for Dancing
Each vaude is out at the Casino, South Beach, Staten Island. House reverts to a combo of pictures and dancing.

The Casino, operating with a five-date and a 25-cent admission for reserved front rows, has made two experiments with vaudeville.

For New Act Week in the Keith and Proctor houses in Greater New York, commencing Aug. 20, an effort will be made to book nothing but new turns. If not possible, veteran turns will be expected to show new material, according to plans announced following a conference of the Keith bookers.

Theoretically the plan is a gesture toward unearthing new material to replace some of the deserters, but the agents also see in it an attempt to jack up some of the standard acts going along for years' without changing material.

Repeated gags and bits have become as common in vaudeville as they were in burlesque, with patrons refusing to become enthralled over the hackneyed material.

Week after week acts have told the same old wheezes. Last week at the Palace, New York, Edwin George, number two on the bill, and Florence Moore next to closing, both told about the Scotchman who celebrated the Fourth of July by snapping his fingers.

The filing of material with the N. Y. A. has been long impotent. Acts have been picking up gags out of humorous publications, columns in newspapers and from each other. With all the material hoards tapping the same free sources, confusions were inevitable.

With cut rarities, acts accepting cuts didn't feel like spending money and paying royalty for material and began to elect. Vaudeville became a racket, with the acts figuring the cheapest way to get by. Scenery suffered, costumes and material as well as performances.

Acts Return to Palisades
Vaude is back at the Park Lane, Palisades, N. J., after the house experimented with presentation policy.

It plays five acts on a split booked by Fatty Markus.

M-G-M's 15-Day Option on Talent For Talking Shorts "on Approval"

JAY MILLS LOSING WIFE

Song Writing M. C. Married Six Months Ago—Cruelty Alleged

Des Moines, July 31. Jay Mills, composer and m.c. for Blank-Public at the Capitol here, has received notice his bride of a few months will sue him for divorce.

The notice carried the evil life names of the pair, which are, Ruth and Irving Berleim. Petition will be filed Aug. 23.

The couple was married about six months ago at Rock Island, Ill., while Jay was confined to the hospital, following an operation for appendicitis. Mrs. Mills' stage name is Ruth Glenville. She traveled the Public circuit as a saxophone artist. Mrs. Mills is in Des Moines with friends at this time. She will charge cruel and inhuman treatment in her suit, requesting alimony, etc.

Mills came to the Capitol in June, replacing Jimmy Ellard, who went to the Capitol, Denver.

Willis Loses Child as Car Skids Off Road

A series of misfortunes to the family of Bob Willis, former letter carrier and vaudeville monologist, was climaxed last Thursday when his 13-year-old daughter Mary was struck and killed by an automobile driven by Sidney Cooper of Hyde Park, Mass.

The tragedy occurred at Noosneck, R. I., where the Willis family were spending the summer on a farm which belonged to the family for years. The girl with three sisters and a brother were walking along a road in the vicinity when Cooper, driving in the same direction at a high rate of speed, skidded into the group, striking and fracturing the skull of the Willis child.

A few weeks earlier, Bob, baby of the family, fell out of a window, landing on its head without apparent injury. Shortly after this Gertrude fell off a kiddie car and broke an ankle.

Willis is a former Fordham letter carrier who was discovered through an "Opportunity Week" contest and has been playing vaudeville ever since. He has seven children surviving his daughter.

Cooper remained at the scene and was taken under custody by Chief John Potter of the West Greenwich police.

Canadian F. P. Houses Again Playing Vaude

Seattle, July 31.

The Famous Players-Canadian circuit will immediately book acts for stage presentations. The decision to resume the stage shows during the summer at all towns except Edmonton, which will not open until September, was reached at the recent convention held in Banff.

Bookings had been stopped for three weeks. The convention resulted in decision to use more acts in future. E. J. Fisher, the local agent, will again book.

Nelson, B. C., has been added to the string. New house at Saskatoon will open in fall, playing five acts of Gus Sun vaude and also the Fisher presentation acts.

The Canadian time is considered pretty soft—six-day towns. It often runs into many weeks more than originally booked.

Victoria, Capitol theatre, will adopt split week, three acts each half, is reported.

Miss Brown Back With Hart

Josephine Brown recently resigned from the Max Hart agency to open an office with James Ashley, has severed her connection with Ashley and will return to the Hart office.

Miss Brown sails for Europe on the Aquitania today (Aug. 1) on vacation.

Scibilia Joins Hayes

Anton Scibilia, former legit producer, has aligned with Max Hayes, vaude producer. Scibilia will write and stage acts for Hayes.

Low-Metro-Mayer is buying its talent for the M-G-M talkers on an "on approval" basis, with a 15-day limit for option renewals.

An act signs for a talker and is only paid after an official of the M-G-M organization passes on it. While it is some protection for the act to not release a poor product, the option does not rest with the act should it disapprove of its own performance, even after M-G-M okays it.

There are a series of three to five renewal option clauses at stipulated graduating salary increases to be worked out within six months, but to be exercised within 15 days. If after 15 days the options aren't taken up for more short subjects, although the first one has been accepted, the act may then seek employment elsewhere, otherwise the provision is for exclusiveness.

POLI CIRCUIT UNDER ZANFT FOR FOX

Following the purchase of the Poli circuit of 19 theatres, William Fox announces the New England houses will come under John Zant's jurisdiction in New York. No other changes in the executive personnel, which functioned under S. Z. Poll, have been made so far.

During the past week publicity scouts sounding out public reaction on the turn-over find, according to their reports here, that fans of New England in general welcome the change. The reports here also say that the renovation of these houses promised by Fox is especially welcomed.

Kerrs Want \$10,000

Danbury, Conn., July 31. A suit to recover damages to the amount of \$10,000 has been filed here against the Keating Taxi Co. by William and Edith Kerr. The suit is the result of a taxi accident on Oct. 8, 1927, in which both Kerr and his wife were injured.

Kerr and his wife were returning to their hotel from the Empress theatre at the time of the accident. Both sustained cuts, bruises and abrasions. They allege the taxi in which they were riding was operated in a careless manner.

The complaint of Kerr states that at the time of the accident he was an actor in vaudeville and was conducting a stage orchestra for which he received \$250 a week. He alleges the loss of several weeks' work. Mrs. Kerr was also on Keith time as a specialty dancer at \$350 a week. She alleges loss of work.

Giving Away Autos

Waterbury, Conn., July 31.

Palace, vaudeville, is doing business despite the weather by giving away an automobile each week. Four cars are to be given away in all. Coupon ticket is used.

The Strand, another Poli house across the street playing first run pictures, is bucking the Palace with two gift nights each week.

MADDOCK GETS MUNDY BACK

Jack Mundy is shelling his current vaude act to return to C. B. Maddock, Keith producer. Maddock will project Mundy in a new musical flash next season.

Mundy, coming to graduate from burlesque, had been under Maddock's managerial wing for five years until this season.

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Competing Chains Benefit in Acts By Keith's Delayed Bookings

Keith's delay in routing acts of the standard classification for next season is resulting for the benefit of the Loew and Public books, also perhaps other circuits. A large number of the bills body kind, those necessary to a vaude program, seem to have grown tired of waiting for a Keith route, going to one or the other of the competing chains.

No explanation is offered for the Keith procrastination, except the unorganized-reorganized condition of that booking office. It's said the booking office lacks a decisive head who knows vaudeville and the acts.

An instance but lately reported is of a standard comedy turn demanding \$500 a week and offered \$475. The account states that Keith's "booking meeting" set the \$475 valuation, with the take it or leave it bracket, despite, from the account, the protestation of a booker who requested the turn be granted the \$500. While the haggling proceeded in the Keith office, the act is said to have sent word to its Loew agent and received a route almost immediately.

Plain Dumbness

The most ridiculous booking instance heard of lately is of a band act, asking \$4,500 on a Keith route. Word was returned to the band owner that \$4,250 had been set as his Keith salary. He asked how that valuation had been arrived at, since if he were worth \$4,250, why

not \$4,500 and if not \$4,500 when up in those figures, why anything at all? He as well as others were curious about the explanation from the new authority in the reorganized Keith's booking line. None was forthcoming and the band booked for a picture house route at \$5,000. It is now playing on that route.

It is said that with but the comparative brief month before Labor Day, the season's opening, that Keith's may find itself up against it on the act thing unless there is a sharp and quick change of method for Keith bookings. The comedy field of turns is rapidly thinning for availability, this being the type of turn first accepted by the booking offices.

Patricola, standard turn, is reported opening for Loew's at the State, New York, next week. She was at Keith's Palace, New York, a couple of weeks ago. Other than a few weeks for Pantages in the dim past, Patricola has never appeared previously in vaudeville in any other than a Keith or Orpheum theatre.

MURRAY ANDERSON BACK

John Murray Anderson, Public producer, got in on the "Majestic" yesterday. (Tuesday), following a two months' vacation abroad. "Parisian Nights," with 16 Gamby-Hale girls, is his first unit on his return opening week after next in New Haven.

HELD UP IN DRESSING ROOM

Jack Pearl Loses \$72 Through "Ill" Stick-up Man

Los Angeles, July 31.

Jack Pearl, headlining at the Orpheum and now in his second week, fell for a conman during the Saturday night performance when a man who said he had known Pearl in Detroit, some time ago persuaded the comic to take him backstage as he was ill and wanted to talk it over.

Pearl took his visitor to his dressing room, sympathized with him and even offered him money as a loan for a rest at Arrowhead Lake, when the man suddenly pulled a gun. He ordered Pearl up half a flight of stairs and relieved the performer of \$72, all he had on him.

The stickup guy made a clean getaway, displaying a knowledge of backstage conditions that stamps him as having been there before.

Watson Quits Detroit After 3 Years at Riviera

Detroit, July 31.

Monk Watson, M. C. conductor at the Grand Riviera, and holder of the run record in one spot for m. e.'s, three years in Detroit, will leave the employ of C. W. Munz upon expiration of his contract next week. Watson's departure is the result of a salary dispute.

Eddie Weisfeldt is reported, trying to land Monk for the Wisconsin, Milwaukee.

Keystone Sorenaders will remain as the stage band at the Grand Riviera for another year. This band and Watson came here together after having been co-workers for the preceding year.

Fotovox Making Shorts

Rufus Le Maire is booker of all talent for the Fotovox, Inc., producers of talking shorts for Pat Power's Cinephone projectors.

Fotovox, Inc., headed by Joe Gransky of the Arrow ticket agency, has signed George Jessel and J. Harold Murray for shorts.

Fotovox, talker, is on the Movietone principle of sound track on the film proper.

Besides Gransky, Moe Levy and Louis Schwartz, an attorney, are the heads of Fotovox.

Orchestra in "Love Song"

Los Angeles, July 31.

United Artists, after negotiating with Phil Baker and Boris Minne-vitch to take charge of a comedy orchestra in "The Love Song," found it impossible to secure either because of other contracts.

The part has been awarded to Frank Yaconelli, former vaudevil-lian, who will head the band with his accordion and will be carried through the picture.

D. W. Griffith is directing.

Darling and Talkers

It's reported Eddie Darling is in communication with one or more of the talking picture concerns, as an engager of talent.

Darling was principal booker for Keith's for years. He knows the standard salaries of the vaudeville acts playing the Keith and Orpheum time. He is fairly conversant with the legit field.

Jack Bell, Keith Agent

Jack Bell has been awarded a Keith agency franchise. He will enter the agenting field on his own. Bell has been connected with Reilly Brothers, Pantages agents.

Van-Schenck at Palace

Van and Schenck have been routed for a tour of the Keith Circuit opening at the Palace, New York, Aug. 6.

Doc Rockwell's Short

Dr. Rockwell has been signed by Fox to make a Movietone short subject.

He will do a monolog, written around the character of a street fakir.

Billy House with Shuberts

Billy House has been signed for three years with Shuberts. Arthur S. Lyons closed the contract. House will be in the new Maurice Yvain musical from the French.

Typical Keith Booking Meeting Bone

The bones pulled at Keith office booking meetings have been notorious laugh creators for years back. They do not appear to diminish any under the new regime up there.

Latest is reported to have been pulled by Marcus Helman, one time president of the Orpheum circuit. For some inside reason Helman still exercises a bit of authority in the Keith agency.

Matter of booking Maurice Chevalier, the most popular juvenile comedian on the European continent, came up. From reports only Chevalier is apt to be over here what Jack Duchanin was when he came over with Chas. L. Revue.

"Chevalier wants \$3,000," said one of the gathering.

"Not worth it," said Helman. "A woman just back from Paris said he isn't worth over \$2,500."

And that ended that; without anyone asking who the female expert on salary placing might have been.

10-Point System for House Grosses Divides Week into Days' Takes

Chicago, July 31.

Eva Clark's Band Walks; Single Can't Continue

Los Angeles, July 31.

Eva Clark was forced to temporarily cancel her Orpheum bookings following an engagement at the Hillstreet here, when her band walked out on her to accept a local night club date. Orchestra consisted of four boys she had engaged in New York. They quit on two days' notice.

Act was slated to leave here yesterday and open in Denver, but with the walkout the songstress was left flat. She will either try to recruit another instrumental quartet to continue her route or start anew as a single.

Charges have been preferred against the boys with the musicians' union.

Phil Bush's 2 Socks

That old adage that it never rains but what it pours seems to have deluged Phil Bush, vaude agent.

Two socks came about the same time. One was the closing of the show, "Married, And How!" in which Phil is said to have invested \$17,000, and the other was word that he had lost his agency privileges with the Keith offices.

Bush has several weeks of grace in the Keith offices. He intends to turn all his attention to producing of acts and expects to stick in the legit game as high his show going out next season.

Pat Casey Okay

Pat Casey returned to New York Monday from Atlantic City, recovered from his recent serious illness, but still a little weak.

Casey may shortly leave for a European trip, with J. J. Murdoch and Joseph P. Kennedy. Kennedy is at present in Hollywood, due back in New York about Aug. 11. Meanwhile it is doubtful if Pat will give any attention to business.

WALDRON COMING EAST

Los Angeles, July 31.

Jack Waldron has secured his release as m. e. from a Fauchon and Marco contract and is leaving for the east.

F. & M. had renewed with Waldron for six months but decided to bring Rube Wolf into Loew's State here from the Warfield, Frisco, moving Waldron to an outlying house. Latter didn't feel like accepting the transfer.

Waldron had been at the State three weeks.

GETTING PLACED

S. L. Mosely, formerly with John McKee in the Keith agency, has joined the staff of N. E. Manwaring, Keith agent, while McKee has embarked in the independent agency field.

Sol Turk, another of the Keith letouts, has temporarily given up the agency field to produce vaude acts.

JOHNNY HUDGINS BACK

Johnny Hudgins and wife returned home this week from Europe. Hudgins has been out of the States for several years.

Hudgins' first New York date is set for the Paramount theatre.

Kraft-Heany Revived

Harry Kraft and Lew Heany have revived their vaude partnership, dissolved two years ago.

An innovation belonging to western picture houses, the 10-point system, is scheduled for adoption by Keith's western offices following several necessary office changes.

The 10-point system has been functioning successfully in film houses for some time. It provides the greatest possible gross returns on a split-week bill as well as being an accurate gauge of the comparative drawing power of the bills. J. J. Rubin, vice-president and general manager of the Great States circuit, which controls middle week small Illinois towns and also uses six weeks of vaude booked by Sammy Tishman of the Keith western office, explained the system as follows:

A house averaging \$10,000 weekly gross should approximately take in \$3,000 on Sunday, \$2,000 Saturday and \$1,000 each weekday. Thus a distribution of 10-points on the week would be three for Sunday, two for Saturday and one each for the weekdays.

Under the regular vaudeville Sunday-Thursday split week, division of points would be uneven—six for the first half and four for the last half—giving an unbalanced drawing ratio for the two bills. The 10-point system calls for a Sunday-Wednesday split, making an equal division of the points and giving the bills equal spring time from the financial angle.

Butterfield circuit houses, booked out of the Keith western offices, will also go on the same split and new point policy.



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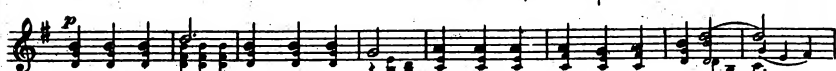
JEANNINE

I Dream Of
LILAC TIME
WALTZ BALLAD

Music by
NATHANIEL SHILKRET

Lyric by
L. WOLFE GILBERT

Moderato



Li-lacs in bloom, rar-est per-fume Tells me that wait-ing is end-ed,
Shad-ows are gone, break-ing of dawa, Liv-ing in hope for to-mor-row.



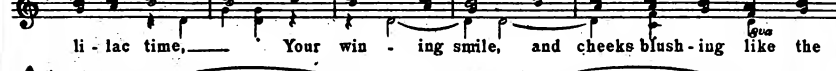
Spring-time is here, soon you'll be near, When all our heart-aches are mended,
Ban-ish the care, we've had our share, We've known the mean-ing of sor-row.



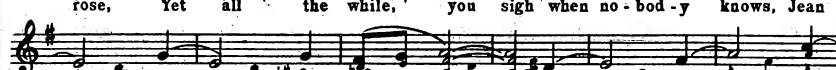
Close in my arms 'fond em-bra-ces, Once more in hap-pi-est pla-ces:
Blos-soms of li-lac is sea-son, My heart is light, that's the rea-son:



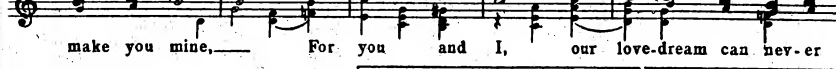
CHORUS
Jean-nine, I dream of li-lac-time. Your eyes, they beam in



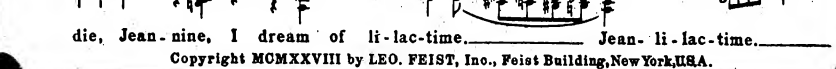
li-lac time, Your win-ning smile, and cheeks blush-ing like the



rose, Yet all the while, you sigh when no-bod-y knows, Jean



-nine, my queen, of li-lac time, When I re-turn I'll



make you mine, For you and I, our love-dream can nev-er



die, Jean-nine, I dream of li-lac-time. Jean-li-lac-time.

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"Good Time Charlie" Fox in Jail in Connection With Bank Teller's Theft

Milwaukee, July 31.
"Good Time Charlie" Fox, veteran burlesque house owner and fall-guy de luxe, is in jail.
Fox ran afoul of Uncle Sam, and until he can clear his name faces a long stretch at Leavenworth. Friends of Fox who have massed to his aid claim he can vindicate the charge of being one of a ring of blackmailers who got part of the \$100,000 or more which Erwin

F. Voelz, young bank teller, embezzled.
Voelz was nabbed some weeks back by the secret service men and admitted defrauding his bank, but said he didn't get a cent. He started his crooked deals on a small basis by bad investments. When the manipulators of the investments began threatening to expose him, Voelz said he took more and passed it all over to his blackmailers.

Fox, owner of the Gayety (Mutual burlesque), was connected with Voelz when \$6,000 in bad checks written by Fox were found in Voelz's desk. Fox explained he had made the checks good. The government agents, though, connected Fox with more of the defalcations, with his resultant arrest. Together with Fox in the hoosegow is Charles J. Burkhardt, former burlesque actor, racketeer and former Minneapolis theatre manager.

Candy Butcher Start
Fox gained fame here as the "penniless" theatre operator. Starting as a candy butcher, Fox worked his way up to manager of the Gayety. For years he was associated with Joseph Kraus in the Fox & Kraus Enterprises, and up to two years ago had the biggest stock burlesque organization in the middle west. Two years ago Fox & Kraus went with the Mutual wheel.

Fox has been in hot water many times. At one time he was checked up for kiting checks, but got off. He was in solid with local police officials, but couldn't set hard with the federal men.

Several months ago Kraus sent his wife to California and later followed her there. The Kraus deal was covered with mystery at the Gayety. No information on why Kraus had pulled freight and left Fox holding the sack for debts incurred by the Gayety in its two

years as a Mutual house. All that was made known was that Kraus & Fox had broken and Fox was in sole charge of the Gayety.

Fell for Actors

The soubriquet of "Good Time Charlie" was hung on Fox by burlesque people. No matter whether he was broke or flush, Fox always dug when an actor gave him a hard luck yarn. Fox always had an army of kibitzers hanging around his theatre. When the season closed this year Fox was plenty in the red, but his kibitzing friends were still on hand to wrestle for his last few dimes. Now the kibitzers are bemoaning Charlie's bad fate, but lend not a hand. The wealthy businessmen of the town whom Charlie used to hold his kited checks are the boys rushing to his aid.

Burkhardt, making easy money off marks in these parts, has admitted his hand in the taking of the bank's dough. He said he received \$3,000 from Voelz to cover a racing bet, planning to get 10 per cent. if the horse won. The horse is still running, evidently.

Fox has made no statement relative to any deals he had other than that he is innocent. His wife was vacationing at a fashionable summer resort when notified of Fox's arrest and rushed to him. They have one child.

2 Buffalo Houses Discontinue Vaude

Buffalo, July 31.

The Century, formerly Loew's State, is going straight pictures at 10-20-30 on a grind, with four changes weekly. It will be operated by the Fitzgers.

Loew's gave up the booking of the house some time ago. It is owned by local people. The Century will be wired.

The Great Lakes is also discontinuing vaudeville, using an all sound bill. It leaves the Sheaf-Publix, Buffalo, and Hippodrome as the largest houses downtown with a variety stage program.

Open Booking Question For Loew-Keith Agency

Lyons and Lyons agency's application for a Keith agent franchise did not issue as predicted, but has been held in abeyance until the agency decides whether it prefers relinquishing its Loew agenting franchise in order to acquire Keith's.

The Loew franchise has provided a lucrative revenue for Lyons and Lyons, particularly so since it does not sew them up exclusively and permits doing business with all outside circuits, including Pantages, Fox and other independents.

When the matter of the Keith application was broached to J. H. Lubin, general booking manager for Loew's, the latter offered no objections to the Keith affiliation.

Keith's has had a standing rule that Keith agents must book exclusively with Keith's, although many have been booking outside through one subterfuge or another and splitting commissions on outside bookings handled through a "dummy" agent. Lyons and Lyons figured the new Keith regime would scrap the former rule, but they haven't to date.

Thomas Quigley has been awarded a Keith agency franchise.

Loew May Get Capitol, Atlanta-Pan Vaude Out

Atlanta, July 31.

Pretty well reported here Loew's is dealing with Universal for the local Capitol, now playing Pantages vaudeville.

If the deal is made, and it is expected to close any day now, Loew's will take immediate possession, displacing the Fan bills.

Will Book Lowell and Portland Out of Boston

Keith's, Lowell, Mass., and Portland, Me., formerly booked by Harvey Watkins out of the New York office, will be booked out of the Keith Boston office next season.

Spizzi's Vacation May Cost Loew Franchise

Arthur Spizzi's visit abroad may cost him his Loew agent franchise according to Marvin Schenck. Spizzi's hop-off was without consultation with the Loew Circuit.

Schenck has the backing of J. H. Lubin in the Spizzi matter. While neither admits Spizzi's franchise has been recalled or rescinded they have otherwise made it plain prolonged vacationing agents are not wanted.

Spizzi had been mainly booking attractions for the Loew de luxe presentation houses, doing a good flare at the start but gradually petering out according to booking department statistics.

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Mutual Wheel Route, 28-29

Mutual's burlesque route for the new season starts with 43 shows. Openings are a little different from other seasons in that one show is privileged to start Friday night, the Harry Fields show opening the new season at the Hurlitz & Seamon, 125th Street, New York.

Some of the shows will not get started until Sept. 3 and 10.

A number of last year's stands are missing, including Des Moines, Omaha and Toronto.

The opening destination for the Mutual shows dates follow: Opening Aug. 17 (Friday night), Harry Fields' "Sugar Babies," Hurlitz & Seamon's Apollo, 125th St., New York.

Aug. 19, Lew Talbot's "Wine, Women and Song," Gayety, Montreal; Danny Davenport's "Step On It," Empire, Toledo.

Aug. 20, Ed. Ryan's "Girls From the Follies, Columbia, New York; Rosen & Block's "Bohemians," Academy, Pittsburgh; J. Catalano's Stolen Sweets," Howard, Boston.

Aug. 26

Kitty Madison's "Jazztime Revue," Gayety, Montreal.

Bert Todd's "Best Show in Town," Empire, Toledo.

Fox & Kraus' "Red Hot," Gayety, Milwaukee.

Fox & Kraus' "Radium Queens," Gayety, Minneapolis.

Sam Kraus' "Moonlight Maids," Gayety, Kansas City.

Al Singer's "Merry Whirl," Garrick, St. Louis.

Michaels & Bentley's "Step Lively Girls," Mutual, Indianapolis.

Callahan & Bernstein's "Girls in Blue," Gayety, Louisville.

Gus Kahn's "Naughty Nifties," Empress, Cincinnati.

Joe Perry's "French Models," Academy, Pittsburgh.

Hed Nichols' "Hello Parce," Strand, Washington.

Hurlitz & Seamon's "Social Maids," Orpheum, Paterson.

Jack Reid's "Record Breakers," Lyric, Newark.

Aug. 27

Ben Levine's "Baby Dolls," Gayety, Baltimore.

Callahan & Bernstein's "Hindo Bells," Troadero, Philadelphia.

Rube Dixon's "Big Revue," Hurlitz & Seamon's Apollo (125th Street), New York.

S. W. Mannheim's "Girls From Happyland," Gayety, Boston.

Hurlitz & Seamon's "Girls of the U. S. A.," Empire, Providence.

Harold Raymond's "Mischief Makers," Star, Brooklyn.

Harry Strouse's "Friscoettes of 1928," Majestic, Albany.

Aug. 30 (3-day stand), J. Catalano's "Flapper Follies," Colonial, Utica.

Sept. 2

H. B. Todd's "Speed Girls," Gayety, Buffalo.

Lew Real's "Nite Life in Paris," Cadillac, Detroit.

John Jermon's "Burlesque Revue," Gayety, Minneapolis.

John Jermon's "Sporty Widows," Empress, Cincinnati.

Eddie Sullivan's "Dimpled Darlings," Lyric, Newark.

Sept. 3

Sam Raymond's "Ginger Girls," Majestic, Albany.

S. W. Mannheim's "Laffin' Thru," Geneva, Oswego, Schenectady.

J. Catalano's "Moulin Rouge," Hurlitz & Seamon's Apollo (125th St.), New York.

Frank Damsel's "High Flyers," Empire, Providence.

Harry Morris' "Parisian Flappers," Route No. 1.

Sam Morris' "Step Along," Gayety, Wilkes-Barre, Pa.

Jake Potar's "Nite Club Girls," Irving Place Theatre, New York.

Max Fields' "Kuddlin' Kuties," Grand, Hartford.

Sept. 9

Hurlitz & Seamon's "Bowery Burlesquers," Gayety, Buffalo.

Richard Zelsler's "Puss Puss," Cadillac, Detroit.

Sept. 10

Ed. Ryan's "Round the Town," H. & S. Apollo (125th St.), New York.

Diversey, 3,100; 60 Stage People; 50c Top Burles.

Chicago, July 31.

When the Diversey goes into a stock burlesque policy in September, it will be the largest house playing burlesque in the country, with 3,100 seats at 50c top. Making it even more unusual is the theatre's location, in a neighborhood district on the northwest side.

Sid Ansell of the Star and Garter will produce the shows, using a rotating circuit of three stock houses—Rialto, Star and Garter, and Diversey. He will have 60 people on the Diversey stage, including 16 Tiller girls in the chorus lineup of 40. All but the Tiller girls will shift weekly.

This house is controlled by Aaron Jones. It has tried vaudeville, big time vaude, presentations and stage band poljes without profit.

Payton's 10-20-30 Dramas And Casino's Burlesque

Stock burlesque goes in at the Casino, Brooklyn, N. Y., Aug. 16 with Joe Rose installing the company and financing the venture.

Rose's stock will figure as opposition to the Star, Mutual's downtown Brooklyn house. Rose swung to the stock idea when unable to make a connection with Mutual as supervising doctor of Mutual shows.

Rose acquired the Casino through taking over Corse Payton's option on the house. Payton has taken the Amphion, Brooklyn, for dramatic stock next season, at 10-20-30. The Amphion is in the same territory that formerly held Payton's Lee Avenue from which Payton is reported to have rolled up a fortune with stock at 10-20-30.

Burlesque Changes

"Kuddlin' Kuties" (Max Fields) Fields, featured comic; May Leona, Ruth Donald, Rita Belmont, Eddie Murphy, Dave Edell and Henri Keller.

"Sporty Widows" (John Jermon) Billy Fields, Harry Marter, Marie Arnold, Monfred and Lang.

"Burlesque Revue" (John Jermon) Roy Butler, Alice Ritchie, Tom Miller, Jack Wald, Eva Carson, White and Noir.

"Viola Elliott's French Models" (Jos Perry) Miss Elliott featured; Pdythe Bates, June Palmer, Jimmie Leonard, George Grafe and Billy Lewis.

Fred Binder and Helen Nice, featured principals with "Speed Girls."

"Moonlight Maids" (Sam Kraus) Billy Hagen, Anna Toche, Mabel Spencer, Marie Tomlinson and Dave Robinson.

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Can't Get Werba's

Neither burlesque nor Hurlitz & Seamon can get Werba's Jamalea, (L. I.), says Louis Werba, operator of that legit house now playing stock. It opens its regular season in the early fall with "Hit the Deck."

Mr. Werba can't understand how the report started. He says the only conversation held by him with Hurlitz & Seamon is when he stated he would take over the proposed H. & S. legit theatre for the suburban town. Nothing came of that offer.

Tax Liens on Mil. Gayety

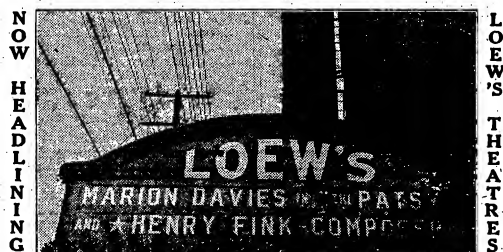
Milwaukee, July 31.

Two tax liens against the Gayety burlesque have been filed here by the United States income tax department.

The I. R. office claims that the theatre has not paid admission tax for the month of March on the Gayety in the amount of \$866, and also that as operators of the Empress they failed to pay \$266 in taxes for the same month.



HENRY FINK



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(Lunching in Sardi's)

Palace's Good Show

Real vaudeville at the Palace this week with several outstanding names.

Three Nits opened doing comedy acrobatics and Byron and Miller, two good looking boys, did very well with excellent buck dances. Jan Garber's orchestra was dressed in Palm Beach suits and bright blue ties. Entirely too much soloing is done and a duo at the piano could be eliminated. The boys play well, are young and presentable.

Barry and Whitledge offer comedy skit that is a wow. Man has plenty of class and the woman contrasts with a rough style, but is great. Nonchalant delivery of corking material brought them solid returns. Miss Barry wore a smart turquoise chiffon gown of uneven hem, embroidered in brilliants at the neckline, and blue slippers.

Helen Mencken presents a fast moving sketch with plenty of punch, more suited to vaudeville than 99 per cent of the vehicles chosen by other dramatic stars. Using a characterization similar to her role in "Seventh Heaven," she built up to a fine dramatic climax leaving plenty of the attendants in tears, an achievement in vaude house. Miss Mencken wore a black taffeta frock with red shoes and a red flower which was becoming and in character. Miss Mencken is admirably supported by Johnny Galletott.

Whitling and Burt opened intermission as charming as ever. Miss Burt is a self possessed little person with plenty of appeal. She showed an orchid taffeta bouffant with pastel flowers appliqued and a velvet streamer at the shoulder. Later she displayed a white taffeta bouffant, ruffled, with red slippers and two red roses at one shoulder. Becoming and colorful.

James Barton stopped everything next to closing and The Great Shubert closed with contortion work done in horrible looking lights. He was assisted by a young lady who was also hideously encased.

A Long Way Away

Sitting in the back of Loew's State is like listening to a show on a long distance phone—you get a word now and then. The acts are visible if slightly undistorted. No attempt is made to quiet the audience during dialog, maybe it's just as well.

Winnie and Dolly opened with a good aerial work, the young lady wearing a blue and orange bathing suit and later a pink and black short costume of no distinction. Rankin and Lester danced to good returns, No. 2, and were followed by Olcott and Lee. Miss Lee has a good voice but no knowledge of characterization and is handicapped by bad material. Olcott does a rather good bit with a telephone. Miss Lee wears a pink hooded skirt and bonnet for an entrance, later removing the skirt to reveal a modest length bouffant of the same coloring. She then showed a periwinkle blue with rhinestone embroidery and a tiara.

Snoozer, Jr., a dog, was a solid hit and is exceptional among dog acts.

No cause for the woman to change costume at the finish. She might better concentrate on the travelling suit of orange and tuschia. Good gown is becoming but unnecessary.

Keller Sisters and Lynch started at odds with their pianist and were obliged to begin a second time. Once started, however, they did very well. The girls are wearing green taffeta gowns with huge bows on one hip and rhinestone trimming, the blonde removing her skirt to display a blue ruffled short skirt for her buck dance which, by the way, seems to have improved.

Eddie Mayo and gang is either the same act or an exact duplicate of the Borah Minevitch mob.

Lots of Imitations

It is a stretch of the imagination to picture Fola Negri as "the divine Sarah," nevertheless that's her role in "The Loves of an Actress" at the Paramount this week. She is picturesque at least. The story is an incident from Bernhard's life with an added "dying for love" finish. Action is slow.

Miss Negri wears period gowns with shawls and bonnets, none of which are especially becoming or colorful. One exception—a white bouffant worn with a white wig. She should wear white wigs whenever possible. In a brief shot, a blonde, evidently Mary McAllister, showed possibilities for development. She is beautiful in a net bouffant with taffeta bodice and curls.

Joseph Santley has staged an excellent stage presentation. He has compiled a few novelties and everything is smooth and well done. It opens in a woods with the Gamby-Hale girls as fairies in tiny blue spangled pants and green chiffon pieces hanging gracefully. "Mama" fairy wears the same coloring with a long silver wig. Two children in pink and blue are discovered and beg to be transported to Broadway (through the medium of a hot song) and Paul Ash obliges.

Scene shifts to Times Square and Fred Bernard gives an excellent imitation of Jolson. Four of the dancers then do a novelty dance called "The Three Musketeers" dressed effectively in skirts of yellow satin petals, peach coats and huge white satin hats with yellow and white feathers, using swords. The Collette twins offered a hot number and a graceful aerobic waltz in silver dresses lined in orange with orange embroidery and tiny silver caps. Youngsters have personality.

Helen Honan did a great buck dance in an Etou suit and a peach hat of an imitation of Chaplin using the mustache, shoes, cane and hat.

Robert Armbruster played well in conjunction with his own piano roll and DuCallon did some light comedy on a ladder. Sally Starr was cute in an imitation of Pennington. Her hair and figure are very similar and she wore Penny's short fringe skirt in flame plus a flame roseette in her hair.

For a closing dance Gamby-Hale girls had one long pant leg of flame and one short one of white with white and flame bodies and silver hats. An organ solo by Sigmund Krungold was well done.

Insulting An Audience

Aileen Pringle is co-starred with Lew Cody in "Jean Broadway" at the Capitol this week and Sue Carol, who plays the lead, is underlined. Picture is weak and considerably aided by Miss Carol's youth and looks. She is prettiest in a chiffon evening gown with many trailing ends and a short sequin train. Miss Pringle looked well in an ermine wrap and tight fitting evening gown.

"Cleopatra," a good technical short, shows a great deal of Dorothy Revier in Egyptian costumes, a point in its favor, and Robert Ellis is a good Antony. The color process seems to be improving.

Stage presentation has a Greenwich Village locale with the Hale girls in plaid smocks and green ties and tamashanters for the opening. Val and Ernie Stanton would no doubt have been a hit if they had not insulted the audience so much with allusions to their unresponsiveness. The Stantons are dancing more than they are singing and can still amuse. Addie Seamon stopped the show then with a fast dance. She was prettily clad in a short plaid ruffled costume. Hale girls were cute in little white and red taffeta cigarette girl costumes. Mina Sedley did a hot song in a pleated skirt and orange sweater.

Finale was in red and silver, the girls on stair effects wearing pointed red capes with huge silver spangles and high silver hats holding red feathers. Rainbow metallic piano seats are nice for a change.

Dinner for Girls' Club At Pickfair on Coast

Los Angeles, July 31.

Pickfair, the home of Douglas Fairbanks and Mary Pickford, was the scene of its largest function in years when Miss Pickford entertained at dinner members of the Girls' Club, composed of screen players.

Following the dinner to the 25 girls, many of whom are now prominent in marked contrast to their humble position when first joining seven years ago, 150 additional guests arrived for a dance and lawn fete.

Sizing 'Em Up

Out of "Broadway" by "Laugh Clown Laugh." That's "Ladies of the Night Club" picture. Which doesn't mean that it isn't a pretty fair picture. It is.

This time it's Lee Moran who's the hooper who can't hoof much and whose girl partner, whom he loves silently, is the whole act.

Riccardo Cortez is the dashing young millionaire who fools everybody by having honorable intentions toward the Dimples, heroine, played by Barbara Leonard. Barbara has a cute figure and a very neat pair of stems. From some angles she is remarkably pretty. From others not so good. She shouldn't wear those huge tiaras on her head; they throw her out of balance. Her clothes are exactly right for a little girl who works night clubs. One becoming chiffon dance frock, trimmed with uncurled ostrich.

Cissy Fitzgerald in a Texas Gull-nan role is swell.

A full and interesting bill at the Academy, with the Fox Movietone News and the Tunney-Heeney fight pictures easily the high spots for the gals as well as for the males.

Patsy Kelly, with her boy friends, Mann and Brandels, romps around entertaining.

The feature picture, "The Brand-ed Man," is a strange mixture of hokey and intelligence, wherein a young man named Gordon Griffith, looks interesting and shows what is known in high critical circles as promise.

Fred Marlowe is sweet and has no great demands put upon her in the way of acting, so that's all right. The hero is established as a high-brow by the simple process of making him look tenderly down upon five or six volume of The Modern Library, and giving him a copy of Dreiser for his birthday.

Wig Only Not Evidence

An added attraction at the 81st first half, slender young person, billed as Bobbie Rowland, who wears a crystal fringe hung frock very smartly, and sings blue songs. Bobbie seems a somewhat boyish person until a blonde wig is doffed at the end of the act. After that one isn't quite so certain.

Picture is "Midnight Madness," and better than the title would lead you to believe. With Jacqueline Logan, beautiful and a mighty good actress, and the appealing Olive Brook, the boys and the girls both get a break. Either Jacqueline or the costume department deserve credit for one thing in particular. Cast as a poor stenographer, she goes out to a night club wearing a simple black velvet dinner dress absolutely devoid of trimming or jewelry. Other heroines please note.

CHATTER IN LONDON

(Continued from page 3)

For an intricate solo in 3 ballet. It happened on the night the King of Spain was present.

The little chorine, who had never done solo work in her life, stopped the show. No mention was made of this in the press, the representative miffing that also.

There is a pawnshop in St. Martin's Lane that has a box of cigars in the window of pre-war vintage. As near as can be learned, this box was pawned considerably before the late war and probably was never redeemed.

The writer recalls seeing this broken box with individual cigars being offered for sale prior to the beginning of the war.

"Blue Eyes" starring Evelyn Laye, leaves the Piccadilly theatre July 30, moving over to replace "Lady Mary" at Daly's which finishes five months' run July 25. It will then go into the country for a tour, with George Grossmith starred. George has not been into the provinces for 20 years.

Random Remarks

By Nellie Revell

My vagabond (soft hat) is off to Gene Tunney's publicity agent. He surely knows how to bait the paragraphers and headline writers. He announces one day that the champion has two million and is through fighting owing to the lack of contenders. The next day he has him hopping off for an air trip, and the next day subtly insinuates that he is to espouse matrimony. He doesn't state, however, whether he is going to get married first or go air flying first.

Gentleman Gene's precaution is famous but it really doesn't require much nerve to face matrimony when one has a million, a wallop, and an air Lizzie cranked and waiting in the back yard.

Hal Roach and wife are in town. Mr. Roach is here investigating the public's reaction to squawking pictures. Mr. Roach while prepared and willing to give the public what it wants still believes there is a market for dumb comedies, "providing" as he says they are not too dumb.

While "The Tempest" was being made in Hollywood the people on the lot referred to it as "The Barrymore serial. But after seeing the picture I would revise the title to "A photographic study of Mr. Barrymore."

Comment in this column a few weeks back about the pioneering exploits in aviation 20 years ago of Frank Goodale, while the "daring, death-defying, dirigible operator" of Palisades Amusement Park, has had, at least, one pleasant reaction. It has established the whereabouts of that intrepid airman who once thrilled New York by his exploits in a car-shaped balloon driven—just imagine—by twin Indian motor of five-horse power.

Mr. Goodale is manager of Loew's State, White Plains, N. Y. Since abandoning sky-piloting has continued to work for Loew's as house manager.

In White Plains he is called Captain Goodale, because of his skillful command years ago of airships. The White Plains "Daily Reporter" of recent date made him the subject of an editorial quoting the reference in Variety to his aviation prowess in the days when flying was in its infancy.

Speaking of the heat, Loew's State theatre was so cold one night last week that several women changed their seats and put their furs around their neck. I was one of them.

London as It Looks

(Continued from page 2)

self in one scene, where he was the Registrar in the Bankruptcy Court. The joke is that Monckton has been a bankrupt himself and, as a consequence, he poked all sorts of fun at the legal arguments to which a poor debtor has to listen.

When he went down to the Bankruptcy Court, quite lately, to refresh his memory, he tells me, an attendant said, "Hullo, Mr. Hoffe! Glad to see you back again."

Hoffe is an author of much quiet humor and great subtlety. If he had had a collaborator all his life, I believe he would have made a fortune.

Raw Lines in "Mischief"

The only other production of the week was "Mischief," a crude comedy in which Yvonne Arnaud acted with a supreme comedy skill.

When she was in America in "And So to Bed," Yvonne was engaged by cable for an unknown play. She would not have accepted it had she known, but she is so clever that she saved the evening. The play was full of brazenly raw lines.

Very Strange Interludes

I doubt very much if "Strange Interlude" would run for a week. I have read some of it. I hadn't the patience to read it all, it struck me so ludicrous to revert to the aside method of dialog, merely to make a play longer, by making people say things not even Jung or Freud could think.

I am afraid New York is a very simple sort of town.

Actors Never Know

The Ministry of Labor rules about actors are not understood by actor. For years, England was a free country. Any foreign criminal could come here. We had no passports, no Ellis Island, no anything.

Then, when we had spent \$40,000,000,000 on a war, which we did not start, lost \$90,000 British debt, and, in spite of our comparative bankruptcy, shouldered our war debt, which no other nation did, we had to protect ourselves a little bit. Damn it all, we fought for the right to do our own work, didn't we and \$90,000 of us had died for it.

Now, Miss Alden Gay, whoever she may be, a "Follies" girl, I believe, thinks she is fighting the Battle of Bunker Hill, and all America gets so excited, America who made so much money out of the war that she can afford to eat her cake and have it.

Do you know that nearly all the "Broadway" cast is still hanging round London looking for jobs, or is in them? No American actor who comes to London ever goes home. I don't blame them.

Then I see they quote William Farren in favor of Equity. Poor old Farren is so old that he has become one of his own ancestors. He is not affected in any way. Someone must have told it to him all wrong.

No, we could not alter the Ministry of Labor system with letting the country be flooded, as it was before the war, by cheap foreign labor of every kind.

Arthur Collins and Morris Gest

I drove down with Morris Gest to see Arthur Collins at Weybridge, but we only saw Arthur's charming American wife who, for five months, has been nursing her husband. Arthur was in bed, ill.

Arthur Collins was one of the real managers. He did his own productions, his own producing, and never banded his own drum, but was a charming modest, kindly, genius who did bigger productions, 20 years ago, than we have seen since. Now, he lives on a pension of \$10,000 a year given him by Drury Lane, while in the place of the English drama he staged them, we now have American music. He should have been knighted long before Gerald du Maurier, long before Hutt, long before Stoll.

Daly's Becomes a Weakly

Well, "Lady Mary" was a failure. It comes off, after five months, this in spite of Frederick Lonsdale's smart book, and the really clever acting of George Grossmith and Herbert Mummery.

Now, "Blue Eyes" goes to Daly's, instead, from the new Piccadilly theatre. "Blue Eyes" was not big enough for the rows and rows of expensive stalls without a pit.

Both plays, I suppose, were too high class for the vulgar minds of today's playgoers. You must send us over some more of yours. You are obviously the gals.

Mineola, Mincola, L. I., former one of the Calderone Circuit chain and recently taken over by Italy Siltman, reopens Aug. 8 with vaudeville film, booked independent. No booker affiliation settled yet.

PALACE
(St. Vaude)

"It's not what you can do, but the way you do it that counts," Mr. West cracked it back in 1911 in Arthur Hammerstein's musical, "Sometime." A librettist probably wrote it in and the musical survives as Mac's old line in the show. Mac isn't on the Palace bill but there are a trio of acts present that have made the upward climb to stage popularity, all of whom may or may not have heard the above mentioned chirp and have cashed on the premise.

Freddie Byron and Eddie Willis, twosome such as has been done before, but it's the way they do it that counts. James Darton, who served his apprenticeship in burlesque, and Whiting and Burt, graduates from the cabaret, are the others. Put them all together and they spell show stoppers. Helen Menken, headlined in "Saturday Night," by Louis Solomon, a superior to the act, a smooth running show and better than average for this house.

Three Nitos, two men and a woman, opened with their dancing, ballets, comedy, and their divisions. Byron and Willis, on next, sewed things up with their dancing. The boys make a neat appearance, know their dancing, and are acrobatic. Two blues spaced by solos fixed everything for them.

Jan Garber's band treyed it to the usual results for music combinations. The men and their instruments well and break up the schedule by warbling and some clowning. Clara Barry and Orval Whitley scored neatly with the snappiest routine which has been their good fortune to project since combining. Act is delivered in a nonchalant manner, the quips seeming impromptu. Miss Barry has improved as a comedienne since last around and has now hit a stride that should be open-week proof.

Helen Menken (New Acts), sojourning in vaude pending rehearsal for "Concord," closed the first half supported by John Gallaudet. Miss Menken was befittingly received on entrance and at get away. While providing a setup for Miss Menken's smiling, qualities, the sketch is more suited for the little theatre groups than vaude. However, Miss Menken carries it.

George Whiting and Eddie Burt mopped up under intermission. Theirs is a new routine of half sung, half talked numbers. Again delivery counted. Handling most of the numbers as duets, they had some, especially the Mex thing which packed plenty of comedy and halted the show. Two encores before George could hop back to his night club.

Jim Barton, next, topped his predecessors. James stopped it—and how. Barton has discarded his former support and is working as a single. And to much better results. His pantomime drunk for an opener remains a classic with the follow-up dancing almost as strong. Not forgetting his ability to do a song for full worth. Mob couldn't get enough of Barton and were still yelling after three recalls.

Great Shubert and Partner, man and woman and their work above par, closed and held them. *Edna.*

STATE
(Vaude)

If it hadn't been for Eddie Mayo and Gang and their 10 boys of unusual avoirdupois for their ages who were on display as desirous of filling Joe Cobb's shoes as Fatty in the "Gang," the State bill Monday would have been a sorry affair as far as comedy was concerned. Mayo and Harmonica Rascals (New Acts) were in the closing spot, and Mayo, aside from his mouth organ entertainment, dished up some amusing bits. With a would-be Fatty, Cobb of a miniature type, said to be only three, and another fatty who outdistanced the others excepting the tiny fatty, the audience showed real enthusiasm and applauded both so heartily Joe Emmett decided both would be in the finals at Palsades Park Aug. 6. And Mr. Emmett was the cynosure of all eyes, spick and span attire, decidedly summerish, and made the manager the shiek of managerial sheiks along the Big Stem. He looked cooler than his refrigerated process claims to register.

Two pianos were tucked in among the six acts. This two acting acts on general comparison almost following each other.

Winnie and Dolly opened, doing their turn of several years, but retaining quite a circus aspect through the long swings of the trapeze and the rings on which Winnie in particular does some neat stunts effectively. And Lester (New Acts) fairly well received. Two-boy hoofing combo.

Charles Olcott and Virginia Lee used a new song and a comedy bit by Olcott. Olcott apparently permitted Miss Lee to have the stage mainly to herself for the part, and her dancing on Monday night was not so advantageous, due to a cold. Her voice broke completely in one of her numbers and seemed to affect her high notes on others. "Snoozier, Jr." showed his canine

HELEN MENKEN (2)
"Saturday Night" (Sketch)
15 Mins.; Full (Special)
Palace (St.V)

Helen Menken is back in vaudeville with "Saturday Night" authored by Louis Solomon and produced by Albert Lewis, Inc. It doesn't stand in comparison to the "Seventh Heaven" tab Miss Menken projected on her last excursion in this strata of the theatre.

One report is that the script has reposed for two years in Lewis's desk and was resurrected with Bill Frawley called in to brighten up the dialog.

It's an uptown romance between the Harlow Lily (white) besmirched by an ungrateful roustabout, the family has taken in on her say-so and who now wants to give her air. Action is laid in a sitting room of a flat and begins with the girl calling the boy friend in for a show-down on matrimony, and he does a run out. The gal's broken up by she heard "Laugh, Clown, Laugh" over a neighboring radio so she transcends into a femme Punchedello, wavers into hysterics while explaining to the girl friend, via phone, that she has told the ingrate off. This is the curtain.

Redeeming feature is that it gives Miss Menken a wide range. She gives it everything and comes out creditably. John Gallaudet is adequate as the ingrate lover.

Nothing much more than a good workout for the star. *Edna.*

BURT and LEHMAN
Comedy
14 Mins.; One
American Roof (V-P)

If they padlocked Madison's Budget and Joe Miller's w.k. work and placed that type of chatter under a legal embargo it would automatically cause the suppression of Burt and Lehman.

Still, it's one of those acts that has picked its hoke and business wisely and well. The family trade can't help but responding because it has been impressed on their consciousness by now that these always have been good jokes. Both men are in street clothes, the straight conventional and Lehman featuring an askew sky-piece to plant his characterization. *Abel.*

training as he went along, becoming quite a favorite before finishing. Keller Sisters and Lynch started off on the wrong foot or the wrong key or the wrong something, for they began and start again Monday night. They went into their usual close harmony, and toward the close sang the Baltimore hot number from Broadway and 42nd street, how she could step the low-down.

Then came the Eddie Mayo hit, musically and humorously. "Steamboat Bill, Jr." (U. A.) on the screen. *Mark.*

AMERICAN ROOF
(Vaude)

First half opera is as good an exposition of the hinterland summer mis-transplanted to a stone's throw from Broadway and 42nd street as could be encountered. At that, the bill possesses some distinction as an adventure and it's worth the couple of hours' ordeal for this reason alone.

How that Madison's Budget is doing duty, not to mention James's famous predecessor, Joe Miller, and the way the easy, if meager, audience went for the familiar proves maybe that price special material and intelligent routine is sold for 8th avenue if that's the way they go for the old hokum bucket over there.

Where the libretto made no difference in the sight acts, the talent is a tribute, for one thing, to the backers' sublimely powers of design'ers up for Aug.

Most of 'em under New Acts, including the opener, Heiga Du Ford Sisters, and that closer, and Pietro, Burt and Lehman and Lowe and Sargent Co., comprising the first half.

Seymour and Cunard, reopening, claims to improve their stuff since last around. They were somewhat of the class of the show, although their comedy relies too much on the punning and simile school of humor, their attempt at smartness is nullified by its obviousness.

The vulgar Grey and Byron won't return as did the Elson City Four with their equally broad style. Both are pleasing to the family trade.

Alone Sports closed and one couldn't determine, almost, whether they were kidding or not.

Those that stuck proved either that Ramon Novarro was a strong card, or that the picture—which probably is the truer deduction—is the candy of the Loew bills. The feature was "A Certain Young Man." *Abel.*

DAVE BERNIE and BAND, (14)
Instrumental Songs and Dancing,
19 Mins.; Full (Special),
Hippodrome (V-P)

With Ben Bernie trotting at Saratoga, Dave has stepped into the Hotel Roosevelt, with the outfit which permits him to use the hotel in the vaude billing. A round dozen are in the male personnel plus a couple of girl specialists. Of these two one's racket is acrobatic work making it an easy week on brooms at the Hipp. The other stomps a few hot steps and warbles not without reason.

Dave keeps himself under control at the piano but hops down front to deliver the rehearsed ad lib remarks and announcements, lost upstairs in this stadium. He also sings and to do this joins a couple of his boys, the three harmonizing nicely. This is especially noticeable as Dave goes over the two numbers from Ben's brief but \$5.50 career with "Here's How." The boys also do a comedy lyric around "Constantinople" and the drummer is down stage to tenor a "Victor Herbert melody."

Ben unveils some danceable arrangements and an easy rhythm to hint that for those who want to step the Roosevelt should have its moments. Boys are uniform and conventional in tuxedos plus the loose jointed miss in flowing red and she of the hot-toasty tendencies in rompers disguised by a short dress. Latter is an energetic gal who might insert another song in place of the slow eccentric dance now offered. She has that night club aroma.

Bernie did well over here closing the show Monday night. Between his cryptic remarks and the talent of the band as a unit he shouldn't have any trouble finding places to play during the afternoons and early evenings, though it may seriously interfere with his golf. *Sid.*

BARBERNI
Ventriloquist
10 Mins.; One
American (V-P)

Classed as ventriloquist only because he features that style in a single routine, that is, a novelty and variety. Work with the dummy is only part of turn. Apparently a foreigner. Starts with mere scrap of introduction in French, then turns to English with piquesque accent.

Walks out with trombone at mouth and plays short selection, disclosing music is vocal imitation. Simulates off-stage voice in altercation and goes to tormentor for dummy. Stuff here has song number. "Singing dummy" is great voice playing.

Dummy discarded and goes into series of sound imitations of hand-claps, etc., and cats in romantic due. The sounds of this are the least. The bit has as its comedy punch the pantomime. Delicate innuendo fairly killed the American crowd, always keen for suggestion of "blue." For finish he does sound and panto of cat and dog in light for laughing climax, and again the business being better and funnier than the sound effects.

Barberni is really a gifted pantomimist, working in broad effects, but still with a subtle quality about his humor. Made to order for extemporizing in talking shorts, and with material that would bring out his highly suggestive dumb show first and subordinating the imitations. *Rush.*

GRACE and CELEY WORTH
Song and Dance
12 Mins.; One
American (V-P)

Engaging young couple, offering mild manner of peddling standard numbers, some sprightly dance routines and very little talk. Open with a routine bit, but here slipped short. Go right into dance and stay with it to the finish.

Nice looking young man with agreeable manners and good personality. Dancing runs to taps in which both are highly proficient. Girl, opening in party frock, changes to abbreviated get up, making a pip out of a picture, with figure of graceful curves.

Brisk finish in acrobatic-charleston-blackbottom routines. Up to No. 3 would be asset to any bill of the American grade; prospect of growing into rating better spots as they develop. *Rush.*

HELGA DU FORD SISTERS (2)
Song, Dance, Acrobatic
10 Mins.; Two and Three
American Roof (V-P)

Hopefully acrobatic. The sisters cannot hold for much on the showing of their simple stepping, tremolo warbling and elementary acro-finale. *Abel.*

EDDIE MAYO and Harmonica
Rascals (12)
Music and Comedy
16 Mins.; Two (Special Drop)
State (V-P)

Eddie Mayo and his harmonicaists including one boy who doesn't figure in any month organ biz but appears towards the close for a fast stepping specialty, have no fear of comparison with any of the other harmonica outfits now in the vaude or film houses. The reason is that Mayo has a musical kick plus comedy byplay that's surefire. Much of the fun hinges on the antics of a colored hillbilly who works like a Trojan all the way and comes in for the big laugh when he dresses as a wench for a hat finale.

Mayo never loafs and is a versatile leader. He leads effectively, sings, jazes things along, plays the harmonica and whistles. He introduces several of the boys, one who plays Victor Herbert's "Gypsy Love Song," another who whizzes a blues on the mouthorgan, and the third, the sax, who comes also must throughout and does a lively dance. The Mayo gang is there on all cylinders, either for the film houses or vaude. An effective hit and cleanup at the State. *Mark.*

MAZUR'S ENTERTAINERS (9)
Jazz Orchestra
16 Mins.; Full Stage
American (V-P)

Nine young men of the college boy type, wearing tux. Novelty of personnel is that they are located down center and drummer is leader of the outfit. Personable young man who makes announcements, works effects and does several recitations. Talk is comedy in tone, but doesn't belong.

Makeup is cornet, trombone, two sax, violin, banjo, piano, sousaphone and drums. Between ensemble numbers, all standard, trio (drums, piano and sax) break into song, and other boys come down front and do dance routines.

Fair comedy bit, has two boys posing as brides and two others as groom for wedding march opening and then (couples are on honeymoon) melody of Dixie airs. No. 3 at the American. Race better spot in that grade of house and strong feature for any small time bill. Musical quality is pleasing, if not remarkable for any outstanding characteristic in instrumentation or arrangement. *Rush.*

LOWE and SARGENT (5)
Dance Revue
13 Mins.; One and Three
American Roof (V-P)

Billed as a team, Lowe and Sargent head a song and dance revue that has some semblance of book to hold it together, but does not carry it out.

Sister twins, they look like actual relatives, introduce with a radio lyric about television enabling one to view the action accompanying a romantic number. From that could have emanated a strong comedy bit showing how a love song in a studio is prosaically interpreted before the public. For satirical purposes, however, the featured team goes through a terp double. The sisters contribute mild saxophone and a youngster steps neatly in an advanced squat routine of the vodka school. Lowe and Sargent register on their own dance. Act presumably and probably carries some production in the downstairs auditorium. This was not disclosed on the Roof. Okay for the grade. *Abel.*

RANKIN and LESTER
Dances
7 Mins.; One
State (V-P)

Just a couple hoofing boys. Hard workers but nothing marked in either pair of them. The boys work double routines mainly, one going in for an eccentric solo that ran more to a time step and break along the familiar lines of colored stepping known as "vamping." The other boy also does some fast dancing.

All runs to a double act of its kind but a sameness of the two-boy routine mitigating against its results. *Mark.*

PISANO and PIETRO
Musical
13 Mins.; One
American Roof (V-P)

Wop musical combo of piano-acordionist and comedy fiddler who throws in a hip-wiggle for laugh returns. This musical-comedy variety is popularly appealing for the Low grade and they made a decent impression in the duce on the Roof.

Act is one of those street musician frameups with usual costume and backgrounds. *Abel.*

BEN POLLACK'S BAND (9)
Instrumental
19 Mins.; Full
Audubon (V-P)

Another of the Victor record makers and night club outfits that stands on musical merit. Nothing flashy yet each number is reeled off with neatness and rhythm that should keep Pollack's musicians working in either vaude or picture houses.

Pollack is a drummer, but also takes a vocal thing that isn't a bit bad. The band plays as though it is the same bunch Ben had in Chicago.

In the category is old "Tiger Rag" which they play on differently from other musical organizations.

Pollack distributes the stage attention and gives his boys a chance. By way of injecting a little comedy the guitar player imitates a femme and makes a specialty of a pop. Pollack doesn't stall and neither does he do any grandstand stuff. He makes brief announcements, such as number being introduced as having been played by this band on Victor records.

A smooth working group, and probably the same bunch Whiteman used to drop in to hear when in Chi. An unquestioned hit at the Audubon. *Mark.*

MARIE WHITE and BLUE
SLICKERS (5)
Dancing
16 Mins.; One and Full
Audubon (V-P)

Five boys, one taking care of the dancing which runs to eccentric stepping, and the other, four comprising the musical accompaniment. Two are standouts with their banjos. One plays a trumpet contraption and the other fiddles. The combined effect is hot.

Miss White gets off slowly, her opening number being almost useless. She later goes in for a dash of toe work, then switches to the common form of fast stepping with a bit of bb or Charleston at the finale. The dancing boy also has an innuendo or two along.

Miss White's talent is best in dancing. Her singing doesn't hold up.

On a general summary the dancing and the musical efforts hold the turn. All work hard and drew a fair vote here. *Mark.*

KEN and DEBARB BROS. (3)
Dancing and Singing
10 Mins.; One
Englewood, Chicago (V-P)

A brother-hoofing team with a plant-singer who also hoofs. In return the bro's sing, which makes the whole thing just fair deuce material for neighborhoods.

Start collegially in blazers and goggles, singing a rah rah ditty and working into an east side-west side buck routine. Then the bro's hoof it alone, satisfactorily, and the other boy singing another comedy number. Next the pianist sits down at his instrument and the bro's sing "yatti at tati" while one of them gets ecstatic on a toy cymbal.

All dance for a finish. Some applause here.

ILL and INJURED

Billy Cinders, comedian, with Educational Pictures, broke his leg in a fall from an automobile while posing for a still picture on the Coast.

Mrs. Johnny Berringer, colored, is recovering from injuries received in an auto accident. Morris Press of Paramount talker and musical departments is due back following minor surgical nasal operation.

Angle Ward (Ward and Van) laid up for the past two months at his home in Hollywood with an injured leg caused by a fall while on the golf course.

George Stone, screen actor, recovering from a minor operation at the Hollywood Hospital, Hollywood.

Mrs. John Erskine was injured when her horse fell in North, Conn., July 19. Mrs. Erskine received an injury to her shoulder but was not seriously hurt.

Robert "Slim" Severance, general press representative for the Chanin's, operated on for appendicitis at the Jamaica (L. I.) Hospital last week. Reported in favorable condition.

Mother of Lloyd Garrett is critically ill in Moulton, Ia., Garrett leaving the Park Central roof as m. to be at her bedside.

Wife of Ira Schuster, Feist staff songwriter, is confined to Mt. Sinai hospital, New York, past nine weeks with pernicious anemia.

And Still Champion — Tunney

By Jack Pulaski

After the Tunney-Dempsey fight in Chicago last summer a former aspirant for the title declared that Gene Tunney figured to hold the world's heavyweight champion for the next five years. His appearance and performance in the Yankee Stadium ring Thursday night when he stopped Tom Heenev in the 11th round has not changed the status of that prediction.

It was a repetition of Tunney's defeat of Tom Gibbons. Heenev was cut so badly around the eyes and so weak from the constant socking of hard lefts and rights to body and face that he was wobbling when Referee Eddie Forbes ended the match.

The champion flew down from his mountain camp in a seaplane, actually taking a nap during the journey and he dozed off into a sound slumber during the afternoon. For a man whose appearance in the evening meant a half million bucks to him, Gene certainly displayed control and mental poise. He looked and worked as in perfect physical condition. Naturally a fast boxer he had trained deliberately to batter down a solid opponent, paying special attention to the sand bag.

Tunney gauged Heenev unerringly. The New Zealander kept boring in for the first seven rounds, Gene crashing both hands often without return. True the champion danced away most of the time but he stopped, stepped in, landed his punches then tied up the contender in the clinches. Only in the first round did Tom make a showing and he deserved the initial session on points. Thereafter it was all Tunney. Shortly after the fight started Heenev sent over a right to the face at the break and was warned by the referee. However, none of Heenev's punches seemed to hold anything for the champ was unmarked at the finish.

Financial Bust

Early indications of a financial bust were correct. Tex Rickard and the Madison Square Garden corporation lost nearly a quarter of a million on the match. Tex's expectation of a million dollar gate was away off, the net gross going to only \$550,000 as against the necessary \$800,000 for an even break. Tunney was guaranteed \$225,000 and Heenev \$100,000, with the Stadium taking 10 per cent. of the gross. Never will the beaten champ and they will have to fight on a percentage hereafter for him, he says.

The promoter contends that the government's 26 per cent. tax on fight tickets priced over \$5, together with the radio, kept attendance down. Ringside was priced at \$40. Inclusive of the tax which was \$5.60. Of the latter share \$1.60 went to the state. There were acres of empty seats on the field, but there were more thousands in the stands, particularly the lower, pavilion which was priced at \$20. Rickard intends fighting the high tax in the courts, contending that Congress discriminated in favor of the last time. It is most important to the Garden people since it is bound to affect attendance there during the indoor season.

Blinded Deadheads

Added to the financial loss must be added the loss in good will of several thousand Bronx flat dwellers. The roofs and fire escapes of half a dozen such buildings were lined with spectators to get a free show but they saw little by reason of a rather cheap and low light. Lights were mounted over the scoreboard, structure and the high-powered lamps swept the buildings with the idea of blinding the free lookers. The people seemed to stick to their posts but the lamps probably had the desired result. The sweep of the lights and the rain from slots annoyed fans in the park and there were many panning comments against the management. The next time the thing happens it wouldn't be surprising if a sharpshooter sniped the lights.

Rickard later disclaimed any part in the searchlight idea. The makers of the picture admitted all blame and explained the lights were used to prevent any distance camera making bootleg pictures of the fight.

Comparatively few women at the fight. Neither fighter appeared to have the good sense to draw the skirts and the kind who like to see fights want to see one man knocked cold. There were protests from the women present because the fight was stopped. They wanted

Heenev down and out and no explanation seemed to justify the referee's action to them. Only when Heenev was spilt in the 10th round was there any real excitement.

The principals were cheered when entering but when Jack Dempsey climbed in from the press row to take a bow the applause was much greater than given Tunney. Jack Sharkey who should have gotten the match was also present. And it's a cinch the gate would have been better had he been in the ring against the champion. Also he would have had a much better chance with Tunney.

Heenev Weakened

Heenev was weakened by a series of hard right blows to the body under the heart. Solid socks of that kind in the seventh were his undoing. Gene played for Heenev's face in the eighth. A hard left hurt Tom's already bruised right eye. Then a stinging right landed on Heenev's left eye and his lamp closed up. Later Heenev said the smash had forced the lower lid under the top, the eye ball smarting as if bitten by a bug. It was acute pain to keep the eye as it was and he couldn't open it either.

The tenth round was nearly Heenev's finish. Just before the bell, Gene crossed a right on the button and the wobbling contender went down. He was on his back and didn't look able to rise. The bell saved him. Heenev was dragged to his corner and doused with cold water. They worked feverishly to clear the Britisher's head and he looked in fair shape when the eleventh frame started.

But Tunney continued to pepper the contender with both hands. Heenev started wilting again. He was unable to send in counter blows. He was nearly blind and unable to defend himself when the match was stopped, eight seconds before the bell. It was the first time for Heenev to be stopped. He displayed courage without doubt and the champ said later that he was no cinch, worrying Gene at times with hard body blows. Heenev said that Tunney was a fine sportsman and admitted trying to rough the champ in the early rounds, only to find the champ knew all the racket. Odds were three to one and the knockout odds one to two. No considerable amounts of money were reported being bet, those seeking to gamble betting on the size of the gate rather than the match.

More Popularity

The knock out win should do much to popularize Tunney but he will not fight again this summer, contemplating a trip around the world. Few big fights are carded for the balance of the outdoor season. What interest there is, in big men appears to be with the light heavyweights. A title fight between Tommy Loughran and Armand Emanuel is brewing for the coast, besides which are the Lennox and Jim Slattery as contenders. Loughran after his recent Garden meeting with Emanuel said the coast lad was the toughest clever man he ever met. By next summer Emanuel ought to be good enough for anybody in the division.

The Stadium entrances were guarded by a flock of revenue men who were detailed to prevent gate crashing either from the outside or from the pavilion and bleachers onto the field. The government's special interest was in the 25 per cent tax which made quite a difference between the cheaper seats and those at ringside.

When the ticket sale was known to be light it was figured the ushers would have a good night and they did, despite the revenue men. There were big bundles of tickets consigned to the Broadway agencies still unsold and still around the agencies as late as 5 o'clock Thursday afternoon. Ordinarily unsold allotments are returned early in the afternoon, but the Garden allowed them to remain out until the last minute.

Artists' Ball Club

Westport, Conn., July 31. John Held Jr., and Rubie Goldberg, of this place, are among the players on the Artists' team composed of illustrators, actors and humorists, lost to Harry O'Connell's All Stars by 14-12.

NEWS SYND. BELIEVES SHARKEY NEXT CHAMP

Unsettled Talk Over Tunney Retiring Undeclared—Gibson Quitting, Too

Boston, July 31.

The emissary of a New York news syndicate was in town early this week to secure Jack Sharkey's signature to a contract. This is believed to add weight to reports that Gene Tunney will retire as the world's heavyweight champion, which emanated from him and friends immediately after he stopped Tom Heenev last Thursday.

The news syndicate has tied up every heavyweight champion in the past 35 years and figures that Sharkey has a good chance to win the title, with Tunney out of the field. Also attracted to the same news service are the other contenders, including Risko, Uzcudun, Knute Hansen and so forth. The loquacious Sharkey fought his last winter in New York City but failed to win anything, the reason Heenev was nominated as the logical contender.

The big light afterwards knocked out Jack Delaney and his stock went up again but Heenev had already been booked. It was thought Tunney might meet Sharkey but the champ's declaration that he is through, puts that plan in camphor.

Gene Tunney is credited with saying he is through with the ring, that he does not like fighting, never did, but had set his mind to win a title and prove himself the best heavyweight in the world.

Added to his ring earnings are the proceeds of investments made upon the Tunney-Gibson fight and others in the business world. By stopping Heenev, Tunney feels he has justified himself before the fight fans. Many never believed Gene a winner in the two fights with Dempsey, though he won both.

Reports of positive retirement were changed Monday when it was stated that Tunney's contract with Tex Rickard called for Gene fighting next year. Looks like a cinch, though, that the champ will lay off for a year. Even when the talk of retirement came, right observers made the mental reservation—"until called back by popular demand" to defend the title. Jeffries did that five or six years after his career with Jack Johnson then flattened him.

Financial Fliv

Many stories flying around anent the Tunney-Heenev fight being a financial fliv. Tunney is reported to have told Tex that he would split the losses, with Rickard replying he didn't want any benefits. It is sure that the event was a big loser. Heenev was said to have agreed to turn over his end of the purse to Tunney if the latter lost the title. That is quite possible and is supposed to be a common practice.

Tunney's ability as a business man was displayed from the moment he signed with Rickard. Billy Gibson, his manager, was in the background all of the way and got scanty attention until the night of the battle. Gene handled himself during the interim period only to be Bronson, being consulted. Bronson, his trainer, has been with Tunney since the days when he fought his way to the top of the service beam, and Gene was overseas with the marines.

Tunney is said to have objected to certain things that Gibson did. Particularly obnoxious was the Eoo Boo Hoff affair just prior to Tunney's first meeting with Dempsey in Philadelphia. Hoff, whose suit against Gibson is pending, loaned Gibson \$100,000 but claimed to have returned was to have a piece of Tunney. The Hoff agreement was supposed also to have carried with it Boo Hoff's aid in giving Gene the best of it at the Garden.

Before he copped the title in Philadelphia, Gibson signed Gene up with a news syndicate for a \$10,000 guarantee, as against a series of ghost-written stories. Winning the title, Tunney squawked at the arrangement. He thought the contract was worth \$100,000 but was told by the syndicate that if he (Tunney) could get that kind of money with the stories, the contract would be returned at a small figure. For some time, however, the matter rankled Gene.

Unlike the usual arrangement, Gibson is reported to have been paid of a one-third or less split. That explains Gibson in the background lately. It was believed there was little friendship between the champ and his manager. However, it was reliably reported that recently Tunney talked to Gibson at the training quarters at Speculator, N. Y., and asked the manager

FORE

Slow Moving Gals

Hearts of great commitment will bleed for the governors of one of the Long Island courses which has just circularized its membership in a frenzied appeal to help regulate play.

The form letter says that the bulk of complaints about delays in play is directed against women's matches that refuse to let faster players go through. A case is instanced where five women playing together declined to permit a two-some of men to proceed.

The two women were limited in time and had to quit the course rather than spend an extra hour behind the ladies' game.

As Close As Possible

Eddie Cantor had a party when the first sod was turned for his new Great Neck home. Whether that had anything to do with picking the site or not, the new Cantor menage will be directly opposite the Lakeville club house, where Eddie does most of his divot digging.

Roof's 18-Hole Course

The miniature 18-hole golf course atop the Hotel Ogden on West 72d street and Columbus avenue, New York, is said to be the only one of its kind in the world. It is on the hotel's roof, has a golf pro, Ed Hughes from the Whitfield Estates, Florida, in attendance, and carries a 50-cent greens fee with it.

The course has been modeled so that each hole is a replica in miniature of some famous hole at the nationally famous golf courses. Thus, the first hole duplicates that of the Balustrol course; the ninth duplicates the ninth hole at Glen Ridge; the 10th at Sleepy Hollow, etc.

Bennie Thau Reports

Bennie Thau, Loew booker, is recently back from Lake Placid, where he reports Lou Clayton continues to have his troubles.

Thau admits he's doing all right, too, but won't quote his scores.

Frawley's Boomerang

Playing St. George over a Long Island weekend, not the world's easiest course, "Tink" Humphries got himself an even 100, Charlie Morrison 108 and Bill Frawley a 98. Going back for another try on Sunday, the boys finished by tearing up their cards.

Frawley, who has broken 80 on various occasions, has been up in the high 90s consistently, due to a tee shot that closely resembles a boomerang.

Weekend Luminaries

According to the weekend summaries printed in the Sunday dailies Frank Craven shot an 86 at Lakeville, L. I., on Saturday. Sam Harris did an 85 and George Nicolai a 91 on the same course and day.

Marvin Schenck turned in an 84 at Glen Oaks and H. H. Frazee, Jr., registered 87 at Bonnie Briar.

Crap Game Suspension

Pleading guilty to conducting a crap game in a furnished room at 157 West 44th street, James Ferino, of Newark, N. J., was sentenced to 60 days in the Workhouse in Special Sessions. On his promise to behave himself in the future the sentence was suspended. Harry Pearl, 19, auctioneer, of 1621 East 10th street, Brooklyn, arrested with Ferino as the "kitty" collector in the latter's place was acquitted on trial.

Both men were arrested in a raid made on the furnished room July 16 by detectives of the Third Division.

RENO MEET AUG. 4

Salt Lake City, Utah, July 31. W. P. Kyne, general manager of the Lagoon Jockey Club, closed the race meet here Saturday. He announced that the Reno, Nev., meet, opening probably on August 4 and continuing until Labor Day and with no racing on Sundays and Mondays.

Lagoon meeting, scheduled to run until Aug. 4, was terminated by Kyne when W. A. Dawson, county attorney, threatened arrests because of the use of pari-mutuel system of betting.

how he was fixed. Gibson is supposed to have replied he was all set financially and didn't have to worry about his financial future. That was seen as a most friendly gesture on Tunney's part.

On top of the reports of Tunney's retirement, Gibson not only confirmed it, but said he was also quitting the fight game.

RAISE TAP ON MIDWEST LONG DISTANCE JIG

Minneapolis, July 31.

Amusement promoters evidently have concluded that Minneapolis taste runs to dance marathons, and that its appetite cannot be surfeited. They are giving this city almost a steady diet of the marathons. It is only a few weeks since the first local marathon was completed; another is now in progress in the district between Minneapolis and St. Paul, and arrangements have been completed for a third to be held here, starting Aug. 29.

The local marathon at the Armory, running 15 days, netted its promoters \$75,000 net. The one now going in the midway district, the St. Paul marathon, gives every promise of being just as much of a gold mine. Business picked up with a rush after the third day. The St. Paul thing is now in its 10th day with 35 couples still going strong despite the heat. Attendance at the St. Paul derby was so heavy last week that the promoters boosted prices from 50, 75 and \$1 to \$1, \$1.50 and \$2.

Marathons are now being staged or are about to be staged, by Minneapolis in Seattle, Omaha and Milwaukee. Al Steffes, president of the Northwest Theatre Owners' Association, is promoting the Seattle dance. These marathons are none too welcome with the theatre managers.

L. A. Police Believe Chi Gangsters Sent to Coast

Los Angeles, July 31.

The police here are giving Chicago's underworld the rap for moving their field of operation out this way. They are making a big excitement in town with the cops getting orders to clean up in a hurry and send the eastern bad boys back home.

So far, none of the regular racketeers from Chi have been seen around.

The police seem to believe otherwise and say not only are the gunmen around but that they were sent out here purposely by Al (Scarface) Capone to get even with this town for the cold reception he received while on a visit here last year.

What started the police to declare war on gangland here was a string of killings pulled off in a few weeks. It is the contention of the police that paid gangsters were brought out here from the Windy City to do the jobs. While a lot of talk is going on and the newspapers spreading the subject over front pages, no arrests as yet have been made.

Baseball Poolers Pinched

As a result of two raids on the alleged headquarters of operators in baseball pools in this city during the past week, 16 men were arrested and the baseball pool form was seized. Magistrate George W. Simpson and held for a hearing tomorrow (Thursday).

All are charged with possessing poolie slips.

According to the police, the arrests will result in breaking up the biggest ring of baseball gamblers that has operated in this city in years.

Last Tuesday detectives working under Deputy Chief Inspector David J. McAuliffe of the Second Division broke into a printing establishment at 2 Duane street and arrested the owner of the place and six other men, besides a quantity of type and printing material used, it is alleged, to make up the baseball pool forms. The following day the same officers raided an office at 15 Park Row and collared nine men and thousands of slips which had been prepared for distribution throughout the country.

The men arrested at the Park Row address were Patrick Marsha and Philip Schoenberg, said to be the heads; Aubrey Shatter, Barney Millman, Bernard Liebowitz, Louis Goldsmith, Louis Schoenberg, Simon Goldsmith and David Goldstein. Those arrested at the Duane street place were the owner, Monty Bernstein; Samuel Livertovsky, foreman; Harry Rosswag, Emil Hirschoff, Samuel Handels, William Parton and James Frazzoni. All the prisoners were held in \$500 bail each.

Chatter in Saratoga

Getting off to a great start yesterday the racing season at Saratoga looks pretty good.

For the past few days sportsmen have been flocking here and as usual show business is well represented in the crowds attending the races and then finding their way to the dining, dancing and other gay spots. Hotel rates have been sharply tilted upwards but the hotels are nevertheless comfortably filled.

Here one can find a slice of Broadway, Park Ave., Palm Beach, Newport, Southampton and even Harlem. For a spot that figures on a five week season at the utmost there is no resort that compares with the Spa as a rendezvous of those who spend and those on the make and take.

The Brook Club, considered second only to Bradley's at Palm Beach as a gathering place of society, is again the class spot hereabouts with Nat Evans operating and having the patronage of the Park Ave., Palm Beach and Newport crowd.

Lido-Venice Line Up

The new Lido-Venice, situated just over the city line, built at a cost of \$200,000 by a group of Albany men, is about the last word in roadhouses. John and Christy and John Wagner are operating with Irving Aaronson's Commanders and the California Humming Birds (Adler, Well and Herman) as the main attractions. Murray Smith, singing pianist, is also doing his stuff.

George Lamaze of the Patio Lamaze, Palm Beach, is managing the Lido-Venice. He has gathered about him a group of assistants all of whom have a following. They include Arnold from Barney Gallant's, Barney from the Helen Morgan Club, Maraschino from the Club Lido and Jules from the Biltmore Hotel.

Opening Saturday night with an informal dinner to 500 invited guests, the Lido-Venice, a replica of the Pavilion Royal glorified, looks set for a big season, making its play for a mixed crowd on food, service and atmosphere alone. (The owners of the establishment will handle the game rooms and have been tipped that there will be no interference.) The rooms are beautifully equipped and furnished and the chance takers can get all the action they want.

Wind-up Spots

Further down the road are the Arrowhead Inn and Riley's standard Saratoga dine and dance places. The former has Ben Bernie and his orchestra, while the latter features Henry Busse and his dancepartners. All the nite life spots began their regular season last night following the opening of the wind-up meet.

Harlem in Saratoga is located on Congress street right off Broadway the main stem of the town with about half a dozen late wind-up joints operating and the orchestras and entertainers familiar to all the ofays who regularly frequent the black and tan hoty toties of Harlem.

Oldest Regular

Leon N. Salmon of Brooklyn is one of the few living persons who were Saratoga Springs visitors when the resort first became a gathering place for the sporting element every August. He is now here for his 65th consecutive season. Mr. Salmon, 84, remembers when racing was conducted three times a week at Saratoga with the programs run off in the morning preceded by a brass band ballyhoo along Broadway.

Girl's Anger Nearly

Cost Her Life in Chi

Chicago, July 31.

Temperament over an amateur bathing beauty contest almost cost Leona Melton her life Saturday afternoon. Booked by Sam Herman in the American Newmarket, staged at local theatres, Miss Melton called at Herman's office to collect back pay.

Herman claims he asked her for her list of theatres. The girl did not have it, and Herman said he could not pay her unless she did.

Whereupon the young woman is alleged to have uttered profane and was badly ejected by Herman. In retaliation the girl thrust her fist through the glass door, almost completely severing her hand at the wrist and lacerating the arteries.

Mrs. Provost on Reverse; Court Wants to See Her

Marietta Provost, former "Follies" girl, residing at 310 West 72d street, will be served with a subpoena issued by Magistrate Vitale in West Side Court to appear in West Side Court to state why she had Robert (Bobbie) Renshaw, 36, artist, of 24 5th avenue, arrested on the charge of grand larceny.

Mrs. Provost, who is suing her husband, Correllus Provost, retired stage broker, for divorce, charged that Renshaw, a "boy friend," stole her diamond and platinum wrist watch and diamond ring, valued at \$3,300. The theft, she declared, occurred June 20. The gems were taken from her jewel casket at her home.

She stated that Renshaw came to her apartment and invited her to dinner. He left, she said, to repair to his stellar and change for her evening dress. She added that she sought her gems when Renshaw left and was unable to find them.

After two days she notified Detectives Joseph Maloney and Frank McFarland. They sought Renshaw, but he had left for Topeka. He returned a few nights ago, and the sleuths arrested him. He denied the charge.

He stated to the sleuths that he did invite Marietta out for dinner. "She loaned me the gems to pawn. I told her I was a little short of cash. Here are the tickets." The jewels are "dancing" at McAleenan's. The baubles were pawned for \$550.

Judge Wants to Know

Mrs. Provost came to West Side Court the day after Renshaw's arrest. The next day of arraignment she failed to appear. It was then that Magistrate Vitale issued the subpoena and told Maloney to serve it on Mrs. Provost.

Mrs. Provost has been in West Side Court frequently of late. She summoned her husband to court, claiming that he was withholding some of her household effects. Then several of her private detectives were arrested when she led a raiding party on her 60-year-old spouse.

Mr. Provost has begun a counter-suit for divorce against his wife of less than a year. He charged he found her with a "boy friend" in a hotel when he led a raiding party.

Renshaw will have a hearing tomorrow (Thursday).

TERRY LEE FINED \$50

Found Guilty of Beating Up Frances Ryer, Burlesque Prima

Terry Lee, 23, 114 West 47th street, booking agent, was fined \$50 with the alternative of 10 days in jail before Magistrate McQuade in West Side Court on a disorderly conduct charge.

Lee was accused of beating Frances Ryer, prima donna on the Columbia burlesque wheel, in his apartment during a gin party. Miss Ryer's face was a terrible mess.

According to her story, she visited Lee's apartment and there met another woman who immediately proclaimed her pugilistic abilities. She said she tried to avoid an argument and finally Lee beat her. Lee denied he had struck the actress, but Magistrate McQuade thought otherwise and imposed the fine.

Lee did not have the money and was led away.

FLORENCE SWEET GETS OFF

After pleading guilty to unlawfully possessing a loaded revolver, Florence Sweet, 25, of 232 West 74th street, who has worked as an extra in pictures on the coast, was given a suspended sentence in Special Sessions.

Through her counsel, ex-Judge Charles A. Oberwieser, Miss Sweet said that Volney Davis had broken into her apartment in search of suspicious characters. The girl said she had taken the revolver from a dresser drawer to protect herself, fearing the intruder was a burglar. She told the justices she had brought the gun from Hollywood, not knowing she needed a separate permit to possess the gun in New York state. The girl said that she had signed a contract with the Peerless Film Co., and feared that further delay of her trial would cost her job on the coast.

Politics Among Gals

The Times Square gals are blaming the Presidential political situation for much of the trouble they've been having lately with the gendarmes. The unruly and nutty boys have been becoming overly inquisitive.

The Committee of 14 and the tense political checker-gahe in these parts are jointly blamed for the molestation, although the smarter of the females opine the officers are taking advantage of a situation for a little "shake" on their own.

UNHAPPY EXPERIENCE OF RITA VERMONT

Former Show Girl Had Auctioneer Kramer Arrested—Lost Out 2 Ways

Rita Vermont, who told reporters she appeared with Frank Tinney and Jim Corbett in 1919 under the name of Rose Villa in the "Seandals" appeared in West Side Court as complainant against William Kramer, 31, licensed auctioneer, of 784 Beek street, Bronx.

Miss Vermont caused Kramer's arrest on the charge of larceny. He was brought into court on a summons and Magistrate Ewald directed that a warrant officer Dan Fisher formally arrest the auctioneer. Miss Vermont charged that Kramer had stolen ivories, garters, tapestries and other stuff amounting to \$300.

The former show girl made an excellent witness. She testified that she had spent years in the Orient collecting ivories and bizarre objects. She quit the Orient and then went to Florida. She "dropped" plenty of cash in real estate, she said.

Establishing a home at 315 Central park west, Miss Vermont advertised the sale of her house furnishings. Kramer answered the ad, she said. Several days after he came with a staff of eight men.

"Gave Stuff Away"

"The auction" was on. I fed his men," she ruefully complained. "He almost gave my stuff away. Some of the stuff he sold for almost nothing. When the sale was over I went to get my money."

"I went to 347 6th avenue and found ivories in the window of the store that I had not sold. I also went to his home and found other valuables," she continued. "He pleaded with me not to have him arrested. He promised to make good. I said no."

She told reporters how she had bought a police whistle to capture him on Broadway and 47th street. She had difficulty in serving the summons. Kramer was always in an auto, she said. "I bought myself this whistle," indicating a blue-coat's companion, and that did the trick. I blew and soon half a dozen cops surrounded Kramer."

Kramer denied the charge. Magistrate McQuade held him for action of the Grand Jury. Miss Vermont now lives at 304 West 93d street.

Stopped Check Payment of Jewelry—Sann Held

L. Barton Brookov, jeweler, with a store at Broadway and 47th street, appeared in West Side Court and narrated to Magistrate Francis X. McQuade how he sold two pieces of jewelry to the wife of David Sann, realtor of 1860 Andrews avenue, Bronx, June 22 last for \$379 and when he sought to cash a check given to him by Mr. Sann, found the realtor's wife had stopped payment.

Brookov was unable to get his jewelry, he said, and a summons was issued. The testimony was heard and a charge of larceny was preferred against Sann. He was held for the Grand Jury.

Sann denied the charge. He testified that the Sanns purchased two rings. They furnished four stones in the two rings and Brookov supplied the rest. He said the rings were accepted and a check given in return on a Bronx bank. When he went to cash the check payment had been stopped. The defendant alleged that the stones supplied by Brookov were not as he represented them to be.

Sidney Rosenthal, 1540 Broadway, represented Brookov.

Chatter in Chicago

Stern's Belleclair Band Pains Tenants' Attorney

A pained expression spread over the face of Harold Stern, band maestro of the Hotel Belleclair, 77th street and Broadway as he heard a lawyer for a group of tenants in an apartment opposite the hotel complain. Magistrate Francis X. McQuade in West Side Court told them they were unable to sleep because of the "noises" of the band.

The lawyer, accompanied by at least six tenants, tramped into court. The manager of the Belleclair had been served with a summons. Stern came voluntarily to check any attack on his art.

Stern has been playing at the Belleclair for six years. His band consists of 15 pieces. The attorney for the tenants began to tell of their sleepless nights. "How they threatened to break their leases and move."

"Oh, it is terrible. The 'noises' that come from the band on the roof," said the attorney, holding his hands to his ears as if he sought to stop the dulcet sounds of Stern's band.

"If they would only eliminate the clarinet and the oboe and the saxophone. They make such noises," said the barrister. It was then that Stern's face became crimson with rage and indignation.

Magistrate McQuade, lover of music, said: "I can see that this will be a lengthy hearing. Suppose we adjourn this case for a few days," said the court. "I am opposed to any adjournment," said the attorney for the tenants. "I asked that the court dismiss this summons. I intend to go to the Supreme Court."

The court dismissed the summons. The attorney and the tenants left.

Harold Stern's face lighted up this time. Stern's artists still play the oboe, the sax and the clarinet.

Another instance of the sailor on shore leave going rowdier than a master of ceremonies on vacation at a summer resort, swatting mosquitos with both hands.

Opinions held by some that Arthur Sheekman got a letdown when being transferred on the "Journal" from picture critic to editorial work are slightly damp. Sheekman is now writing editorials, with a private office, spare time, and a healthy raise.

Ted Weber, publicity man for White City Park, has smashed three cars in several months. Garage doors hate him.

Charles Dawin, cabaret editor of the "Evening American," was secretary to Mouta Bell when the latter was conducting a daily in Washington.

Maurice, stunt man in vaudeville with Vincent, is driving around the Loop in a 36-year-old Sears electric buggy. Just for a laugh and any publicity.

"Companionate Marriage," which has been sticking in the Court for 10 weeks, although grosses have hovered between \$4,000 and \$5,000, is said to have a payroll of \$1,000 for the 10 players. The show is reported able to break even on \$3,000, show and house pooled.

Scribes Back

Local drama paniers are returning from the annual trek eastward, Ashton Stevens of the "Examiner" is back from a month's motor tour; Fred Donaghey of the "Tribune" spent two weeks chatting Broadway legitis; Fritz Bloeki of the "American" finished a play in collaboration with W. A. S. Douglas while vacationing in the east.

Woman, Mgr. of Club

Mrs. Lillian Galloway, former secretary of the Ciel Club (colored) has been appointed manager of the Club for the ensuing year.

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 Comments."

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—"Beau Broadway" (Cody-Fringle). Paramount—"Loves of an Actress" (Negri, sound film). Rialto—"The Rocket" (Melghan) (run). Rivoli—"Par's first sound feature," "Warning Up" (Dix) (run). Roxy—"Street Angel" (Gaynor-Parrell) and strong stage show (3d wk.). Strand—"At Yale" (La Roque) and talkers.

SPECIAL FEATURES WORTH SEEING

"The Lion and the Mouse" (Vitaphone) "Wings"
"The Red Dance" and Movietone "White Shadows"

NIGHT LIFE

Helen Morgan to a 34 and 35 covert is commencing to pick up again. Texas Guinan at her Salen Royal to a 33 and 34 covert, and the Chateau Madrid atop the 54th St. Club which, like the Morgan club, has an open-air dance floor, operating on a 33 and 34 covert, are the only two others worth while these hot days. If you're tired of the femme hostesses, the Madrid is narrated 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 (Cascaed) roofs are a precedent. St. Regis Hotel holds Vincent Lopez's music and Rosita and Ramon, while Bernie Cummins and his jazzists with Madeleine Northway and George Chiles, dancers, are equally sterling features at the Biltmore. Both rooms share 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 Woodmansten Inn. Up Pelham way Castilian Royal and the Pelham Heath Inn, both with nude floor shows, are killing each other off with the overland. The other roadhouses like California Ramblers Inn, Hunter's Island Inn, etc., have turned to the \$2.50 show dinner thing as a bid for mass patronage. Post Lodge still "ticks" with the Westchester younger set. Ben Ulley's Arrowhead Inn draws its usual crowd.

Down Merrick road Pavilion Royal is faring well. Castilian Gardens is an in-between.

RECOMMENDED SHEET MUSIC

"Don't Wait Till Lights Are Low" "Beautiful"
"Ready for the River" "12 O'Clock Waltz"
"Chiquita" "Sweet Lorraine"

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15 YEARS AGO

(From Variety and "Clipper")

Equity had just been formed. It elected the following officers: president, Francis Miller; vice-president, Henry Miller; secretaries, Bruce McRae and Howard Kyle; Council: Digby Bell, Wilton Lackaye, Frank Richter, Tom Wise, George Arliss, Holbrook Blinn, John Cope, Arthur Byron and Frank Gillmore. Original purpose was to look after the business interests of members.

Word came from Paris that K. & E. by executing many projects for five years each with writers and composers had tied up practically all European musical comedy productions rights for that term.

The dance craze was at its height. Dancing was the attraction on New York roof. Rector's had taken over the Folies Bergere and other restaurants were falling in line. Cafe Boulevard moved uptown.

Buffalo Bill-Pawnee Wild West blew up under a flock of attachments in Denver, stranding many people.

First definite assurance of Shubert-K. & E. booking pool came in announcement of various Shubert attractions at the Grand opera house, New York, hitherto sacred to K. & E. allies.

Shuberts had been placing girl assistants in their box offices and the men treasurers took fright, lest they were to be eased out. Treasurers Club called a meeting to frame a defense campaign.

The bankers had not yet gone in to show business. New York Palace wanted to negotiate a loan of \$750,000 and went to the capitalists, who expressed themselves as cold toward loans to theatre business on general principle.

50 YEARS AGO

(From "Clipper")

Leadville, Col., was at the apex of its glory. It had grown almost overnight from a few shacks to a roaring mining camp of 4,000. Its first theatre was a converted bowling alley, but cost of bringing on performers forced it to close. Now it was opening a grand new theatre, Comique, erected at a cost of \$8,000. One of its attractions was a game room off the grand promenade where there was no limit and one could get a play on any game of chance.

One form of entertainment that, happily, has passed, is the boy orator. Harry Shannon was the current attraction at the Opera house, Milwaukee. He delivered classic orations. Paired with him was Evelyn Speyer, 8 years old, who recited standard poems.

Molly McCarthy, fast trotter, carrying all the sporting money in California, was distanced by Ten Broeck, which Kentucky had backed to the limit of its resources. In a four-mile race in two heats in Louisville, Molly strained a leg in the second heat and never raced again. The Golden Gate mob sold her and departed for home, stone broke.

Columbia University varsity eight defeated Cambridge and Oxford at the Royal Regatta at Henley, the first American crew to win the big British event.

Sporting records bear testimony to a curious fact. Baseball teams frequently played cricket with regular cricket teams. The results are the surprise. In Rochester the baseball team beat the cricketers at their own game, and in Brooklyn the same day the Young Americans (Cricket) won at baseball from the Alert baseball nine.

Talkers and Acts

With all the excitement in the picture business concerning its newest evolution, the talker, its relationship to the act is very important. The act is in a quandary at the moment. Its own caution tells it that duplicate celluloid transmutation of their stuff in sound film form may react against their personal appearance value.

Agents likewise are of the opinion and some have been nursing secret feelings along those lines but have not dared to voice them for two reasons: Personal greed to effect a booking with its attendant commission and also the fear of the booking powers in order not to antagonize them and lend the impression they are too strong for the actor as against the talent-buyer.

On the other hand, the act has in the talking short the opportunity of a lifetime. It is comparable to what radio has done in the past towards the development of new stars almost over night. Of course all of this does not apply to names, headliners or big turns. They, as a rule, will individually bargain; may refuse a one-record contract to demand a term agreement, for exclusive service, or such other conditions as may strike them favorably.

Already there is a manifestation of a parallelism in the two cases of Conlin and Glass whose Vitaphone talker has brought demands for their vaudeville bookings at a salary up to \$1,500 as against the \$650 top they formerly enjoyed. The other instance is Sissle and Blake whose talker brought demands to William Morris for bookings on the week immediately following their talker exhibition. As regards this particular colored team, they had split meantime.

That the talkers will make headliners and bring to attention certain type of acts from comparative obscurity is beyond question. The radio parallelism answers that.

The value of the act for the picture house presentation in person will hardly be disturbed or curtailed ultimately although unquestionably it will be and already has to some extent. But the talker will only ultimately prove the value of an act in person after the talkers have ceased to be a novelty.

The evolution of the presentation only came as a result of picture managers' desires to relieve the depressing gloom of their auditoriums with some stage interlude that will be an excuse to brighten up the theatre and illuminate the stage. When Harold B. Franklin in his old Paramount theatre operation days booked a soprano one week and a baritone the next and a tenor thereafter, he didn't care about the quality or the nature of the songster; the primary motive was to keep his theatres brightened up for a few minutes, and while he was doing it he naturally sought for some variety and novelty with each succeeding week.

The talker, with its mechanical presentation of talent, will not be a satisfying substitute on the whole for the presentation act. It will have its place in the economic scheme of things but is bound in the long run to create demands for the personal appearances of acts who have been heretofore unknown to picture audiences.

Next time an harmonic soloist or a piano act, or a comedy or singing or band turn comes around the circuit, once it has been on the talker, that act has taken on distinction because of the mechanical transmutation. And where the act is a click on the talker, there's no question but that it's value has been enhanced. It's the self-same thing as the personal appearance of a radio "name."

The talkers will have their place jointly as a novelty—they cannot help but be that at all times because of the audiences' technical reaction in studying the faithfulness of the synchronization and the psychological analysis at all times of this new and magical screen projection—and also as an interlude per program. They will replace possibly a scenic or even cut into the length of a stage presentation on but in the final analysis the "personal appearance" act will benefit the most by very contrast.

Out of the talkers, names of startling brilliance and importance will crop up ere long from sources and talent that may have had difficulty holding its own season after season in the variety field. But the law of averages, the general benefit all-round is bound to be above par.

It cannot hurt the talkie-recorded act with rare exceptions. Such possibilities are where the acts risk their best comedy routines on the talker and even that deduction is refuted by Conlin and Glass and even more so in another form of recording, the phonograph. In the case of Moran and Mack, alias The Two Black Crows, whose series of "crow" dialogues have made them internationally famous where they were heretofore relatively unknown. For the general run of musical and instrumental talent which the talkers seem to favor the chances are all with the act because of the song repertoires and the ephemeral longevity of popular songs and the necessity for renewed recordings.

Inside Stuff—Vaudeville

Van and Schenck's route with Keith's is for 40 weeks at \$3,000 weekly, net. They are set for the Palace, New York, for two weeks, starting next Monday (Aug. 6) and another week at Keith's, Atlantic City, before going to Europe for a short term. Upon their return the boys start the Keith tour.

It is three and one-half years since Van and Schenck played the Palace. At that time they received \$2,000 less commission. It was their request for \$2,500 to continue with Keith's that drove them into the picture houses, upon the Keith refusal. In the film palaces they received \$3,500 or more weekly, receiving the credit for breaking the gross record of many picture houses. In cafes and nite clubs their salary has varied, according to the terms, going as low as \$2,250 flat and as high as \$8,000 (Silver Slipper) on percentage.

Three years ago it was looked upon as a daring move for a headliner such as Van and Schenck to desert vaudeville, without knowing where they were going to land. The boys asked for a little advice before taking the step and were informed to go into the picture houses; play all day and night if called upon, provided they received their salary.

After combing the picture house money for that period, Van and Schenck think it is timely now to again enter vaudeville. They do it at the net amount quoted, nearly equal to the \$3,500 picture house salary and on a 40-week consecutive vaudeville route, more in reality.

The Van and Schenck desertion was held up by Variety at the time as an instance of the short sightedness of the then big time directors. It was pointed out by this paper that not only did big time lose a drawing headliner for the sake of the \$500 increased salary Van and Schenck rightfully requested on their box-office record in vaudeville up to that date, but that it would cost big time eight or ten times the amount in strengthening bills in Keith houses with Van and Schenck headlining in the opposition picture theatres.

It so proved. Despite that big time did strengthen its bills at the large extra salary costs to other headline turns, Van and Schenck in the picture houses still pulled away from the Keith theatres. It would not be surprising did Van and Schenck in some towns playing the opposition

cost Keith's between the increased salary and loss of business on the week from \$7,500 to \$10,000.

This through the stubbornness of the big time believing it could dictate to actors, telling them where to play and what to play for.

The Van and Schenck lesson in itself however seemed to teach the big time not a thing. It repeated the same error continuously with other headliners and acts, seemingly unaware of the fact it was bringing on itself. E. F. Albee refused to listen to it or to believe the picture house was whipping the big time to a finish, until he could no longer contradict his box-office statements.

Keith's won't be aided much in its re-organization if a newly advanced booker on the sixth floor continues the practices of his booking tutor of the other regime. Change of names without change of methods among the bookers means no improvement.

An actor brought the rebuke and this to that booker. The act's agent had been trying for some time to get the act into a big Keith house, without receiving a decision from the booker because of a salary difference. When the matter seemed cold, the agent's office was called up by the booker while the agent was out and the home address secured of the headliner. The booker then offered the act a direct booking, meaning no commission to the agent.

But the act turned the booker down, adding: "Listen. If you haven't any respect for your agents, trying to cut in on them in this way, how do you expect acts to take them seriously?"

Al Lewis and Max Gordon were producers-agents at one time, as Lewis & Gordon. When dissolving, Lewis became a legit producer associated with Sam H. Harris, and Max Gordon received the Heiman appointment as the Orpheum circuit's general (booking) manager at \$25,000 a year for five years, with an option at \$32 a share upon 10,000 shares of Orpheum stock, to be taken up by Gordon at will at any time before the expiration of his contract.

With Lewis at present influentially located as the legit producer of stories and talent for the Fox talking pictures and the Heiman former Orpheum faction no panic with the new Kennedy-Murdoch direction of Keith's, that also now embraces the Orpheum theatres, it is said that Gordon might go with Lewis and the Fox end if it were not for that Orpheum stock option.

The Orpheum option passed to Keith's stock with the merger, as the two stocks then amounted to the same thing. Keith's is now at around \$20 a share. How long before it may go behind \$32 is the problem. Gordon would like to crack wide open just now. But not even a fortune teller or crystal gazer can tell him. For of course every dollar increase over the 32 quotation will mean \$10,000 for Gordon. If one figures that by the 10's and Keith's might go to 40, 50, 100 or more, can't you see?

About the only thing Max hasn't stopped to think about seems to be that Joe Kennedy is also a banker and he knows of the Gordon option.

Inside Stuff—Pictures

Warner Brothers seem to have duplicated on their talking "Jazz Singer" as a run money getting picture. Its follow-up is "Lights of New York," with the latter without a name in the cast in any way approaching Jolson's.

"Lights of New York" at the Strand, New York, did over \$121,000 in three weeks. It would have remained there a fourth week but for previous bookings. Outside New York the Warners' "Lights" appears to have caught on as strongly as did Jolson's "Singer" at its opening, with small town runs (where wired) again indicated. It's a remarkable break for Warners, to land a couple of these talking pictures so strongly within a year. Each seems alike to "Abie's Irish Rose" in the legit. That "The Jazz Singer" is showing up so strong even on second and third runs, says there is a long life and much money ahead in each of the Warners' hit pictures for the future as the houses increase in wiring. Were the present talking condition as it is and unlimited wired theatres, Warners' would be the Ford of the picture business for money.

One nice thing about the present good fortune of the Warners (and their other talks like "Tenderloin," etc., also are big b. o. cards) is that no one appears to begrudge the Warners their talking success. Harry and the late Sam Warner took some desperate chances in pursuance of their confidence in talkers. Their struggles were arduous and hazardous, with Sam Warner passing out before they were over.

It has been said that after the Warners started off Vitaphone with its shorts and "Don Juan" at the Warner's on Broadway about two years ago, that Harry Warner, after running up a bankroll of four million dollars, had to put it all back in again, to carry Vita along until the Warners landed with "The Jazz Singer."

The Eastman color motion picture film for amateur cameras was demonstrated at Rochester, N. Y., Monday, with it copiously stressed in the dailies. Reports gave the data on the colored result on the screen, stating its simplicity was marked, but that the color invention could not be applied commercially, probably meaning professionally, on regular picture cameras for theatre screens.

At present the accounts of the several colors and pigments employed in the photographing and the use of a filter on the projector, to make the proper coloring on the screen, the projection is not unlike that of some of the earlier attempts at color photographs for regular full size and length commercial moving pictures. This was in form of a pair of spectacles, each glass colored, with the auditor to look at the screen through the glasses. Their colors blended the coloring on the screen. Without the spectacles the screen was a blur. The spectacles never became popular for theatre use.

At present the film industry has two or three color processes with Technicolor the accepted one.

Reports had Joseph M. Schenck, retiring from the film producing business. The story was that Schenck had disposed of his interests in the United Artists producing group to eastern banking interests.

It seems the Art Cinema Financing Corporation which provides the finances for Feature Productions, which makes the U. A. pictures, had around \$1,500,000 in stock lying in the treasury. This stock was sold to the Guaranty Company, the parent company of the Guaranty Trust Company, making all of the \$5,000,000 in stock of the Art Corporation on the market.

Neither Schenck or any of the other members of the U. A. producing group parted with any holdings in the concern. Schenck who is now in Europe will return shortly after Labor Day.

A growing opinion is that pictures to carry sound will have to be chosen with judgment, even as such new stories must. That a musical score may be synchronized to a film means little if anything at all, other than to the exhibitor, to save a pit orchestra. The paying public after the first few minutes of a musical synchronized feature stops thinking where the music comes from and cares even less. That is because of concentration upon the picture.

In sound though a picture must have a reason, or there is no emphasis. Without a thrill or emphasis in sound on a picture (dialog not considered here), there is no result. Too much sound without result places the sound in the same category as the synchronized music.

Perhaps useless sound will be derogatory to a full length picture. It has been established without the fact seemingly commonly known in the film trade that many physicians have prescribed the picture show to rest to the exhibitor. Believe the patient of the picture exhibition, without tenseness called for from the audience, to be a sedative for the nerves. Physicians say there is a relaxation in watching a picture show. Useless noises or sound might work the opposite.

WILD AFTER 'TALKER' MONEY

Few Shows Now in Rehearsal With "Road" Greatly Worried; New Show List for Next Season

But six new shows in rehearsal reported up to this week and although several were added to the group Monday, production is away under normal. Managers appear to be sparing against continued warm weather.

Broadway will have an approximate full quota of fresh attractions according to production schedules, but the road is wondering and worrying about bookings. One expert stated this week that there are not enough shows for the road to fill 40 consecutive weeks in any one combination theatre in any one principal city.

Dark weeks in the week-stands is a certainty as a number are attempting to operate more theatres than there are available attractions and more than patronage demands.

Washington and Baltimore are instances, the former having three legitimate houses and the latter two. Both could get along with one. Detroit despite its growth is stated to be over-saturated, especially for the legit. Boston's nine theatres are too many, it is claimed.

That goes even more so for Cincinnati and Pittsburgh with three legit houses, and Cleveland, St. Louis, Buffalo and Toronto which have two each and could get along very well with one.

The Shuberts and Erlanger of fees appear to be pooling effectively only in Atlantic City, Los Angeles and Kansas City, failing to go through with that economic plan in the other stated standards. The pooling plan is also supposed to apply in Chicago and Philadelphia, but does not seem to work out well.

New Shows

Of the new productions aimed for the start of Broadway's season, three have attracted most attention at try-out. They are "Front Page," which will have an opposed newspaper play in "Gentlemen of the Press," "Possession," and "The Night Hostess." The latter got \$9,800 at Atlantic City last week, the season's record for a drama there. "Possession" in the same stand had drawn top money the week before with \$9,600. "Ring-side" created a favorable impression at Detroit. It is a fight play which will have opposed "The Big Fight" with Jack Dempsey.

The new season's production schedules include no less than three dozen musicals and not a few are due on Broadway during the fall and early winter. Ziegfeld, credited with saying he was going to lay off for a season, is slated to do six major musicals. They are "Whoopee," "East Is West," new "Follies," "Joan of Arc," musical version of "Six Cylinder Love" and another "Show Boat."

George M. Cohan contemplates three musicals, all at \$3 top. The Shuberts have at least five as a starter, including "A Night in Venice," "A Night in Persia," "Springtide," "The Red Robe," "The Showman," and perhaps "Chopin."

Individual musicals include Carroll's new "Vanities," "Show Girl" from Eddie Dowling, "Americana," revue by J. P. McEvoy; "Rainbow," by Philip Goodman; "High Hat," by Lyle Andrews; "The New Moon," from Schwab and Mandel; "Violet Town," Lew Fields and Lyle Andrews; "Animal Crackers," from Sam H. Harris; a musical version of "Helen of Troy," "Hold Everything," from Aaron and Freedley; new Fred Stone and Leon Erroll musicals, by C. B. Dillingham, "Cross My Heart," from Sammy Lee; "This Year of Grace," by C. B. Cochran and Arch Selwyn; "The Dagger and the Rose," from Horace Liveright; "Just a Minute," from Jones and Green; "Up-a-Daisy," from Louis Gensler, and a number of others not labelled.

Funeral on Run

A group of writers were indulging in their favorite indoor sport, panning producers. Someone mentioned the name of a young one with whom nearly every-one present had quarreled.

During a general anvil, one who had remained silent, was asked what he thought.

"That guy," he said reflectively, "why, if he died his funeral would be so popular it would run a year at Campbell's."

Small Casters Intend To Defy Equity

CASTING agents may organize to oppose Equity's proposed restrictive and licensing measures, whereby Equity would practically enfranchise agents with whom its members would be permitted to do business, blacklist the others.

The movement has begun among the casters, none is willing to go on record as aligned for fear it may arouse the enmity of Equity if the projects floss.

The larger casters do not seem worried about Equity's movement to regulate revenue or weekly commissions, nor are they interested in the proposed organization which will ignore Equity's regulations.

What the smaller casters hope to accomplish in bucking Equity without support of the big fellows in the ranks is a matter of conjecture at this time. They appear determined nevertheless but are carrying out their campaign quietly.

Equity's proposed regulations on casters doing business with its members would restrict the caster to a sum equivalent to one-half week salary payable within 10 weeks of engagements negotiated for members and thus relieve them of further financial obligations for the remainder of the engagement, regardless of whether for 10 weeks or two years. Currently most of the casters have been nicking those for whom they secured placements from five to 10 per cent, for the life of the job.

The complaining casters behind the proposed casters protective association claim that they could not operate under Equity's regulations.

Beth Milton Is All Right; Frances Shelley's Siege

Glens Falls, N. Y., July 31.

Virtually recovered from the effects of a fractured skull suffered five weeks ago in an automobile accident at Schroon Lake, Beth Milton of "Rain or Shine" was discharged from the Glens Falls hospital last Friday.

The doctors are not so optimistic over the condition of Frances Shelley, principal in the same play and driver of the machine at the time of the smash. Unconscious for two weeks following the accident, Miss Shelley is recovering very slowly. Members of Miss Shelley's family have been in frequent attendance as credited with aiding in her recovery.

Pollock with Warners

For Vita Talking Films

Los Angeles, July 31.

Max Pollock has been put under contract by Warner Brothers to write and direct Vitaphone productions.

Pollock, stage director, is a recent arrival in Los Angeles. No assignment has yet been given him.

LEGITS' DEMANDS CHILL UP OFFERS

Producers Also Seem to Look Upon Talking Pictures as New Bag of Gold—Lay Off Actors Set \$1,000 Weekly Salary—Picture Men Decide to Suspend Negotiations Till Common Sense Reigns

AL LEWIS' \$200,000

Legit producers, writers and actors appear to have gone wild in their demands from the talking picture people for material or services. It has caused the picture men to decide to suspend negotiations to decide to present for stories or people from that source. The suspension will be in effect, they say, until common sense again reigns.

A legit producer demanded \$250,000 for the talking picture rights to a musical show—an author having a meller script that has not seen a stage in over 20 years. He demanded \$25,000 for the dialog rights on the screen; an actor believing he is essential to the lead role in a drama that has been purchased for the talkers, asked \$75,000 for his services, not to consume over four weeks.

It is claimed that legit actors starving for stage work, but given talker tests and so long away from stage work they have no recent salary basis to cite, think \$1,000 a week is the lowest salary they will appear for before the camera.

The wildness of the money demands may have been promoted in a way through the report that Al Lewis, legit producer, given charge of the selection of plays script and talent for the William Fox dialog pictures, holds a Fox contract for \$200,000 yearly for three years.

Prices and salary now being set by producers and the legit talent people are prohibitive, say the talking film men. They point to Al Johnson, the instigator of the present talker craze, through his Warner Brothers' Vitaphone picture, "The Jazz Singer," as having received \$75,000 for that production. Johnson has been paid \$100,000, it is claimed, and also by the Warners for making "The Singing Fool," a Vita talker shortly to be released.

On the other hand it is reported that Johnson has become such a large stockholder in Warner Brothers that the Warner brothers look upon him as a partner.

Talkers Endurable

Talking picture men say they arrive at valuation in a conservative manner and that the talking picture is no new bag of gold for everyone to take a grab at; that it is an endurable advancement of the picture business and will operate as such.

Lewis was picked by Winnie Sheehan as a stage producer of established standing needed for the Fox dialog end. He has knowledge how to treat primarily with dramatists, besides selecting material for the dialog talkers, as well as knowing legit actors and how to cast. Lewis will not have to reside in Hollywood, it is said, nor will he give up his present offices in New York.

Marvin Schenck and Louis K. Sidney are buying the talent for Lewis' talkers.

Aside from the average weekly salary schedule of remuneration for the small people for talker production, M-G-M none the less is out for "names" at fancy prices. Galli-Curci and Jascha Heifetz are being negotiated for. Besides the musical comedy names like Mary Eaton, Oscar Shaw, et al. mentioned last week, Metro is said

Champ Shoestring Line-up Failed To Open "The Kiss"—Promises Only

Davis on Lost Money

Edgar B. Davis has sailed for a four months' trip around, leaving his million dollar flop "The Ladder" playing at the Cort to a dozen persons night-ly. He was expected to make a statement before leaving but none was forthcoming.

At a luncheon to the cast, given the day the show reopened in revised form with the admission charge replaced, Davis told the players that the money used in the show was not lost but merely invested. He added that he expected to build a theatre from the profits eventually and that he would produce an operetta to be called "The Modern Priscilla."

The champ near-production on a shoe-string with many a sou intended for expenditure, would have gotten under way at the Edyth Totten last (Tuesday) night had it not been for an Equity deputy informing the cast of "The Kiss" that union difficulties with the stage hands impended. Jack and Lionel Hyman, identified with the real estate business, were the potential entrepreneurs of "The Kiss" written and directed by Ted McLean with McLean also in the male lead.

The Hymans who figured in "Marriage on Approval," Michael Kallender's society opus, which expired from perilsous box-office anemia last week, figured on floating "The Kiss" on promises and expectations.

The manner in which everything was worked out is probably the pay-off in shoestring legit production. It started with the cast hoping to get theirs from the first week's receipts. The authors was to waive the first two months' royalties but as a member of the cast, McLean (rewriter of Mae West's "Sex") hoped to get something that way.

Gambling

Fanning of the Edyth Totten theatre was gambling with the Hymans on percentage, no guarantee, with the house manager also to facilitate as company manager, stagehand, box-office staff, etc.

Scenery was accounted for through a single set, repainted, from "Marriage on Approval." No stage crew was counted on. After some deliberation, a technical \$2,000 b.r. was to be dug up by the entrepreneurs to insure at least the players' first week's salary.

McLean, through his attorney, Louis P. Randall, insisted upon some cash display. McLean pointed out that through personal interest he had been influential in assembling a pretty good cast headed by Jane Allen and it was no more than fair that the players be protected at least for the first week.

The cast meantime had balked on a "cold" opening and suggested a week's break-out of town, whereupon the Hyman fires went into a panic and so it was compromised upon that the Saturday and Sunday preceding the Tuesday premiere for a series of dress rehearsals be held in lieu of a break-in. The intervening Monday was to be a lay-off.

The \$1,800 finally came due and it was found absent. The Hymans were allowed \$200 for their repainted scenery and were to contribute \$300 cash for their \$500 bit of the cash investment. A downtown lawyer was set for 400 berries and two angels at \$500 each more were to round out the financial succor.

One of the \$500 contributors showed up but hearing the Hymans had not dug their \$300 cash, he took the ozone. The Hymans in turn wanted to post a note in lieu of cash.

Other details such as costumes were solved by the cast contributing its own modern attire. No photographs were to be taken, each player digging up an old portrait for the lobby adornment.

McLean still has hopes of seeing "The Kiss" in production. Jeanne Eagels was interested in it last year for Sam Harris, Harry Stevenson, formerly a Shubert manager, now has the script and is after either Edna Hillard or Helen Menken as a femme name star.

Harlan Thompson and Wife Go With Fox

Harlan Thompson, dramatist, and his wife, Marion Spitzer, writer, have been placed under contract by Winnie Sheehan for Fox pictures.

Thompson will go into the scenario department. He at first went to Hollywood under the Mankiewicz plan of try-outs for dramatists for Paramount. While there Thompson turned out "Hot News," a Parson picture just released and favorably received. Par was negotiating with Thompson for a continuance when Fox engaged him.

Miss Spitzer is stepping into a uniquely created position in the Fox studios. She will be the advisor of the women's slant on picture making. When the question of picture in the making arises as to whether the feminine angle is correct or could be improved or strengthened, Miss Spitzer's opinion will be called for.

The Thompsons leave for the coast next month.

Starring Polly Walker, "By Request" at Hudson

George M. Cohan will open the Nuggets play, "By Request," at the Hudson, New York, Aug. 18 with show coming direct from Chicago.

Cohan negotiated the Hudson's sublease through Howard Schnebke, who took the house over earlier in season from Mrs. Irene Harris pending the latter's temporary retirement from show business. Cohan is also casting a new musical, untitled as yet, in which Polly Walker will be starred. Rehearsals for this will start in two weeks with Erlanger's, New York, set to domicile it after a road break-in.

Lois Wilson on Screen

Los Angeles, July 31.

Lois Wilson, opposite Edward Everett Horton in "Mary's Other Husband" at the Vine Street, leaves the show this week. She will be replaced by Flabell Fairbanks, niece of Douglas Fairbanks.

Miss Wilson was obliged to leave owing to her screen work. Other changes made bring De Witt Jennings, Fergus Reddie and David Callis into the cast.

Meeker Back on Stage

Los Angeles, July 31.

George Meeker's contract with Fox as a screen actor expired July 13 and was not renewed. He is now going to New York, returning to the stage.

to have Odette Myrtil and is also after Louise Groody, Charles King and others.

Leo Trevis, Henry Burr, the Royal Welsh Choir and the 8 Victor Artists are also set for M-G-M sound pictures.

Mme. DeGrassac Signed

Los Angeles, July 31.

Madame Fred DeGrassac has been signed by Inspiration Pictures, her first work being the adaptation of "She Goes to War." Under the contract Mme. DeGrassac will give her whole time to Inspiration. The writer is credited with the authorship of 35 plays, among them "The Marriage of Kitty," and a number of screen adaptations.

PHILLY'S LEGIT LINEUP INDICATES LATE START

Only One Show Set to Open
Before Labor Day—Nine
Houses, 13 Tryouts

Philadelphia, July 31. Indications are for a later opening of local theatres this fall than for any of the last four seasons. A year ago this time there was plenty of activity. Two houses were open around Aug. 1, four by the middle of the month and six out of the eight had attractions the last week of August. This year, so far, only one production is definitely scheduled to make its debut here before Labor Day. This is Myron Fagan's "The Great Power" listed for the Adelphi.

It is not unlikely that another one, perhaps two, shows, will eventually beat the Labor Day gun as a flock of tryouts are scheduled. No less than a dozen musical fadlings are mentioned for September and October openings. The only two established hits so far listed are "Trial of Mary Dugan," at the Lyric in October, and "Whispering Friends" at the Garrick, to open the house. Garrick gets the Theatre Guild season beginning about Nov. 1.

Nine Legit Houses

There will be nine legit houses here this season unless rumors of making the Chestnut Street Opera House go film prove true. Counting the Chestnut, the Shuberts have five, not including the Walnut, which they book. Of this lot, Forest are all musical comedy sites and a lot of people are wondering where they are going to get occupants for 'em. Each year there are reports that the Lyric and Adelphi, owned by the Wanamaker estate, are to be torn down, but according to pretty definite information the lease on these theatres still has another season or two to run. The Chestnut has also been sold, according to report, to a chain five-and-ten outfit, but it is understood no building will be done for another year or so. The Garrick's lease was renewed last spring and now has a number of years to run.

All question of the Casino, former Columbia burlesque house, being turned over to legit was quashed when it was announced that this house will be the home of the Jewish Art Theatre company. Last season stock was unsuccessfully tried here.

Tryouts Listed

It is apparently pretty well set, also, that Kelt's will become a legit house. Last fall negotiations were underway to this effect with the Shuberts but fell through at the last minute. Among the tryouts already scheduled for Philly this fall are Lew Fields' "Violet Town," George Choo's "Hold Everything," Live Right's "Dagger and the Rose," Myron Fagan's "The Great Power," Channing Pollock's "Mr. Moneybags," Aaronson and Freedley's "Hold Everything," Philip Goodman's "Rainbow," David Belasco's "Big Night," Sam Harris' "Conga," Al Wood's "Jealousy," Shumlin's "By Royal Appointment," Tyler's "Macbeth" and Genster's "Ups-a-Daisy."

House Staff Intact as Shuberts Take Over Wood

Chicago, July 31. For the first time in the history of local Shubert theatre deals, that firm is taking over a house with the entire staff, front and back, intact. It's the Woods, formerly operated by Jones, Linick & Schaefer.

Aaron Jones took particular pains to see that none of the house staff was dismissed under the new management. Some believe it is the first time the Shuberts have ever accepted such an arrangement anywhere.

SHUMLIN-CASTING

Herman Shumlin is completing cast for "By Royal Appointment" scheduled for rehearsal next week. This will be Shumlin's initial production on his own.

WOODS' GERMAN MELLER

Al Woods has bought the American rights to a new German melodrama, "The Great Jewel Robbery." Author is Gustav Beer.

When You're in Love

Chicago, July 31. A featured girl player in the legit is reported to have secured an advance of \$5,000 from her manager.

With the money she bought presents for a sudden crush picked up for a young man in the profession but not in the legit. He received a diamond wrist watch, cuff links and other little trinkets that may be bought with five g's.

It isn't reported how he reeled on the gem end. To obtain the money from the manager, the forthcoming star had to sign a new contract for another year, without an increase in salary, it is said.

Union Treasurers Notify Rodeo on Non-Unions

Chicago, July 31. Officials of Tex Austin's rodeo at Soldiers' Field have been notified by the Chicago Treasurers' Union that employing of non-union ticket men will not be countenanced this year. The ultimatum states that if any non-union men are employed the union men will refuse to work with them.

Austin's rodeo is an annual event. As the Treasurers' Union is but recently organized, this is the first time Austin has had difficulty with the ticket men.

A week previously the union had a run-in with Lincoln Fields race track, where local men were dismissed so that some Kentucky box office men could be brought in for atmosphere. No definite action has been taken by the union in this case as yet.

FUTURE PLAYS

"Snare Drums," by Louise Closser Hale, recently tried out in stock, has been taken by James Gleason. He will make production in association with Earl Booths. Gleason will merely figure as co-producer of "Snare Drums" since he and Lucille Webster (Mrs. Gleason) will take to the road in "Shannons of Broadway" in September.

"He Understood Women," Michael Kallerser's next, has gone into rehearsal, with out-of-town opening for Aug. 11. Peggy Allenby, Hilda Spring and Robert Fisher are in the principal roles.

"Trapped," melo, by Max March and Samuel Shipman, previously tried out as "Onc A. M." made a fresh start at Long Branch, N. J., with March and the Shuberts behind. Cast includes John Milroy, W. W. Shuttlesworth, Edward Woods, Calvin Thomas, Linda Watkins, Ralph Locke, Clarence Relsen, Dennie Moore, Frank Collins, Nathaniel Skak, James Corey, Felix Krembs, Al Helton, Mary Robinson, Frank Monroe and George Larkin.

"Elmer Gantry," dramatization of the Sinclair Lewis novel, is due for production. E. Shea is producing it for the Playhouse, New York, Aug. 6.

W. A. Brady is guaranteeing the cast salaries at Equity. Cast includes Edward Pawley, Vera Allen, Lumsden Hare, Gwendolyn Hathaway, Tom Fadden, Mabel Montgomery, Ernest Pollock, Eustace Wyatt and others.

"Possession," produced by Edgar Selwyn, has been scrapped for revision after a two-week tryout tour. The piece will go out again latter part of September. Edgar Selwyn's next, "Author! Author!" is now casting and goes into rehearsal in two weeks.

"Oh, My Yes," musical revue starring Irene Franklin, goes into rehearsal next week, with Carl Heimer sponsoring. Miss Franklin also contributed the book for the show, with lyrics by Dorothy Fields and music by Jimmy McHugh.

The musical is to open at the Tremont, Boston, Aug. 27. Support includes Harry Watson, Jr., Roy Atwell, McCarthy Sisters, Snow and Columbus, Joyce Coles, Beth Meekins and others.

William A. Brady has begun casting for "Camera," by Howard Irving Young.

George Jones' forthcoming legit has been rechristened from "Sultane" to "The War Song." Support cast being assembled for rehearsal in two weeks. Albert Lewis and Sam H. Harris, producers.

Chatter in Skowhegan

Skowhegan, Me., July 28. The trolley line that has connected this town and Madison, with Lakewood Groves for the past 30 years, has been discontinued. Workmen are taking up the tracks. This means the summer stock company at Lakewood, now in its 28th season, is dependent entirely upon automobiles for patronage. Lakewood is six miles from both of the nearest towns and there is no bus line or other means of transportation.

Lakewood is near the main road to Canada but is otherwise remote and inaccessible. It is in a sparsely settled country with towns few and small, only a short distance from the Maine woods in which moose and deer are still hunted. The trolley line didn't pay. But business with the stock is just as good as ever.

Only two try-outs of new plays at Lakewood this season in contrast to six last year. "Your Uncle Dudley," by Bert Robinson, and Howard Lindsay, was produced July 23, with Arthur Byron featured.

"Andrew Takes a Wife," by William H. Cotton, produced July 30 with Grant Mitchell starred and Beatrix Thompson and Beryl Mercer featured.

John B. Hymer owns a \$20,000 motor boat called the "Aloma" and takes passengers at 50 cents a head. It's a standing joke in the theatrical colony that he prizes his fare money more highly than play royalties.

Sam Shipman is here to collaborate with Hymer, if and when possible.

In Stocks

The stock includes Virginia Chauvenet, Ruth Gates, Don Dill, Henry Crossen, Tom Tempest, Nedda Harrigan, Wallis Clark, Robert Hudson, Ellen Dorr, Jack Harrington, Bill Barry, Donald McGinnis, Leslie Cooley, Jim Bell and the Arthur Byron family; Mrs. Byron and the two daughters, Eileen and Kate.

\$20 Rate

The stock company is now stipending its actors \$50 weekly. For 27 years and until this season Lakewood paid its actors a flat \$30 and was famous for the number of well known actors who worked for that figure.

The actors are again eating in their own Community House instead of at the Inn.

Frazer Colter, 80, is a visitor and may appear with the company later in the season.

Arthur Byron, Jr., is manager of the Fenwick Club.

Vasantya, show girl with "Take the Air," is summing here. Away from her press agent she is known to her family and friends as Beau Williams.

Sam Godfrey, from the St. James stock, Boston, is stage director this year and dons greenestrap now and then.

Pricelist Morrison came up especially to stage "Andrew Takes a Wife" in which Godfrey acted.

Robert Sparks who publicizes Kelt's vaudeville during the season is handling business matters for the company.

Ted Zahn's orchestra is playing at the Country Club.

The golf links are in terrible condition as a result of the late winter. Doris Carpenter, formerly of the Jedd Harris office, is recovering from appendicitis.

Carpenters have gone into the hotel business. The annex has been dubbed Carpenter's Folly.

Muriel Robinson is holding a "one woman show" of sketches made by herself of theatrical celebrities.

Roland Kirby, cartoonist of the New York "Evening World," and his daughter, Mrs. Langdon Post are visitors.

Newspapermen scarce this season.

YOUNG ACTOR'S PLAY

Henry R. Irving, the young actor, is author of "Down Deep," a play to be produced by a new outfit, Arden Corporation. It is a comedy melodrama, not yet cast.

Irving has also written the book for a musical comedy. Mann Hollner, one of the Shubert standbys, has done the lyrics. Score not written yet.

Shows in Rehearsal

"Good Boy" (Arthur Hammerstein).
"Gentlemen of The Press" (Jackson & Kraft).
"The Front Page" (Jed. Hurley).
"The Dagger and the Rose" (Horace Lighter).
"The Big Pond" (Knopf & Farnsworth).
"Paid For" (Shuberts).
"Hold Everything" (Aarons & Freedley).
"The Phantom Lover" (Gustave Blum).
"Cross Your Heart" (Sammy Lee).
"The New Moon" (Schwab & Mandel).
"Jarnegan" (Paul Stegger).
"Elmer Gantry" (Brady & Shea).
"Puffy" (Boothe & Gleason).
"Caravan" (Richard Herndon).
"Oh, My, Yes" (Carl Hemmer).

Pop Didn't Want to Close Lawyer's Dilemma

"The Lawyer's Dilemma" folded at Wallack's Saturday but only after S. L. Simpson, the sponsor, argued it out with his son who was 15 persons in the audience, the son told his pop to shut up shop.

The son won but pop declared he would only lay off until he got another theatre, Wallack's having given the show notice because of a new booking ("Guns," due next week).

The show was tried by Simpson last season at Wallack's under the title of "Babies a la Carte." It lasted less than two weeks. This time it ran three weeks, opening at the Belmont.

"The Intruder" also went overboard, opening last Wednesday at the Biltmore and stopping Saturday. It was presented by Edward Sargent Brown, former casting agent whose backers walked out. The actors received no salary having waived the bond required by Equity. A bill of \$600 was due the stage hand, partly for overtime in working the set.

Although Brown expected to raise the necessary cash Monday afternoon the crew was slated to hold the curtain. The house will be called on to pay the stage hand's claim.

Deems Taylor Music For "Butterfly" Drama

Stamford, Conn., July 31. Deems Taylor, the composer, is said to be preparing a special musical score for the production of "The Blue Butterfly," which the Actors' Playshop of Stamford will present week of Aug. 6 or 13.

The directors are negotiating for Mary Kennedy (Mrs. Taylor) to play the leading role in this Chinese play, by W. E. Hetland, illustrator and former actor. The Taylors are living in Stamford and he is preparing another opera for presentation at the Metropolitan next year.

"Cobra," with Heltland, Bradford Hunt and Beatrice Maude, is current. Business is reported picking up. The directors' "poor mouth" complex is a direct contrast to the "high hat" attitude of the lately departed Putnam Players.

It is declared unusual for Taylor to prepare scores of incidental music for a dramatic production, but it is said that plot of "The Blue Butterfly" is quite operatic.

McEvoy's Own Show And Not "Show Girl"

J. P. McEvoy is making his own production of the second edition of "Americana." It started casting this week. A report that Otto H. Kahn is financially interested in the McEvoy production is entirely denied by the producer.

Nor is McEvoy contemplating a stage version of his latest book, "Show Girl," although other producers are negotiating for it. The talker rights to the book may be disposed of to one of the picture makers.

Shuberts After Majestic?

Chicago, July 31. Understood here that the Shuberts are dickering for lease of the local Majestic. House is now playing continuing pictures and Keith western vaudeville.

Theatre was once Chicago's big two-a-day stand.

"LIL" CONTROVERSY SORTA SIMMERS DOWN

The Mae West-Jack Linder feud, seething for several weeks, has declared a temporary armistice.

Linder's charges of insubordination against Miss West, author-star of "Diamond Lil," have been withdrawn at Equity and adjusted on the outside.

Linder is reported as having been convinced the filing of charges was an ill-advised move. If substantiated and rating a suspension penalty on the author-star, Linder and his associates in the producing corporation sponsoring "Diamond Lil" would lose to win.

The willingness of all parties to talk much and often about the previous squabble has subsided with both sides claiming the incident closed.

The show is continuing to \$14,000 weekly. Tommy Gulian, 10 per cent stockholder, is figured as having brought Linder and Miss West back to their former friendliness, at least in a business way.

However, the "Diamond Lil" song, authored by Robert Sterling, remains out of the show. It was Miss West's deletion of the latter number that steamed Linder up to bring the charges. Sterling is another "Lil" stockholder and this is his main effort in the song writing line.

Despite the recent patch-up, it is problematical at this time if Miss West will take "Diamond Lil" on tour after the New York run. It is reported Miss West's contract with Linder can be abrogated after the New York run on two weeks' notice. It is said Miss West may go in another of her own plays or is figuring to revive "Sex" in an out-of-town spot, where the play has already been okayed by censors in script form.

Miss West is in on "Lil" for 50 per cent of profits in addition to half royalties.

Dowling Sells Play Idea for Fox Talker

Eddie Dowling has sold a play idea to Winnie Sheehan of Fox for \$15,000. It is called "Foot Steps." After the contract was signed Eddie sketched out a scenario and filled in some dialog for Fox. It is understood it will be a Fox special talking picture.

The Fox people were attracted to Dowling by his advertisement in Variety a couple of weeks ago, addressed to talking picture producers. During an interview Dowling outlined an idea to the Fox producing chief who closed it on the spot.

"GREAT PRICE" CLOSES

Actors File Claims for Three-eighths Salary on Three Weeks

Cleveland, July 31. "The Pearl of Great Price" closed a three-week engagement Saturday. Plans to send the attraction into other cities are off.

The local showing was under the direction of Robert McLaughlin, who authored it. Originally the Pearl was presented in New York by the Shuberts.

Salary claims for three-eighths of a week's salary have been filed with Equity by players of the Cleveland "Pearl" showing. It gave nine performances weekly.

McLaughlin claimed the company was a rotating stock, which was to visit Detroit and other stands, and as a stock was entitled to 10 performances weekly. Equity ruled that straight production contracts should have been issued and under rules for a production for all performances more than eight, weekly salary must be paid pro rata.

JANET BEECHER AS STAR

Janet Beecher has been signed by Lew Cantor as star of "Courage," by Tom Barry, vaude artist. This is next on list of Cantor's proposed legit productions.

"Courage" goes into rehearsal the latter part of August.

Staging "Nigger Rich"

Jos. Santley, in association with Theodore Barter, will produce the Jack McGowan play, "Nigger Rich." The McGowan piece, "Rex-cissa Razzage," Broadway hit of last season, will be sent out on the road this season by Santley. It opens in Boston.

Managers Will Meet and Discuss Newly Formed Thea. Agents' Union

A meeting of managers Tuesday was expected to take up the matter of the Association of Theatrical Agents, a newly formed union chartered by the American Federation of Labor. Reports emanating from several showmen indicate that the managers may evade the matter at least for the present. At the meeting the final form of a standard contract for press agents was considered.

Hugh A. Frayne, New York state organizer for the A. F. L. reiterated a warning to the new union that now that it has a charter, its members must not believe all their troubles are over. It is a sentiment he has expressed before. There is no doubt of considerable unemployment in the field and the union cannot be expected to find jobs for members. It aims to protect jobs, however, prevent doubling up such as a company manager, also handling the agent's job. In out of town run stands and to secure a contract calling for two weeks notice.

A contract of the kind has been offered the Theatrical Press Representatives, which, however, appears to be limited to agents, although it includes a number of company managers qualified for either end. A number of T. P. R. A. members are reported joining the union but the balance appear opposed to the idea under the theory that a company manager and agent are supposed to act for the producer when on tour for which reason they do not regard membership in a union compatible with the job.

To Be Effective

There are many who believe the new union to become effective must take in the front of the house which would include box office treasurers. The latter are not specifically mentioned as eligible to the union, although the Chicago union of house managers and treasurers is reported not in conflict with the new union. Word from Chicago is that the union there is chartered locally. It is said a working arrangement could be made with the new A. T. A. M.

One report that the charter has cost the new union \$5,000 was set down as a canard. The actual cost is \$10. A per capita tax of 50 cents per head annually is the only financial requirement to the A. F. L.

It is understood that burlesque company managers will be invited to join the union which is said to be planning a minimum salary of \$100 weekly. The burlesque jobs average from \$60 to \$75 which would indicate a special class for such members or else raise the scale to the minimum of other road attractions. Burlesque house managers and treasurers are also expected to be eligible. There are virtually no burlesque advance men at present, publicity being handled from the main office in New York.

Theodore Mitchell, head of the new union was in the chair at the T. P. R. A. meeting last Friday in the absence from the city of Edward E. Pidgeon. It was a lively session with no direct result. Mitchell had been asked unofficially to vacate the vice-presidency of the Press Representatives because of his office-holding in the new union. The matter went to a yes or no vote but no decision was announced. Mitchell remains as an officer of the older association.

There is no doubt that fellow associates in the T. P. R. A. are exercised at Mitchell's retaining the vice-presidency in light of the association's by-laws which state the press agents' body can never become a union. There was feeling, too, over Mitchell using the press agents' association office to carry on the unionization campaign until forced to find other quarters.

Opposed

The idea of the union has aroused a group of employed agents with excellent reputations to begin the formation of an organization to combat the union effort.

The T. P. R. A. also is concerned with so-called union propaganda which may lead to disruption of the association, actually a beneficial society. The press agents curiously have a rule against pub-

licity agent the association's activities, but claim to have a remedy against its own members attempting to proselyte for the union.

For the past few weeks several agents and managers, Victor Kiraly, manager of "The Three Musketeers" principally, have been checking up on the boys and getting their reaction. Kiraly and his associates compiled a list of the men who have been active recently and sought to gather expressions of opinion concerning the union thing. It is significant that in the list who expressed themselves against any sort of unionizing are general press representatives of New York producing firms, these men being charged, in most cases, with the employment of road agents.

A partial list of those who have gone on record as being opposed to a union comprises the following:

Garrett Cupp	Walter K. Hill
G. A. Florida	M. J. Joyce
Reauvais Fox	W. J. Kingsley
A. Goetz	Richard Lambert
C. P. Greneker	Wallace Munro
J. S. Hammond	Frank Payne
Howard Herriek	F. E. Reid
A. C. Robinson	A. C. Robinson
G. A. Kingsbury	Arthur Ryan
Victor Kiraly	Albert M. Sheehan
Stewart Lithgow	Bernard Sobel
Ambrose Miller	Henry Taylor
E. D. Price	A. P. Waxman
Peter Rice	S. M. Weller
Edward Rosenbaum	P. B. Zweifel
Dennis J. Shea	Dan Carie
P. P. Ermatinger	Lester Thompson
Joe Flynn	Robert F. Sisk
Edmund V. Giroux	William Wilken
W. M. Grey	Sam Harrison
Alfred Head	Fred Merk
Randolph Hartley	

This list is not the complete roster of those who have gone on record as opposed to the union. It simply represents those approached for an indication of their own feeling.

So far, the difference in feeling has not aroused any serious antagonism between the two camps. Several press agents who engage men for the road have stated that it made no difference to them whether the men they hired were union or non-union, they simply wanted the opportunity to hire men in whose abilities they believed, the other angle meaning nothing.

One manager with many troupes on tour said that the way to beat the whole racket, in case it was successful, was to do away with the advance agent and engage a local representative in the major stands. The manager pointed out that a local p. a. could be gotten for from \$50 to \$75 a week easily, while the touring p. a.'s draw an average of \$150 with an expense account plus.

Wilcox May Stay Out of Stock Troupe Over Scene

Syracuse, N. Y., July 31.

Holding to his decision not to have a hand in disrobing any woman upon a stage, Frank Wilcox will step down as leading man of the stock company which for five years has borne his name, Saturday night. Whether he will return to finish the season after the play which he has handed as objectionable, "One Man's Woman," is uncertain.

As a result, either William Naughton, second man and heavy, or William Carey, juvenile, will perform the dress-ripping act. The chances favor Naughton.

Jack Hays, manager, is finding it necessary to import a young lady to be disrobed in public. Helen Mayon, leading woman, closed on Saturday night. Her successor will be Helen Ambrose.

CAST CHANGES

Rex Cherrymann, featured in "The Trial of Mary Dugan," sails today for a short vacation abroad. He will return in time to rejoin the show when it opens in Chicago early in September. Robert Williams takes over the Cherrymann role at the Harris at today's matinee. A. H. Woods has placed Cherrymann under contract for three years.

"Spain" Back in Garden

"A Night in Spain" is due back into the Winter Garden, New York, today. The show has secured the repeat being stated for about four weeks with the possibility of Al Jolson jumping into the show for that period.

"A Night in Venice" is the next new attraction for the Garden but will play out of town before coming to Broadway. "Spain" on its way back from the coast has several mid-west dates prior to the Garden repeat.

"ROYAL FAMILY" ON COAST

Los Angeles, July 31.

Belasco and Taylor secured the rights to "The Squal" and "The Royal Family" through Jake Wilk of New York. "The Squal" will have its premiere at the Belasco Oct. 1; "The Royal Family" is to open Sept. 23 at the Curran, San Francisco, and will follow "The Squal" here.

Charlotte Walker has been engaged for "The Royal Family." Several members of the casts of both plays will be brought on from New York.

Lee Back Sept. 1.

Lee Shubert won't return from Europe until about Sept. 1.

Inside Stuff—Legit

Variety's reviewer who wrote the notice on Hammerstein's "Golden Dawn" when it opened in New York couldn't recall either the name of Paul Gregory or the young juvenile of that show. To refresh his memory he had to read over his notice. The reviewer had been requested to make an affidavit that in his opinion Gregory is neither unique nor extraordinary as an actor. On the strength of Gregory having left a total blank impression upon him, the reviewer made the statement; but more so because he felt Hammerstein's attitude toward the boy was unjust.

Hammerstein, however, won his injunction restraining Gregory from joining Ziegfeld's "Rosalie," and on the grounds that Gregory, receiving \$300 weekly, is a unique and extraordinary juvenile. Injunction applications by the lead against much better known and higher paid actors have been taken out of court on similar grounds.

Gregory wanted to fill in about eight weeks with "Rosalie" before joining "Golden Dawn" for the road. Hammerstein's contract may have provided against that, although the Hammerstein case hinged on the vice plea.

Plenty of plays available for stock but of the names listed on the stock releases, George M. Cohan has more plays than any other individual.

Murray Brensiler, young attorney with O'Brien, Malevinsky & Davis, upset W. C. Fields' equilibrium during rehearsals last week with the "Vanities" something terrible, when serving the comedian with papers in P. C. Copley's damage suit. The process server did him else but break up the dress rehearsal of the revue. Fields chasing him around and round the stage until some thoughtful stage-hand opened an exit for Brensiler's escape. The server in the guise of a stage-hand eased through the "Vanities" moxie after Fields had been eluding service for almost a month.

Fields has been expecting the legal papers ever since his walk-out on the joint contract tour with Morton and Alark under Copley's management in Wichita.

With Russell Crouse of the New York "Evening Post" playing a stage reporter in "Gentlemen of the Press," another story may take to the footlights. Gilbert Miller is anxious that Alexander Woolcott do the critic role in a new Mohr play slated for the new season.

The prolog is a dialogue between a critic and producer, each discussing their relative viewpoints on the drama. Miller is said to have countered it to consider it if Miller or some other producer played the part of the stage entrepreneur.

With 21 Shows Currently on B'way, New Season Takes Off Next Week

BROKERS GIVEN TIME

Government Does Business With Delinquent Ticket Men

Something of a little flurry among Broadway ticket brokers when five were ordered to appear before Federal Judge Bondy to answer for their failure to pay the \$6,000 fines imposed when pleading guilty to having evaded the excess ticket premium law. The fine was \$1,000 less where operated by an individual not incorporated.

The court accepted the proffer of the delinquents to pay the fines in installments, by Jan. 1. About 15 agencies have paid the fines in total.

Those brought to court were in the position of having to take a pauper's oath, which entails serving 30 days in jail.

4th "Rain or Shine" Lead

A fourth change in the femme lead of "Rain or Shine" is Neelie Roy. She joins next week, succeeding Helen Gilligan, who in turn subbed for Frances Shelley. The latter followed Nancy Welford into the hole.

Miss Shelley is getting along favorably in the Glens Falls (N. Y.) General Hospital, but will not be able to leave as soon as both Milton, who was also incapacitated as a result of their automobile accident.

STOCK'S PRIZE TITLE DISPUTE

Des Moines, Ia., July 31.

Charges that Rexford Bellamy, business manager of the Bellamy Players who appeared at the Princess here last season, had failed to pay the \$100 prize money as a name for a comedy produced by the company, has been filed in municipal court here.

L. C. Cooley, plaintiff, states he had submitted "Let's Elope" in the contest, and that this name was chosen as the winning name. He therefore feels damaged. Prize money was given to another contestant submitting the same title.

"COQUETTE" ON COAST

Jed Harris will send Helen Hayes in "Coquette" to the Pacific Coast upon completion of his New York run next month. Harris's present plans call for a direct jump from New York to Los Angeles with the company playing jump breakers in run stands on the way back.

PEEDEE WITH 1ST N.

James C. Peede has been added to the publicity staff of First National. He will be travelling representative for First National's press bureau.

Peede was formerly general manager for Richard Walton Tully and more recently held a similar post with Guy Bates Post.

ANN DAVIS STEPS IN

Los Angeles, July 31.

Ann Davis, who played the lead in the "Captive" out here has replaced Margaret Lawrence opposite Conway Tearle in "Mid-Channel."

Show is slated to open at the Curran, San Francisco, Aug. 6. Miss Lawrence's continued illness forced her cancellation.

MITZI FOR "LOVELY LADY"

Mitzi has renewed her contract with the Shuberts for two years. She will take to the road in September as star of "Lovely Lady."

WAPPLER'S PAINTING

Chicago, July 31.

Edwin Wappler, manager of the Blackstone theatre, and in his spare time an artist of no mean repute, has had one of his paintings hung in the galleries of the Chicago Art Institute.

"5 O'Clock Girl" in Chi. Sept. 15

Chicago, July 31.

"Five O'Clock Girl" is due at the Great Northern Sept. 15.

Broadway's attractions steadily compress as to numbers. The minimum total is reached this week, 21 shows in all remaining, fewer, perhaps, than in the past four or five summers.

Several could drop out without being missed. Next few weeks will see the end of others, of run ratings; but from now on the list will steadily expand.

The first advance arrivals of the new season will debut next week, with four productions carded: "Vanities" at Carroll; "Elmer Gantry," Playhouse; "Trapped," Forrest, and "Guns" at Wallack's. Week of August 13 has two premieres set: "Front Page" at Times Square and "The Song Writer" at the 48th Street. Additional openings are anticipated.

Little change in business along Broadway last week. It was the fourth consecutive week of hot weather, the wave moderating Sunday. Some slight gains were claimed here and there, but for the most part grosses dropped off further.

"Strange Interlude" tops the non-musicals, approximating \$15,000 for its six performances weekly; "Diamond Lil" was rated second, bettering \$14,000; "The Bachelor Father," dipping to \$9,000, came back to nearly \$11,000; "The Royal Family" slipped to \$7,500, with "Coquette" nearly \$7,000 better; "Mary Dugan" made some money at \$7,500; "The Silent House" estimated at same figure or a bit more; "Volpone" and "Porgy" around \$6,000, with the balance down to small potatoes.

Musicals

"Scandals" in front of the musicals at better than \$48,000; "Show Boat" about \$42,000; "Three Musketeers" off somewhat at \$36,000; "Rosalie" and "Rain or Shine" \$28,000.

In the field were "Good News," though up a bit at \$17,000; "Connecticut Yankee," "Blackbirds," and "Present Arms" estimated at \$14,000; "Grand Street Follies" \$10,000 and making money.

"The Intruder," which took a chance last Wednesday, stopped at the Biltmore Saturday, "The Lawyer's Dilemma," flopping at the Belmont and Wallack's, also closed Saturday.

But "The Ladder," the lowest gross show of all, is still being performed before a nightly audience of perhaps 12 persons.

Fifty per cent of the current attractions are available in cut rates. Over that number most cut backs when the premium agencies attempt to jump into the bargain mart. But business there is no better than anywhere else.

Ralph Forbes Ill

Los Angeles, July 31.

Ralph Forbes, husband of Ruth Chatterton, is seriously ill in the Hollywood Hospital, with physicians refusing to divulge the ailment.

It is said Forbes is suffering from poison instigated by an infected tooth.

From "Bottled" to "Kentucky"

Chicago, July 31.

Herman Gantwood's production which played New York under title of "Bottled" is booked for the Cort Aug. 19.

It comes in here tentatively titled "Kentucky."

Coast's "Stolen Fruit"

Los Angeles, July 31.

"Stolen Fruit," Darlo Nicodem's play, will be staged here at the Belasco theatre this fall.

The theatre company is producing.

Keppie Alone in Toronto

For the first time in Toronto it looks like George Keppie will have the show to himself. Vaudeville (except Keppie) has been eliminated from the local stock there.

Lederer as Harris' Gen'l Mgr.

George W. Lederer, veteran manager, has been appointed general manager for Sam Harris production.

Keep Out of Sight and the Talkers Won't Get You

NOW IS THE TIME, PLACE AND SEASON

Advertise for the Talking Pictures. Anything you have, the Talkers may be able to use, including yourself.

Sound and sight pictures are reaching into every show branch for talent and material.

There will be talking shorts by the thousands before the new season will have ended. Talking shorts require more seasoned talent and material than vaudeville ever did. Dialog talkers need talent, material and class.

Let the Talkers hear about you.

Use

VARIETY

Advertise—It Pays

PLAYS OUT-OF-TOWN

YOUR UNCLE DUDLEY

Skowhegan, Me., July 24.
Comedy drama in three acts (one set) by Howard Lindsay and Bertrand Robinson. Presented by the Lakewood Players. Skowhegan, week of July 23. Staged by the authors.
Mrs. Church.....Theresa Maxwell Conover
Ethelyn Church.....Kate Byron
Grandma Dixon.....Mrs. Jacques Martin
Cyril.....John Holden
Dudley.....Arthur Byron
Peggy Hamilton.....Jean Adair
Robert Kirby.....James Bell
Charles Post.....Wallis Clark

Howard Lindsay, the stage director, and Bert Robinson, who collaborated two seasons ago on "Tommy," a well-regarded light comedy of the domestic turmoil type, have patterned an entertainment on the subject of domestic tyranny, the tyranny of a strong-willed sister over her weak and wavering bachelor brother.

Like "Tommy," the new piece received its initial production at the Lakewood Playhouse, famous summer stock company in the Maine woods. Several of the actors were brought up from New York just for this one week and one production. Arthur Byron, who created Uncle Dudley, is regularly associated with the stock.

The authors are in process of remodeling their play with the character of Dudley acutely uncertain as to its contours and facets. The play drifts away from Uncle Dudley and becomes something of a treatise on ambitious mothers who browbeat talented daughters into theatrical careers, not for the daughter's glory, but the mother's. This phase is strongly suggestive of the situation treated by Edna Ferber in "Mother Knows Best."

There are many funny situations and many bright lines in "Your Uncle Dudley." A very worthy performance brought out strong and continued laughs. The humor is there, and on that basis a New York production and a measure of popular esteem is definite. But, unless the authors can obtain a better balance of the component elements and can do something about Uncle Dudley, it will hardly attain anything like a hit.

Kate Byron, Mr. Byron's daughter, played his niece, very nicely. Kate is now about 18, and bears a name with a background of theatrical generations. A season in vaudeville has helped her immeasurably. Her carriage is splendid.

Mrs. Jacques Martin, splashing around in the gravy of a "natural" part, grandmothers with a wealth of sly tricks and wrapped up a personal hit for herself. This veteran character actress goes after a laugh with the unerring swoop of a gull diving for a fish. She didn't miss a trick.

Theresa Maxwell Conover's lady czar was a vivid eye and ear picture of a domineering, aggressive, nerve-taunt woman. She was every inch the small town climber.

John Holden, doing a Penrod, displayed a rich and varied wardrobe of snappy sport togs that was remarkable considering the family could hardly lay its hands on a century note.

Jean Adair, vaudeville and stock actress, was supplied with no opportunities worth mentioning. She showed some spiffy gowning. Miss Adair has been appearing with the Lakewood Players intermittently for 15 years.

Jim Bell did very well as the young man who marries the daughter and thereby ruins the scheming mother's schemes. Wallis Clark was slightly incredible as a banker with a quart of milk and a bag of doughnuts. The part is sheer excess.

Insofar as "Your Uncle Dudley" goes after laughs, it is likely material. But when tackling the pathos and the subtleties of characterization, it treads uncertainly. Land.

Stocks in New York

Dramatic stock isn't popular in New York this summer, but the winter presages a number in the neighborhoods.

Irrespective of what Brooklyn has lined up—and Brooklyn always has a stock or two and sometimes three—New York proper will have at least two new stocks operating by Labor Day.

One will be on Tremont avenue, in the Bronx.

Windsor (Bronx) is reported as passing up stock this fall to play the subway legits.

ONE STOCK IN PHILLY

Philadelphia, July 31.

Stock appears to have come a cropper in Philadelphia. The town is bereft of all stock with one exception.

The Lewis Mack Co., best classified as a tab, is playing the Allegheny, Philly, changing the bill twice weekly.

"Cream of the Crop"

"Hoot, Mon, Luckies dinna hurt my wind or throat."

Harry Lauder

Sir Harry Lauder, International Comedian

The finest tobacco—"It's Toasted"—broad in cut—no dust—all impurities removed—flavor improved.

"It's toasted"

That's your pleasure—your protection!

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Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

(Admission tax applies only on tickets priced more than \$3.)

"A Connecticut Yankee," Vanderbilt (40th week) (M-1,322-\$5.50). Business again showed some improvement though Tunney-Heeney fight did not attract enough people to make material difference, and heat continued. "Yankee" rated about \$14,000.

"Blackbirds," Liberty (13th week) (R-1,202-\$3). Expected to last into and perhaps through September; new attraction, "Money Penny," due in October; colored revue estimated over \$14,000.

"Coquette," Maxine Elliott (39th week) (D-1,192-\$3.85). Battered \$3,000; looks sure of completing summer holdover and will probably stick until new attraction is due.

"Diamond Lil," Royale (17th week) (C-1,117-\$3). Continued to get excellent trade, with last week's gross going over \$14,500; appears to have chance well into fall or beyond.

"Good News," Chamin's 46th St. (4th week) (M-1,413-\$5.50). Expected to last until Thanksgiving; run musical somewhat better last week, when pace was over \$17,000.

"Grand Street Follies," Booth (10th week) (R-1,043-\$3). Drew smartly late last week and picked up to better than \$10,000; new attraction dated for September delayed and revue may stick into fall.

"Porgy," Republic (2nd engagement) (10th week) (D-90-\$2.50). Serving as summer stayer, quite unusual for colored cast drama, first of its kind; about \$6,500.

"Present Arms," Mansfield (15th week) (M-1,050-\$5). Rated most

erately successful musical comedy to tour in fall; approximately \$14,000.

"Rain or Shine," George M. Cohan (26th week) (M-1,371-\$5.50). Picked up along with others last week, approximately \$28,000; heat depressed business, but expected to last well into new season.

"Rosalie," New Amsterdam (30th week) (M-1,702-\$6.50). Holding at about \$23,000 or little less; probably not profitable at pace, but better weather should make for higher figures.

"Scandals," Apollo 5th (5th week) (R-1,168-\$6.50). Led Broadway since opening; long-run shows and agency demand switching to new revue; rated above \$48,000.

"Show Boat," Ziegfeld (32nd week) (M-1,750-\$5.50). Sure to go well into new season; business off since heat wave started, but show making good profit; about \$42,000 last week.

"Strange Interlude," Golden (27th week) (D-900-\$4.40). Less affected than any drama on list; virtual capacity, real drop being in standees; quoted over \$15,000; tops non-musicals; six performances weekly for nine-act drama.

"Skidding," Blüth (11th week) (C-505-\$3). Another two or three weeks indicated; may be established for stock takings less than \$2,500; "The Big Pond" dated for August premiere here.

"The Bachelor," Father, Belasco (2nd week) (D-1,000-\$3.85). Until heat soaked box offices this show was non-musical leader; dipped under \$10,000, but picked up about \$2,000 last week and gross nearly \$11,000 "Mina" probably in fall.

"The Intruder," Biltmore (C-1,000-\$3). Opened last midweek to general paning; management in financial difficulty by Saturday and show taken off.

"The Ladder," Cort (9th week) (D-1,043-\$3). Million-dollar flop; charging admission, but just few people pay; performances given to empty houses.

"The Lawyer's Dilemma," Wallack's (4th week) (D-770-\$3). Taken off Saturday after three weeks to very little; under \$500 last week.

"The Royal Family," Selwyn (32nd week) (C-1,061-\$3.85). Rated about \$7,500 last week; lowest gross since opening; better weather expected to carry show into September.

"The Silent House," Shubert (26th week) (D-1,395-\$3). Rated best of

past season's mystery plays and for time drew big money; holding up to about \$3,000, or a bit over last week, and still profitable.

"The Three Musketeers," Lyric (21st week) (O-1,395-\$6.50). In big gross class since opening; trade dropped through heat, but still getting exceptional coin; \$36,000 claimed.

"The Trial of Mary Dugan," Harris (46th week) (D-1,061-\$3). Best of past season's melodramas in point of money getting; strong out of town; about \$7,500 or bit more lately.

"Volpone," Guild (13th week) (C-941-\$3.85). Like other attractions, summer cast changes have reduced expenses, and getting by a bit over grosses; \$6,000 or a bit over.

L. A. Grosses

Los Angeles, July 31.

Legit shows fared pretty well last week with "Good News" still out front in its 10th week at \$20,000.

"Best of the Best," Majestic, 7th week, \$18,500; **"The Spider,"** Belasco, 6th week, \$15,000; **"Dracula,"** Biltmore, 5th week, \$3,500; **"Mary's Other Husband,"** Vine Street, 2d week, \$3,300; **"The Show Off,"** El Capitan, 5th and final week, \$5,000; **"Why Men Leave Home,"** President, 4th week, \$5,000; **"What a Fool!"** Playhouse, 5th week, \$5,100; **"Window Panes,"** Egan, 4th week, \$1,900.

"Orange Grove," Figueroa, Music Box and Mason, all dark.

Beantown 'News,' \$14,000

Boston, July 31.

"Good News" got along very well last week. Gross showed a total of about \$14,000.

Musical had a light start for the week but Tuesday night picked up and almost sold out for the Wednesday matinee. Rain just before curtain time Saturday again caused the house to hit near capacity.

ENGAGEMENTS

Harriet Calloway and Perille Sweet with Leonard Harper's new show.

Katherine Doucet and David Higgins for "Hold Everything."

Rialto Trio for "Cross My Heart," Eileen Strickland for "Courage," Beatrice Blinn, F. A. Walton and Mayo Methot for "The Song Writer."

Clair Stone and Loretta Meyers for the Frivolt Club Revue. "Carly Bergman for 'Whoopee.'"

Marion Benda for the new "Follies."

Fairchild and Ranger and Gilbert and Avery for Sammy Lee's "Cross My Heart."

Russell Hicks for "Goin' Home," Peggy Henchy and Hilda Spong for "He Understood Women."

Jeanette Hackett for the new "Delmar's Revels."

Richard Bennett for "Jarnegan," Cameron Clemens for "The Phantom Lover."

Marion Morehouse and Lyon Wickford for "Mr. Moneybags," Beatrice Lillie and Noel Coward for "This Year of Grace."

Fay Bainter and Glenn Hunter for "Jealousy."

Trixie Smith with "Baby Blue" (Irving C. Miller).

Gene Salzer and orchestra, Lucella Gear, Roy Royston, "Ups-a-Daisy."

Josephine Whittell, "The Dagger and the Rose."

Paul Fowley for new Gertrude Lawrence show.

Margaret Dumont and Marion Saki, "Animal Crackers."

Mildred McCoy, "Street Scene," Sam H. Harris.

Dorothy Knapp, "Vantiles," Mary Lawlor, "Cross My Heart," Vera Allen leaves "Grand Street Follies" for "Elmer Gantry," replaced by Irene Douglas.

ANN HARDING OFF STAGE

Harry Bannister, the actor, is still hammering away as Harry Bannister, the stock manager, to put over his stock at the Nixon, Pittsburgh.

Mrs. Bannister (Ann Harding), has temporarily retired from the stage but is expected to return to the New York legit stage in the fall.

Bannister's nearest stock competition in Pittsburgh is at the Pitt.

Shuberts with 9 Loop Houses Vs. Erlanger's 3 and 1 Indie, Cort

Chicago, July 31.

That the Shuberts have confidence in Chicago as pay-out burg for legit business is readily seen in the acquisition by them of a 20-year lease on the Woods theatre. House has been operated for the past two years by Jones, Linick & Schaefer. It is understood the Woods is to be used for the Shubert musical shows. Shuberts are also reported to be angling for the Majestic, local vaudeville, once Chi's big two-day spot.

J. J. Shubert, in Chicago, said he was here to complete arrangements for the construction of two new theatres, one on Wacker drive, near Michigan boulevard. Site of the other house was not revealed. Shuberts now control nine loop legits, Erlanger three, and U. J. "Sport" Hermann, lone independent, has the Cort.

Shuberts, having grasped Chicago by its legit forelock, have not only displayed considerable confidence in the town's show-going propensities, but have narrowed the field down to a point where there are now but two houses in the loop to furnish opposition. One, the Erlanger, must be considered. The other is "Sport" Cort.

"Present Arms" is mentioned as the first show for studs, in September. The house is now dark.

"Greenwich Follies" came to town Sunday, at the Four Cohans, on the heels of "Sunny Days," which closed to a final week's business of about \$12,500, after a 15-week run. Theatre Guild season at the Blackstone is set for Sept. 17 with a quartet of plays.

Five shows remain in town. "Good News," in its 24th week at the Selwyn, looks to better the "Desert Song" and is still rolling in the \$25,000 trough. Over at the Blackstone "Elmer the Great" holding on with a weekly gross of around \$12,000.

"Excess Baggage" still at the Garlick, is pulling around \$13,000, while "Companionate Marriage," at the Cort, is about ready to crack with a \$4,000 gross.

Estimates for Last Week: "Elmer the Great" (Blackstone, 7th week). Still excellent draw for this house and season. Approximately \$11,000.

"Good News" (Selwyn, 24th week). Still subject of chatter with the crowds and in big money, \$25,000.

"Greenwich Village Follies" (Four Cohans, 1st week). Moved in Sunday, "Sunny Days," just out, took

\$12,500 in its 15th and final week. "Excess Baggage" (Garlick, 23d week). Took upward spurt in box office receipts for week, \$13,000. "Companionate Marriage" (Cort, 12th week). Bliz way off, narrowing to \$4,000 gross. Good for very little more time.

Frisco's Big Grosses


Two outstanding dramatic hits playing virtually to capacity marked the past week among the legits.

"Trial of Mary Dugan" at the Columbia picked up from the opening. Easily \$25,000.

Jane Cowell in "The Road to Rome" at the Geary started with a sell out and pulled heavy not only at night performances but at matinees as well. Gross around \$22,000.

The President with "The Wooden Kinnor" dropped slightly. This thriller is still proving a consistent draw, however, and got \$5,500. Alcazar with "Tommy" boosted to a little over \$6,000.

At the Curran "A Night in Spain" goes its way with scarcely any variation at the box office. Last week about the same as preceding week, topping \$28,000.



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NORA BAYES in "LADIES FIRST" and
"HER FAMILY TREE" **MRS. LESLIE CARTER**
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THE NEW MUSICAL COMEDY HIT
"Present Arms"

By FIELDS, RODGERS & HART
"The uncutted, the danciest, the fastest and most colorful show of many a day."
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The Musical Comedy That MARK TWAIN Will Live Forever!

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THE
ROYAL FAMILY
SELWYN W. 42d St. Evs. 8:30
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"RAIN OR SHINE"
GEO. COHAN Theat. B'way and 43d. M. Evs. 8:30. Mat. Wed. Sat.

Doors Open Daily at 10:30 A. M.
STRAND BROADWAY at 47th St. Midnight Show Nightly, 11:30
Moderns Cooling System
ROD LA ROCQUE A Vitaphone Talkie
HESSE LOVE EDDIE FOX JR. "THEY"
"AT YALE" SWELL HEAD"
FOX MOVIEPHONE NEWS

FIRST TIME AT POPULAR PRICES
ROXY
William Fox Presents FRANK BORZAGES "STREET ANGEL" with JANET GAYNOR and CHAS. FARRELL
A Scenic and Stage Spectacle with Ch. of 30-Story Orchestra, Ballet Corps, Chorus, 35 Jousts and brilliant lighting
WORLD'S LARGEST COOLING PLANT

LOW BODY and AILEEN PRINGLE in "BEAU BROADWAY"

A Metro Goldwyn Picture
"GREENWICH VILLAGE"
WALT ROSENBERG and CAPITOLIANS
CAPITOL GRAND ORCHESTRA
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WARNER THEATRE
REFRIGERATED
SEE AND HEAR
THE LION AND THE MOUSE
TWICE DAILY 2:30 & 5:30
A WARNER BROS. VITAPHONE PICTURE

Disk Reviews

By ABEL

Victor Arden-Phil Ohman
This popular piano team, for long Brunswick artists, and recently switching to Victor with their dance orchestra offer a brace of waltzes, "Chiquita," L. Wolfe Gilbert and Mabel Wayne's successor to "Ramona," and the "12 o'Clock Waltz."

Both are smooth, melody compositions, with some good two-piano work predominant.

Eddie Dunstetter
This organist is the Jesse Crawford of Minneapolis at the Minnecota. He is also a Brunswick artist exclusively, turning in some good console stuff.

As in the past, "Ramona" and "Girl of My Dreams" as a couple are up to snuff.

Lew White
In line with Brunswick's organ soloists, Lew White, who is the ace Kimball soloist at the Roxy, has a couplet in "Angela Mia" (My Angel) and "Just Like a Melody Out of the Sky" that rates with the best of the organ recordings.

White sounds like an entire symphony orchestra with his full and yet clearly "clean" conceptions of these popular songs hits. "My Angel" is Erno Rapee and Lew Pollack's song, the former the orchestra conductor at the Roxy. This disk should prove a big seller for Brunswick.

Hampe Weems
The popular "Constantinople" and "Who Wouldn't Be Blue?" are backed up as a very peppy fox-trot duo. They're ultra rhythmic, the imported "Constantinople" with its zippy tempo reminding of "Valencia."

Johnny Hamp's Kentucky Serenaders have turned out a good job in this and Weems has similarly registered with the smoother "Who Wouldn't Be Blue?" Victor No. 2511.

Cliff Edwards
Ukelele Ike, now a Columbia artist, is not the calisthenic vocalist of his "Pathe-Perfect vo-de-o days. Edwards goes in for a smoother technique of song interpretation although the basic zip of it all is not to be denied.

"Just Like a Melody Out of the Sky" and "Anything You Say" are his Columbia No. 1427 offerings.

Ted Lewis
The tragedian of jazz once again with a couple of jazz titles that are coming back anew into dance floor favor. They are "I Ain't Got Nobody" and "A Good Man Is Hard to Find," both with Lewis' vocal

interludes, and done in subdued but lurid fashion.

Jesse Crawford
The paramount Paramount organist shines best when he is sentimental in his organ transcriptions. With "Rosette" and "For Old Times' Sake," the Crawford technique in his interpretations almost sings the lyric.

Crawford, of course, is one of Victor's best sellers as a solo artist regardless of song assignments.

Vincent Lopez
The "Present Arms" song hits are coupled on Lopez's Brunswick releases. The Rodgers and Hart tunes, basically distinctive, are enhanced by the painstaking Lopez orchestrations, with Dick Robertson and Laurence Wolf respectively vocalizing the choruses of "You Took Advantage of Me" and "Do I Hear You Say?"

Paul Whiteman
In his quartet of tunes from the new "Scandals," Whiteman shows some new styles in smart syncope, "Pickin' Cotton" and "American Tune," and the other couplet, "I'm on the Crest of a Wave" and "What D'Ya Say," are with vocal refrains, are both DeSiva, Brown & Henderson, the song writers, and Whiteman, the interpreter, at their best. Columbia Nos. 1464-5.

Columbia Merges WABC

Merging of WABC, New York station owned and operated by the Atlantic Broadcasting Co., with the Columbia network, gives the Columbia chain two key stations. The premier broadcast central remains WOR, but the acquisition of WABC permits for commercial firms to avail themselves of the Columbia's network facilities when a simultaneous period of time is already booked up.

Unlike WJZ and WEAF with their respective networks in the NBC system, WABC and WOR will be alternate key stations for the Columbia network. Thus, either WOR or WABC and network can function, leaving out one or the other of the powerful stations for individual broadcasting purposes, sans at network hook-up.

Columbia denies the sale or proposed sale of its chain for the many millions reported. Columbia admits the chain was available for sale some time ago, but that it has developed so promisingly as a source of revenue from commercial advertisers that Jerome H. Louchheim, Philadelphia financier and sportsman, who is chairman of the executive board, is retaining ownership of the venture.

1st Song Slide H. O.

The first time a song slide has been held over a second week at a picture house is "Chiquita," L. Wolfe Gilbert and Mabel Wayne's successor to "Ramona," a second week at the Mosque, Newark, N. J. The entire musical program was changed excepting the organ and slide presentation by J. Miller Smith, the console soloist, and C. Henry Earle, tenor, who are a permanent team at the Mosque.

MRS. WIEDOEFT APPOINTED

Los Angeles, July 31.
Mrs. Esther Wiedoeft, widow of the late "Herb" Wiedoeft, orchestra leader, was appointed administratrix of her husband's estate.

Pages' son, brother-in-law, originally wanted the job, but later backed out.

Louis Bernstein as M. C.

Louis Bernstein, the music publisher, as M. C. is possible.

Only the M. C. here doesn't stand for master of ceremonies, but Member of Congress. It's said Bernstein has aspirations toward the Washington way. He lives in the same Congressional district in New York (upper west side) as does Sol Bloom, present Representative from that section.

Mr. Bloom is a democrat and is up for renomination, conceded for him. That leaves Mr. Bernstein as necessarily a Republican.

Before Bloom found there was more money in real estate than sheet music, he also was a song publisher, and Mr. Bernstein is no slouch at the really thing either.

Which leaves them both almost twins in everything but political faith.

About the single doubt is whether Bernstein can get a special nomination, although the doubt of election naturally is intertwined.

Tightening Up Against Disc Records on Radio

Washington, July 31.
Federal Radio Commission has again shown a disinterested interest in the idea of broadcasting phonograph records.

During the hearings last week, Clinton R. White of Chicago, and of those with small stations ordered off the air, told the commission that he was the inventor of a new device that, with a special needle, broadcast records without the "mike" and that those listening had turned to his station in preference to some of the larger ones sending out the original material.

The ruling of some time ago that when broadcasting records announced of such had to be made has been let slide somewhat. Commission is going to tighten up on that rule and has declared it is opposed to such broadcasts, no matter what the advantage may be to the little stations.

In this respect testimony was given by White that advertisers could have their own records made and broadcast in the phonograph manner described. By utilizing all of the small stations with individual records for each a new kind of a chain would be created.

Commission didn't think much of that idea either.

Whiteman and Concerts

Paul Whiteman returns to the concert field Oct. 7 at Carnegie Hall, New York, under P. C. Coppius' direction. This indicates a 16 weeks' special concert tour for Coppius.

Until then Whiteman, following a brief vacation with Jimmie Gillespie in New Hampshire this and next week, plays four weeks on one-nighters' dance tour and three final weeks for Public, with the rest of the time devoted to rehearsals.

Whiteman's dance tour is selling at \$2,000 a night or \$11,000 on the week plus transportation and expenses; this is a guarantee against percentage.

MRS. FLOODAS' SUIT

Asks \$35,000 from P. R. for Collision Injuries.

Washington, July 31.
Morton Floodas, organist of the Fox, and his wife have entered suit against the Pennsylvania Railroad for damages totaling \$45,000 as the result of injuries received in a rear end collision at Dugrun, O., March 31, last.

Floodas and his wife were on their way here from Chicago to take up the Fox organ assignment.

Mrs. Floodas was in a delicate condition and places her damage at \$35,000. Floodas asks for the other ten to cover hospital bills, and the usual legal "loss of services."

Le Paradis Padlocked

Washington, D. C., July 31.
By order of the federal court the Le Paradis cafe was ordered padlocked for one year. Le Paradis is one of the number of Meyer Davis enterprises.

Inside Stuff—Music

Earl Fuller's Return

Earl Fuller, deemed "the daddy of jazz" on Broadway, is preparing for a New York come-back. Fuller was the Jazz King of Broadway a decade ago when for six years he was general musical director at Rector's, among other notable Main Street resorts. He was also the pioneer dance music recording artist for all the record companies, from Victor and Columbia down. Fuller is currently doing a highway at 4311 Hill's Lookout House, on the Dixie Highway, at Covington, Ky.

Amplifiers for Organs

It is not generally known that a system of microphonic amplifiers are installed in the Roxy theatre to pick up the powerful three-console Kimball organs' music. This because of a construction deficiency—burying the pipes underneath the stage instead of up in the roof as at the other Broadway houses. The result is the pipes are almost half-way into the street and the low and high registers are lost. It is only with the fullest volume that it carries naturally.

The amplification for the low and high octaves produces a mechanical result, owing to the electrical pick-up and transmission. It would cost the house an additional \$50,000 to reconstruct the pipes, which may have to be done in time.

Scale for Talkers

Under union scale, musicians recording for the talkers receive \$200 a week per man for a six-day week of six hours daily and 3½ hours on Saturday. The rate otherwise is \$50 a day or \$25 for a three-hour session, with \$10 an hour for overtime. These are for musicians in symphony orchestras employed for score synchronization purposes.

Hit Songs and Pictures

Inspired by EBO's ad in Variety last week cautioning conservatism, concerning the synchronization craze in the picture business, a prominent music publisher executive has struck an intelligent parallel in the music business. It concerns the synchronized popular songs and points out that while it is true that "Ramona" and "Laugh, Clown, Laugh," two of the biggest song hits of recent months, were tied up with picture exploitation, it is just as true these songs would have been hits regardless. He points out that "Charmaine" and "Diane," the theme songs of "What Price Glory" and "Seventh Heaven," would have been cinch clicks without the picture plug.

These hook-ups are good only when the songs are good and it is true that "That Melody of Love," "Little Mother" and "Speedy Boy," synchronized with "Love" (Garbo-Gilbert), "Four Sons" (Fox) and "Speedy" (Harold Lloyd) film features, were flops as compared to the others previously mentioned.

From the song viewpoint, a great picture will not help a poor song but it is a fact that a great popular song hit can help a mediocre picture.

Free Lance Writers Talk for Talkers

Free lance songwriters are pestering film producers. They see in the talkers a chance to work themselves in on big dough and easy hours compared to those on Tin Pan Alley.

In one of the offices a gentry sang his piece as follows:

"Why, I can be invaluable to a producer. Rapee and Mendicino and Riesenfeld may be okay on Venetian melodies, but when it comes to the stuff that the people on the street like—what then?"

"Keep in touch with us. We may be able to use you," was the satisfaction which this particular composer got from a producer's buffer.

Davis Orchestra at Fox

Meyer Davis has been given the contract for 60 musicians for the new Fox house, Brooklyn, N. Y., opening next month. Davis has the Fox, Washington, job and will probably be the contractor for the new Fox theatres in Detroit and St. Louis.

Adolphe Kornsman, guest conductor at Fox's Philadelphia, will be the new Brooklyn maestro, with the present conductor at Fox's Jamaica as first assistant.

Soloist Must Pay Wife

Chicago, July 31.
Charge with deserting his wife in 1922, Silvio Sciolti, music instructor and Chicago Symphony orchestra soloist, was ordered to pay Adele Sciolti \$55 weekly in a separate maintenance decree secured in Superior Court.

Before the desertion Sciolti is said to have told his wife he wanted her to stay at home and take care of his three children but he had to be with one of his pupils with whom he was in love. The Scioltis were married in 1903 in Naples, Italy.

N. B. C. Irregular Hours

The band leaders are getting peeved at the N.B.C.'s irregular schedule of hours. When anything pops in the hotel and cafe dance orchestras are the first to suffer. It is not so tough the managers as the restaurants who have become miffed with the broadcasting company's unconcern in the matter.

A number have switched to WOR, counting on the regular periods weekly for the advertising value.

Diplomats on Columbia

The Diplomats will record exclusively for Columbia.

Busse May be M. C.

Henry Busse may be the permanent m. c. at the new Paramount, Brooklyn, N. Y., in September. Public has offered him a two year contract.

Busse opened Sunday for the August racing at Riley's-on-the-Lake, Saratoga, following which he may take up the Public offer.

Through Miller & Miller the bandmaster is suing Elisabeth Marbury for \$1,000 due as a balance for his services with "Say When," the flop Marbury-Reed musical production. Carl Reed is eliminated through having been employed by Miss Marbury.



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A CHOP HOUSE

OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

B & D SUPER Banjo Strings

Used by

Leading Orchestras

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Professional Players

Sample Set 60c

Loudest, Strongest and Best

Illustrated Banjo Catalog—Free

THE BACON BANJO CO.

INCORPORATED GROTON, CONN.

The Outstanding Song Hits from the New 1928 Earl Carroll's "Vanities"

"Blue Shadows"
"Once in a Lifetime"
"Raquel"

Sing Them—Play Them—Buy Them

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Publishers
179 Seventh Avenue, New York

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The Return of
Mrs. James Thornton
Famous for her boiled dinners at
The Little Green Room
65 W. 48th Street.
Specializing in After-Theatre Dinners

To All My Good Friends
and Pals in Chicago:

A thousand thanks for your
wonderful hospitality during my
stay in your city.

Jerry Vogel

Plaza Music Co., N. Y.

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Pacific Coast Beach Concessions Taking It on the Chin and Plenty

Los Angeles, July 31.

Beach concessionaires at Venice and Ocean Park are taking it on the chin plenty this summer. The boys say it's the worst season in seven years.

Each summer business at the beaches has been growing less, with more than one concessionaire annually wiped out completely. Heretofore week-end trade has generally been sufficient to stand off the mid-week rap, but now even Saturdays are no longer a boon.

Instead of the joints operating continuously from 10 a. m. to after midnight, the fun houses, wheel and other concessions now do not open until after one p. m., and completely suspend from an hour and a half to two hours during the dinner period.

Last Saturday there wasn't enough business around Kinney Pier or the Ocean Park pier to warrant some of the concessions taking down their doors. Business is generally expected to be from 300 to 600 per cent. off, and with the summer tourist season half gone there doesn't seem to be much hope.

Opening of the Pacific Southwest Expo at Long Beach didn't help the beach resort. Its draw was felt by every beach of amusement in Los Angeles.

Closing Games

Police started a campaign yesterday to wipe out the gambling games at Santa Monica and other west beach resorts by closing a number of flash games, designated as games of chance. These are games wherein flashing electricity spot a winning number.

Those charged with operating include A. B. Carpenter, D. J. Davis, C. L. Langley and eight others. Three tango game operators are also included all of whom will be prosecuted.

101 RANCH

Miller Bros. outdoor entertainment and wild west show in New York Benefit and made tepee north of the Yankee Stadium several days ago. It is the first appearance here of the Miller Bros. since before the war when it played the old Garden.

Despite opposition from the film westerns, the show holds considerable appeal. It is a healthy looking outfit, featuring wild riding, Indians, etc., and is carrying some of the best looking stock seen in a long time. Two pageants stand out.

The military drill and the cowboys and Indians are the main features. The opening spectacle is Julius Caesar, a picturesque revival of the sports of ancient Rome. A chariot race is featured. Albert Hodgini produced.

Richard V. Swift and his Zouaves did their wall scaling specialty, followed by lariat roping from the ground and mounted. The Pony Express next and a high school race working in the center ring. Costumed followed with excellent horsemanship. Hold-up of the Dead-wood-Ponca City stage coach by bandits prolonged a last short skit.

Elephants next to thrill the kids. The herd works fast and has a corking routine. Rough Riders of the world were followed by steer riding. One or two tough steers gave it up.

An Indian buffalo hunt followed and then the Hodgini family in a standard bareback routine, flanked by Indians in a village fete, showing ceremonial and the dances. This proved one of the highlights of the program.

Ted Lewis bore down on glass balls, firing from the back of a horse, and a last act by cowboys garbed as state troopers or cavalry thrilled the gang. Bronk riding followed, some of the sun-fishers putting up quite a battle. Most of the riders hit the target. Show concludes with the burning of covered wagons by attacking Indians.

A side show, with a two bit tax, offered mild entertainment from a colored jazz band and minstrel show. Five hula girls, in on the ball, were also used for the additional two bit take to see the gals give their own interpretations of the hula. The mild wiggling would draw the can in any Mutual show. A few umpchays went for the extra tap.

Miller Bros. will stay in town until next Sunday. The show reports good attendance. Monday night a healthy looking turnout was on hand, although not capacity.

CARNIVAL

(For current week (July 30) when not otherwise indicated.)

Alabama Am. Co., Greensburg, Ky.
Alamo Expo., Shamrock, Tex.
B. & B. Am. Co. (Fair), York Springs, Pa.
Bullard Bros., Heavener, Okla.
Barkood Bros., Connerville, Ind.
Barlow Big City, Joliet, Ill.
Barnhart, Macy, Melrose, Minn.
Benton Am. Co., Warren, Ind. (Fair).

Bistany's, Troy, N. Y.
Brodbek Bros. (Fair), Ulysses, Kan.

Bruce Greater, Mt. Carmel, Pa.
Reading, Pa.
Coe Bros., Cedar Rapids, Ia.
Coleman Bros., Southbridge, Mass.

Craft's Greater, Hanford, Cal.
Cranin, & L., Barberton, O.
Crounse United, Rome, N. Y.; 5, Granville, N. Y.

Dodson's World's Fair, Battle Creek, Mich.
Florida Altona, Pa.

Fritz, H. A., McComb, Miss.
Gloth Greater, Vineland, N. J.
Greenburg Am. Co., Gering, Neb.

Hames, Bill H., No. 2 (Fair), Bertram, Tex.
Hansen, A. C., Glenview, Ill.

Helli, L. J., Frankfort, Ky.
International Am. Co., St. Hyacinth, Can.

Isler Greater (Fair), Hamburg, Ia.; 6 (Fair), Brookfield, Mo.
Jones, Johnny J., Regina, Sask., Can.

Kaus United, Corry, Pa.
Laclaire Am. Co., Wilkie, Sask., Can.; 2, Unity, Sask., Can.; 7, Wainwright, Sask., Can.

Lachman-Carson, Sioux Falls, S. D.
Lapp Expo., Bethlehem, Pa.

Laughlin, J. W., Barry, Ill.; 7 (Fair), Griggsville, Ill.; 14 (Fair), Paris, Mo.

Lippa Am. Co., Iron River, Mich.
Little's Expo., Ripley, O.
McClellan, J. T. (Fair), Auburn, Neb.

McGregor, Donald, Hico, Tex.
Marshall Bros., East Rainelle, W. Va.

Metropolitan, Minersville, Pa.
Miller, Ralph R., Durant, Okla.; 6, Hope, Ark.

Miss. Valley (Fair), McNeil, Ark.
Mills, Castle (Fair), Ferguson, Mo.

Murphy, D. D., Muskogee, Mich.
Northwestern, Clintonville, Wis.
Rice Bros., Henderson, Ky.

Rice-Dorman (Fair), Clarinda, Ia.
Rock City (Fair), Harrodsburg, Ky.

Royal American, Joliet, Ill.
Rubin & Cherry Model, Hammond, Ind.; 6, Lansing, Mich.; 13, Ionia, Mich.

Rubin & Cherry, Lackawanna, N. J.
Savage, Walter, Hay Springs, Neb.; 6, Cody, Neb.; 13, Alsworth, Neb.

Sheesley Greater, Montreal, Que., Can.; 2, Richmond, Va.; 4, Newport News, Va.; 6, Norfolk, Va.

Sells Floto Circus
1, Ogden, Utah; 2, Pocatello, Idaho; 3, Idaho Falls, Idaho; 4, Dillon, Mont.

CIRCUSES

Hagenbeck-Wallace Circus
1, Crawfordsville, Ind.; 2, Bedford, Ind.; 3, Louisville, Ky.; 4, Owensboro, Ky.

Miller Bros. 101 Ranch
1-5, inclusive, New York City (161st, near Yankee Stadium).

John Robinson's Circus
1, Staunton, Va.; 2, Charlottesville, Va.; 3, Richmond, Va.; 4, Newport News, Va.; 6, Norfolk, Va.

Sells Floto Circus
1, Ogden, Utah; 2, Pocatello, Idaho; 3, Idaho Falls, Idaho; 4, Dillon, Mont.

Squeal by \$14 Loser

So. Norwalk, July 31.
Charles Wertheimer, 337 South 5th St., Phila., with Perkins Greater Shows playing here on the city dumpyard last week, was arrested for running a gambling wheel and having gambling devices in his possession. The complaint was made on the charge of a local boy who said he lost \$14. Wertheimer had to close his wheel for the rest of the week.

Tent Show Co. Shut

Chicago, July 31.
The Earl Ross players, dramatic tent company, closed July 21 at Coloma, Mich., because of poor business.

The outfit is operated by Earl Ross of Indianapolis.

R. & C. Carnival Kept Out Of Buffalo by Mayor

Buffalo, July 31.

The Rubin and Cherry shows were refused permission to play Buffalo last week following an altercation over the matter between Mayor Schwab and the city council.

Under a recently enacted city ordinance all carnivals are barred from within the Buffalo city limits. When the representative of the R. & C. outfit called upon Mayor Schwab, he was referred back to the council for determination whether the show was a carnival or a circus, the latter being permitted under the ordinance.

The council refused to act, claiming that the mayor was trying to pass the buck.

The result was a complete deadlock, with the show being forced to pass up Buffalo entirely.

LITERATI

(Continued from page 26)

and "goat getting." Neither Burns nor Murphy was satisfied with this explanation, the latter ordering John T. Norton, Troy attorney, to bring an action for slander against Marvin.

A summons and complaint was served on Marvin. Under this legal procedure, it is said the plaintiff will only have to prove that the conversation was held and that the right to sue the jury having the case was the possible damage done to the plaintiff's character and business.

The trial is expected to be marked by an exchange of personalities and references to prominent personages in politics.

The record, of which Marvin is editor, supports the Republican party generally, although it has been rather friendly to Governor Smith—probably through Marvin's connection with the New York State Association, non-partisan organization. It is the leading daily of the city, publishing a morning and an evening edition.

Lynching at Houston

An unprinted story of the lynching of a colored man in Houston by policemen of that city, just prior to the Democratic Convention, seems to have been known by all the newspaper men in attendance, notwithstanding. It was on account of the correspondents that the rope being used by the mob over by the authorities. It would not sound nice, they decided, for the world to know that Houston policemen violated the very lynch law that the south has been trying to square for years.

A night or so before the Convention opened, two men were fired shots at one another. Both were hit and taken to a hospital where the officer died. Later the same night five of the dead cop's uniformed companions went to the hospital where the still unconscious negro had been taken, removed and taken to a bridge near the outskirts of the city. His body was cut down the next morning.

That the cops had done it spread over the inside of the city. Houston's mayor, it is said, in the dilemma, thought to bespeak the advice of four other Texas mayors on how to hush up or keep quiet about the cops as the lynchers. Only one reply contained a suggestion thought worth while. That is said to have come from the mayor of Dallas. It suggested any other five men be pinched and held until after the convention ended.

According to the story, the police of Houston picked up five local vagrants on the lynching charge, told them to behave or they would get the limit afterward, otherwise later let loose, and even made one of them write a confession.

As far as any of the newspaper men know, that was the end of the Houston being.

Benchley Smarter

Robert Benchley is said to have gotten smarter after making his first Fox talking short, "The Treasurer's Report." He was paid \$2,000 for it, with Fox said to have offered Benchley a contract for 20 additional shorts at \$2,000 each. Benchley demurred, saying he would do business on the shorts one at a time and for his second, \$6,000, please.

He got it.

Obituary

CORALIE BLYTHE

Coralie Blythe (Grossmith), 48, died July 24 at the home of Mrs. Arthur J. Cummock in Monmouth Beach, N. J.

Miss Blythe, English musical comedy actress, was the wife of Lawrence Grossmith, English comedian, in London at the time of his wife's demise. She was the daughter of Jennie Blythe, actress, and her father was the owner of the Great Eastern Hotel in Norwich, Eng.

Through her mother's training Miss Blythe went on the stage and

his demise he was dramatic editor of the Louisville Herald. Mr. Parker is survived by his family in Louisville and his widow, Mary Cecil (Parker), who is well known on the stage and in literary circles.

WILLIAM J. SWEENEY

William J. Sweeney, 67, former theatre operator, died July 26 in Chicago of heart trouble. He once operated a museum there and was among the first to open a picture house in Chicago.

At various times he served as

Marcus Loew

achieved success in the English theatres. She was a sister of the late Vernon Castle.

Miss Blythe came to New York in 1915, appearing in "Nobody Home" at the Princess theatre. This play abroad was known as "Mr. Poppo." Other plays in which she appeared were "The Circus Girl," "The Silver Slipper," "The Girl Behind the Counter" and "Havana." Mr. Grossmith cabled relatives over here to make the necessary funeral arrangements.

HENRY F. PARKER

Henry F. Parker, veteran newspaper man, for many years editor of the New York Telegraph, and many years with the Hearst publications, died July 25 in the Waverly Hill sanitarium, Louisville, after a long illness.

In 1920 Charles Stoneham, part owner of the New York Giants, engaged Mr. Parker to conduct the affairs of the Havana Post. Prior to

secretary of the M. P. T. O. A. in Illinois. Interment in Calvary Cemetery.

HARRY WALKER

Harry Walker, 64, manager of the Belasco, New York, died at his apartment in New York July 28, after affected by the heat for a week prior to his demise. He had been engaged by David Belasco for 18 years, both as a company and house manager. Before that he managed the Coliseum, St. Louis. The remains were taken Monday to St. Louis.

LOTTIE VENNE

Lottie Venne, 76, most famous comedy character actress of her day, died in London July 16 after many months' illness.

She had been on the stage since 1869, her last appearance being in 1925 at the Lyric, Hammersmith, in "Lionel and Clarissa." Most of her successes were in company with the late Sir Charles Hawtrey.

Austin Harrison, 55, journalist and writer, died in Sussex, England, July 13.

Deceased was late editor of the "English Review" and had been joint editor of the "Observer." He was at one time dramatic critic of the "Daily Mail" and also dabbled in politics.

He leaves a widow (of American birth) and three children.

Thomas Briarly, 48, technical director at Christie studios, died July 23 at the Hollywood hospital, Hollywood, Cal., following an appendicitis operation. Briarly operated a large dog kennel at Lankershim besides working for Christie Bros. and was also editor of a Coast dog magazine, "Bow Wow." A widow survives.

John C. Fuller, 80, for many years property man with traveling stocks, died in Burlington, Vt., July 15.

The mother of Chamberlain Brown died July 21 in their Wyoming apartments suite, New York.

Solomon Berman, 72, father of Bobby Berman (B. B. B.) and Henry Berman, died in Brooklyn, N. Y., July 13. Bobby is m. t. at Coffey Dan's, Los Angeles. Henry Berman is working for Fanchon & Marco on the Coast.

Earl A. Fraser, 45, millionaire amusement man of Ocean Park, Cal., was instantly killed in an automobile crash in Los Angeles, July 26.

Mrs. Ada Benham Road, 73, wife of Ople Road, author and playwright died at her home in Chicago on July 24.

The mother of Frances Agnew, scenarist, writer, died July 15 in Los Angeles. Interment in Hollywood cemetery.

The mother of Eddie Heywood, colored musician, died July 20, in Sumner, S. C.

The father of Betty Burnett (Irving and Burnett) died July 19 at his home in Pawtucket, R. I.

Tommy Logan, 46, manager, Capitol theatre, London, Ont., died July 28.

James T. Hoar, 80, musician, died in Ansonia, Conn., July 25.

CARNIVAL MAN KILLED

Ontario, July 31.

Joe Morone, part owner and electrical chief of a small carnival show playing Ontario, was instantly killed by electricity when the merry-go-round he was working short circuited.

The body was shipped to Ohio.

SKIRTS

(Continued from page 22)

feeble minded. On the American Roof they walked out on it the minute the announcer gave the word. The film still had six minutes to run. And the American crowd always receives rough comedy with great gusto.

M-G-M distributing this English made over here may have thought to help the subject matter by inserting Ralph Spence titles. Nothing could help or save it from what it was intended for and what it is an overdose of hokey.

Rush.

VARIETY'S CHICAGO OFFICE

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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to forwarding or advertised in Variety's Letter List.

Palace
Kikutas Japs opened the show. Norberto Ardeelli, Italian-American tenor, ducced, held 'em through a lengthy and varied ensemble of songs. Flora Starr, pianist, rendered pleasing accompaniment.

"Drinks for Three," Nancy Bradford's playlet, with Lou Tellegen and Eve Casanova, moved rather hackneyed.

Harry Anger and Mary Fair in "Dizzy 1928" have an elaborate conglomeration of scenery and material backed up by comedy class. Anger is an adroit and polished comedian and Mary Fair pretty, cute and talented.

Odette Myrtil chic and active, with her songs, dances and violin, was quite a sensation.

Charles Bennington, on sixth, headed a harmonica band. Dressed after the vogue of the old Bowery, the boys played in harmony. The real hit was the number in which Bennington wore Dutch costume of the days of Peter Stuyvesant. The boys, equipped with peg-legs, were led by Bennington and his real peg appendage.

This is the only picture house in the Public presentation houses and the legit show, "Dearest Enemy."

Nelson B. Clifford and Marie Marlon have an act in which the man is a wise cracker and the girl exceptionally dumb. Clifford uses some time-worn gags, but still gets over.

Fanpino Sisters closed the show. Business in usual midsummer Sunday slump. Pathe news during intermission.

Majestic

With "Telling the World" (M-O) on the screen, business showed signs of recovery. Sunday afternoon. Business has been as low as 50 percent for the first show. Joe Mandis Trio, opening, is an upside-down act of good vaudeville merit. Too many props make the act a bit cluttered. The Royal Yacht Club, Fifth second, were quietly received in a vocal and instrumental act of Italian classic and popular numbers. Three men and two girls, the men accompanying with violin and double guitar. Ensemble work best, with solos showing slight weaknesses.

The Daisy Hartwell mind reading turn, Third, was a flop on the first show because none of it looked hard. Most of the answers seemed faked for comedy, and collection of when slips was made in only one section of the house. Hall and Symonds, following, pulled a satire on the turn for fair results, and did well afterward with a mixture of comedy songs and a vocal act. They could fit in picture houses. Fifth were Four Kennedys, a family act in which a very small son and daughter are featured with sophisticated dialog. The talk realizes extra because of the team's age. Besides collecting gags for the kids, pa appears at the finish for a short and fast ballroom routine. The wife, made into a good humorous bit by the youngsters' commentary talk from side-stage. A satisfactory feature turn for this time.

Edge and Media, next to closing, are a mixed comedy team using talk somewhat similar to "Doc" Rockwells' act, although laugh lines are different. Edge uses a prop monkey for discourse on evolution and later uses his partner's bare back for a lecture on vertebrae. Copped the show here.

Julius Schlicht's Mannequins, excellent marionettes, closed the show. Most of the German toy-maker's dolls are of trick construction.

When in Chicago Visit These Hits

CORT THEATRE, THIRD MONT.
Clyde Elliott Presents
"COMPANIONATE MARRIAGE"
By Jean Archel
"A trusting little comedy with a good heart. This was exactly my description of it from the moment which may be a good omen."—Charles Collins, "The Chicagoan."

BLACKSTONE Matinee Wednesday
A. L. Erlinger & Harry J. Powers, Mgrs.
WALTER HUSTON
In the George Cohan-Ring Lardner American Comedy

"Elmer the Great"

SELWYN Mats. Thurs. and Sat.
Schwab and Mandel-Brins-You
THE NEW COLLEGIATE MUSICAL COMEDY

"GOOD NEWS"

with an
ALL-AMERICAN TEAM OF PLAYERS
FORTY FLAPPER FRESHIES
THE LYMAN (Himself) & HIS ORCH.

tion, being transformed into entirely different figures by a jerk on the supporting wires. A fine novelty act for any house.

Belmont

Fairly good hits are becoming the order out at the Belmont. Claude DeCarr and Co. do comical tumbling by DeCarr, some comendable hurdling by a little Pekingese, and some nice "assistance" by an attractive girl who should be shown more.

Edgie Navarro, single, is clever enough for any average house with his voice, some fair stepping, comedy piano, skits and creditable laugh-getting chatter.

Lillian Rosedale and Vivian Holt, composers of pop song songs, do well with their voice and piano number, although the blonde must work a little harder to hit the back of the house with their stuff. They don't try for comedy; stick to concert methods, and are a pleasant relief from the ultra-jazz stuff.

Durrell and Robson, slim red-headed girl and a boy just about as skinny, are infectiously funny in their utterly ridiculous chatter. They will get over, as they did here, in a house not too hard to please. The girl is a tomboyish creature, and kids the rather reticent young fellow to the limit. Gawky, and all-ways laughing, she scored a hit here.

Dorothy Bush and band comprise a nice musical act, possessed of a requisite amount of laugh material. The band is just about as good as the five-piece orchestra. A cute girl toe and tap stepper lends zest and youth. Dorothy Bush, talking infantile chatter, cheers 'em up with childish philosophy on where her kittens come from and what happened when mama found a powder puff in papa's ear.

Business was very fair due to the house being a cool spot on the hottest of nights. Picture, "Andie Thompson" (U. A.), well received. Harry Zimmerman, organist, not working last show, with Tunney-Keeney fight returns, via the radio, in lieu thereof.

Englewood

New Keith supervision has replaced gift ushers with young men in full uniform carrying toy flashlights. Plainly an asset to whatever claims of dignity the outside showing spot may have. Otherwise things weren't so impressive, as the first of Thursday night dropped before one of the smallest Thursday audiences the house has had this summer. Heat did it.

Cody Quintet, opening, did instrumental and vocal turn routine with precision and possessed of substantial family quality. There are three trumpeters, pianist, and a tomme warbler. Efficiently on their stuff to carry the classic and pop routine well. Ken and De Bard Bros. (New Acts) are a young male group and dance trio of just fair promise, but Thursday night enthusiasm that helps.

Collins and Reed in third spot became so hilarious over their flop in the early minutes that they tottered, fell and were an eventual suicide pact. They're a girl and boy, looking young enough to play their parts of high school football hero and local belle, with dialog and business west-end on the boy's bashfulness when it comes to necking. Weak act, and punk etique.

Next-to-closing Alvin, with two sap assistants who try to stave off a clever, built laughs slowly but came near stopping the show with only the tiny knot of customers to work on. Standard and reliable next-to-closing material for the time.

"The Little Show," closing, is a variety revue of song, dance and aerobatics easily within Assn. demands, and especially suitable in one-act format. Company consists of a male hoofing team, hand-to-hand aerobate team, pianist-violinist, soubrette, contortion dancer, and a "mother" who poses in a song picture and beams at the finish. Specialties are spotted right and talent is unusual for such a large company and probable salaries.

"Harold Teen" (F. N.) feature.

Star shows have been discontinued at the B. & K. Norshore theatre during the summer matinees.

Lee Eastman, publicity director at the Capitol, has tendered his resignation to take effect Aug. 1.

Red Mack has opened a 30-person stock at Philadelphia, with Mae Mack heading the cast.

Nat Phillips has joined the staff of Greenwald and Weston as a producer. The agency now has 14 acts in preparation.

Paul Benjamin and Ed McNamee of the National Screen Service, New York, production and editorial de-

partments, are in Chicago with H. C. Young, firm's Chicago manager.

Billy Weinberg is booking his Revue into the Kleiche theatre at Hammond, Ind. Presentations are in the house for last halves.

Gradwell Sears, Chicago manager for First National pictures, is in New York on business. T. R. Gilliam, assistant to Sears, is vacationing at Saugatuck, Mich.

E. L. Alpersen, home office representative with Warner Brothers, spent a week in Chicago with Earl Silverman, Chicago manager.

The only cabaret page running in a Chicago daily is in the "Evening Journal." I. Herman is in charge of the department.

Jean Goldkette's Victor Orchestra, at Trianon ballroom under direction of Harold Stokes, is being reorganized. It was found the original orchestra wasn't suited for ball room music. Replacements include Benjie Neibaur, Herb Quigley, Lou Kastler and Leo Murphy.

"Swanee Moon," Publix unit, has been cut for its three weeks in Chicago.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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MONTREAL	52		

ago due to working here with Waring's Pennsylvanians. Jack North left it to appear with the locally produced "Pacific Breezes" unit.

Myron Robinson, eastern Keith executive, was here for a day on his way back to New York from the Coast.

J. Walter Davidson, formerly alternate musical director at the B. & K. Tivoli and Uptown theatres, is permanently at the Tivoli.

Jean Hapler and Gay and Lou Mathews, under the name of Wynken, Blynken and Nod, are on the staff at WGN.

John G. Flinn, of Pathe, is in Chicago preparing for the opening of "The King of Kings" at the United Artists' theatre, Aug. 3.

Wyatt's Lads and Lassies were attached for \$82.50 commission by the Simon agency while playing the Belmont last week.

William H. Malone, banker and member of the State Board of Equalization, has constructed a 1,500-seat theatre at Touhy avenue and Northwest Highway, and will open on September 1 with vaudeville. He has affiliated with the Lynch circuit for operation.

Lease on the American theatre, Waring's Pennsylvanians, showing house, will not be renewed by Keith when it expires May 1. Present rental is \$12,000, with \$18,000 and two-thirds of the heating costs asked for future tenants. House is owned by the Lomax estate.

The LaSalle theatre is being torn down by the Marshall Field estate to make way for office building.

Lubliner & Trinz's Covent theatre reopened Monday with a straight picture policy.

After having been named as alienator of the affections of Dr. Maurice E. Mesrow in a successful suit for separate maintenance brought by Mrs. Edna Mesrow, Mme. Irene Pavloska, Chicago Civic Opera soprano, was subpoenaed to testify regarding the doctor's income.

Dr. Mesrow is attempting to reduce the \$40 weekly alimony.

MILWAUKEE

By HERB ISRAEL

Garden—Lights of New York" (2d week)—Vivione.

Merrill—"The Ticket."

Palace—"Chicken a la King."

Vaude. Riverside—Vaude and Pictures.

Strand—"Skirts."

Wisconsin—"Telling the World" (Stage Band).

J. K. Brin, of the Garden and

Majestic, was in New York last week getting swift action on the installation of talkers in his new house, the Majestic. Brin hopes to open on Labor Day and has offered a bonus for immediate installation.

Fred Meyer, manager Alhambra (dark) has been shifted to the Milwaukee Theatres' Circuit offices pending the reopening of the Universal house here in September.

Ludwig Holzner, veteran member of the Germon Stock here, died suddenly at his summer home at Elkhardt Lake.

Davidson, only legit house here, is being fixed up during its temporary darkness with a cooling system and new heating plant.

With this week Milwaukeeans find less places of amusement in the downtown area than ever before. Only four first run movie houses are being operated on the main drag in addition to the two combo vaude and picture houses. For a city with a drawing population of 630,000 this is mighty small potatoes.

The Garden, Merrill, Strand and Wisconsin are the picture houses

while vaude is offered at the Palace and Riverside. The new week found the Alhambra, pictures; Davidson, legit, and Gaiety, sex films, added to the growing list of darkened theatres. Preceding these were the Miller, now running grind pictures on a two bit top plan; Garrick, deserted stock house; Pabst to be remodeled and Majestic which is now being transformed from a vaude to picture house.

DETROIT

Variety's Detroit Office
Tuller Hotel

Cass (Shubert-Stair)—"Desert Song" (12th week).

Garrick (Shubert-Stair)—"Ring-side" (4th week).

Shubert-Detroit (Nederlander-Shubert)—"Sunny Days" (1st week).

Adams (Kunsky)—"Tenth Avenue" (1st week).

Capitol (Kunsky)—"Heart to Heart"; "Levee Lovers" unit.

Madison (Kunsky)—"State Street Solitaire" (1st week).

Michigan (Kunsky-Publix)—"Hot News"; "Xylophonia" unit.

State (Kunsky)—"Lion and Mouse"—Vita-Movietone (4th week).

United Artists—"Perfect Crime" (2d week).

Oriental—"Desert Bride"—vaude.

Stock burlesque downtown at Loop, Palace, National and Avenue theatres.

Plans to move "Pearl of Great Price" to the Lafayette were dropped almost immediately and the morality piece closed Saturday at the Shubert-Detroit for Sunny Days' opening.

Leon Krin, owner of the McCombs theatre, Mt. Clemens, has secured the Bijou, that city, from the Butterfield circuit. Both houses play vaude.

Club department with Lew Kane in charge has been established in conjunction with the new Co-operative (Kunsky) Booking office.

Waring's Penns are added at the Michigan, week Aug. 11.

National Association of Negro Musicians' convention Aug. 26 in this city.

Thomas Holding, film and stage actor, will join the Free Press classified ad department this week for a "short course in advertising," and as a result hit the front page of that paper for two weeks and a picture. Holding recently completed a course in Public Frederick's leading man in "The Scarlet Woman." He says he's taking the ad-

vertising job on the paper as a means of gaining atmosphere for a coming role.

Mary Bourassa, 19, winner of the recent marathon dance in Windsor, has returned to her job in a car factory rather than form a dancing act with her manager, Stanford S. Edwards. It has been discovered that Edwards is married. Mary was arrested immediately after winning the contest when her mother complained upon learning the girl and Edwards contemplated marriage.

With the Shubert-Stair lease of the Garrick to expire this month, and no successor in sight, the Cunningham (drug company) interests, owners of the property, are reported to have completed plans for the immediate razing of the old structure and the erection of an office building in its place. The Cunningham people are asking \$40,000 yearly rental for the theatre, an increase of \$7,500 over what the present occupants are reported paying.

Grand Riviera, neighborhood presentation house, will go into a split week policy during August. The Riv has been a full week stand since opening. As far as is known the Keith (Chicago) office will continue to book, with the contract including a four-week notice cancellation clause.

Negotiations between Jake Schreiber, owner of the Blackstone, and Fox for the former to lease the Fox Washington theatre, have fallen through. Currently dark and destined to be replaced as the local Fox stand by the new 5,000-seater under construction, the Washington remains on the market.

After this week's engagement of "Sunny Days" Nederlander's theatre may remain dark until Sept. 2, when "Present Arms" is underlined.

Joe Griffin is in charge of ballads and staging all dances in Kunsky theatres.

Alexis Gagavin, 24, dancer, arrested here for fraud on information from Toronto police, is fighting extradition. In addition to dancing, Gagavin claims he is a Russian prince.

Norma Porter, cashier at the Capitol, caused the arrest of Louis Schreiber, 31, and Bertha Chablis, 30, both of 614 Beaubien street, when they attempted to pass a counterfeit \$10 note at the box office.

Luigi's, one of the town's two nite clubs, closes this week for the summer. Biz terrible.

Mary Bourassa, 19, winner with Victor St. Armand of the six-day marathon dance in Windsor, was jailed immediately after the event upon request of her mother, who feared her daughter coming and eloping with Standford Edward, 23, the girl's trainer.

This section's taste of long winded hoof was delayed to Windsor as the Detroit city fathers were smart enough to pass an ordinance in 1923. There were four couples in the field at the finish out of 20 starters, and about as many spectators. Highlight of the affair arrived when four contestants went temporarily insane from effects of the severe heat.

M. M. Schultz promoted and paid off.

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VARIETY BUREAU WASHINGTON, D. C.

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By **HARDIE MEAKIN**
National—"Clarence" (Steve Cochran stock).
Belasco, Keith's and Poli's—Dark Pictures.
Columbia—"Half a Bride."
Earle—"Homer Made."
Fox—"News Parade."
Metropolitan—"Lion and the Mouse."
Palace—"The Cossacks."

The fate of the former two-day Keith house is yet unknown. The theatre is being entirely renovated.

Howard Miller is the new leading man of the National stock. Leona Powers has succeeded Lenita Lane.

Frank Mitchell, an operator at the Fox, is being sued for divorce, the wife charging drunkenness, neglect and cruelty. They were married in 1915 and have one child.

Meyer Davis was in town July 27-28, returning to Jamestown, R. I. Saturday night. Davis is playing every dance and function at Newport.

Leland L. Yost, local composer, had his waltz, "Twilight," published by De Sylva, Brown & Henderson.

TORONTO

Uptown—"Wheels of Chance"—stage show.

Fivoli—"Ramona" (11th week).
Hip—"The Matinee Idol"—vaude.
Loew's—"Fools for Luck"—vaude.
Pantages—"Lady Be Good"—vaude.
Sunnyside—"Merrymakers."

Lloyd Collins has returned to the Uptown as assistant to Jack Arthur, orchestra director.

Northern Electric Co. has been given contract by Famous Players Canadian Corporation to wire two F. P. houses in Winnipeg, one in Calgary, Regina and Edmonton, besides the two now being done in Toronto. The Metropolitan and Capitol will be ready for Vitaphone and Movietone in Winnipeg by September.

Bert Grant has let contracts for an \$30,000 house in the Oakwood section.

The town has gone cold on beauty shows. The Canadian Legion found

this out when it staged a pulchritude display at Sunnyside Beach with the lookers in smart togery rather than bathing suits.

The Grand Opera House, oldest Toronto theatre, drew front page stuff as the wreckers were reducing it to a parking station. The night watchman supplied a ghost story that was used for several days. The ghost was supposed to be Ambrose Small, millionaire theatre owner, who walked from the house in December, 1919, and vanished completely.

George O'Brien, of the Ontario board of picture censors, died July 27.

George Keppie reopens the Empire Labor Day. Until then there has been no stage shows, stock or otherwise.

MONTREAL

His Majesty's—"Up She Goes" (musical stock).
Orpheum—"Zander the Great" (stock).
Capitol—"Forbidden Hours" (M-G-M).

Palace—"Wheel of Chance" (F. N.).
Loew's—"Good Morning, Judge" (U).
Imperial—"All vaude."
Strand—"The Warning" (Col); "Hot Heels" (U); "Private Life of Helen of Troy" (F. N.) and "Honor Bound" (Fox).

Movietone is scheduled to show at the Capitol in September or October, according to Manager Maurice Davis of local Regal Film Exchange. It will be the initial showing in this city.

While the Strand is a first-run house, it is a very small one and not expected to show much. Just the same, it has led the way in this city in putting on some of the best shows seen here. Among these was "The Last Laugh" and "Variety," before the other houses woke up to the fact that there was a public for this class of picture. Last week the Strand showed "Chicago," which was good enough for any house in town and, even as mauled by the censors, went over big. This week they are showing "Private Life of Helen of Troy."

Manager Conover at the Imperial figures on selling 1,000 \$1 orchestra seats on a subscription basis before Christmas, and, judging by present replies, will do it. The Imperial always has been one of the best attended houses in this city, but since the children's bill had been hard hit. Cutting out of pictures and substitution of an all-vaude bill has lifted the ban on the children, and the house has come back.

SYRACUSE, N. Y.

By **CHESTER B. BAHN**

Wieting—"The Squall," Wilcox stock.
Keith's—Vaudefilm.
Syracuse—Vaudefilm.
Loew's State—"Beau Broadway" and Public unit.
Strand—"Happiness Ahead," wired.
Eckel—"Ladies of the Mob," fight film.
Empire—"Rose of Golden West," fight film.
Rivoli—"The Cossacks," fight film.
Regent—"Honor Bound."
Harvard—"Finders Keepers."
Palace—"Girl in Every Port."
Sunny—"Enemy" and "Galloping Swan."

B. B. Cudstadt, former manager of the Smith opera house, Geneva, and his son, Jerome, have acquired the State, "Warrior" and will add the house to the small town chain they are forming in Central New York.

Genevieve Kutz, Binghamton dancer, joined the Six College Widows, vaudeville, at the Capitol, Binghamton, last week. She does two solos.

Two former Syracuse theatre managers have connected with Western New York berths. Charles W. Dolinger is at the Cameo, Rochester, while Jack Stevens is in charge of the Falls theatre in Niagara Falls.

Emily C. Owens, at one time in charge of the private office of Col. Joseph Miller with the 101 Ranch Wild West, has enrolled at Syracuse University for a summer course in psychology and sociology.

Miss Owens is the daughter of a retired army officer. Scheduled to open on the B. F. Keith bill here last Thursday, the Andersens, equilibrists, did not show until a bill later, bowing in on Sunday. Motoring from New York, their car had an "argument" with a truck near Albany, and came out second best. The two gymnasts had a close call, their car being badly damaged. The Parker Family filled the gap.

Jim Courtney, song plugger, is featured in Paul H. Forster's organ specialty at the Eckel this week.

Empire, after announcing "Breakfast at Sunrise" for next week, shifted its booking to "The Raider Emden."

Potsdam (N. Y.) opera house, dark at present, has passed to the Farash Theatrical Enterprises of

Schenectady, marking that corporation's first invasion of the Schine stronghold in the north country.

Minna Gombell is the guest of Gen. J. Leslie Kincaid at the Kincaid summer place in the Thousand Islands.

Franklin H. Chase, dean of local dramatic critics, has returned to Hearst's "Lionel Lincoln" after another jaunt abroad. Fenton Phelps, who subbed for him, has resumed his labors as telegraph editor.

Tourists coming into Lowville from Sandy Creek, by way of Barnes Corners, found a motor trailer in the middle of the road near Barnes which contained two bears, one a large yellow polar bear. The trailer was "lost" from a motor truck of the Downie Brothers Circus. The trailer was not missed until the machine had reached Pulaski.

Seven Syracuse dancers, pupils of Countess Helmy Smirnova, have been signed by Dan Fitch for his new vaude revue. Six of Fitch's local "finds" are girls—Bernadine Borne, Dana McArthur, Lucille Baxter, Thelma Cholet, Leona Brody and Louise McCluskey. Seventh is Darrell McArthur, his sister's dancing partner.

Abraham Epstein of this city has been named assistant to Joe Fitzer at the Kenmore, Buffalo suburban house.

ALBANY, N. Y.

By **HENRY RETONDA**

Strand—"Lights of New York"—V.
Ritz—"United States Smith."
Leland—"Chicken a la King."
Clinton Square—"The Swell Head."
The Kid Sister.
Grand—Vaudefilm.
Hall—Vaudefilm.

Paramount, neighborhood house, held over "Drums of Love," a second week.

The proposed neighborhood house in upper Madison avenue by the Stanley Co., which operates the Strand, Ritz and Albany, has been deferred a year.

The Strand will install Movietone as soon as contracts can be signed with Fox.

The Majestic (inde), which played burlesque (Mutual) last season, is offering double film policy for the summer.

MINNEAPOLIS

Hennepin-Orpheum—Vaude—"Hellship Bronson."

Pantages—Vaude—"Chicken a la King."

Minnesota—"Warming Up"—"Rio Romance" (Public unit).

State—"Lights of New York"—"Out of the Stage" (stage).

Lyric—"Something Always Happens" (1st half); "The Sunset Legion" (2d half).

Grand—"The Cossacks" (2d loop run).

Emil Oberhofer, conductor Minneapolis Symphony Orchestra many years, will be a guest with the Augustus Orchestra, Rome's leading symphonic, and the St. Louis and Detroit symphony orchestras during the coming season. The invitation to direct the Rome orchestra came from Mussolini's musical bureau.

The Bainbridge Players closed their latest stock season at the Shubert Saturday night. They reopen Sept. 2 with Edith Talafiero as leading lady.

"Buz" Bainbridge reports that "Take My Advice," "Hells Bells" and "Sure Fire" box office flops in New York, were among the best draws of his season, indicating that a play's reception on Broadway is no indication of what it can gross here. Crook plays fell down worst of all here.

NEWARK

By **C. R. AUSTIN**

As Hammerstein's "Good Boy" is not ready, the Shubert will not open Aug. 6. However, the Broad opens that night with George Price in "The Song Writer." The Shubert opens Aug. 13 with "Wings," following the usual custom of starting off with a big picture.

Charlie Melson returns next week to the Brannford. He will not start his vacation until Aug. 11. Buddy Page, who made his debut at the Sanford, Irvington, replaces Melson until the latter returns after Labor Day.

Creators is playing this week at Olympic Park. It's the first time in recent years that any attraction of his standing has been engaged at Olympic for more than a day. The Melique is holding over "Lights of New York" (W. B.) and the entire Vitaphone bill. First time the big house has retained a picture in the summer and second weeks have always been exceedingly rare.

Robert W. Griesenbeck, orchestra leader, pulls a novelty here in having the orchestra play together with the Vitaphone orch. Suppe's "Light Cavalry." Extremely well done and not once did the two orchestras get apart.

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LOS ANGELES

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Orpheum

Jack Pearl, appearing in town for the first time in three years, drew a nifty attendance Sunday night with the show bringing back memories of the old days. At least all the vaudevillians around Hollywood got together this night. Ben Bard, Pearl's old side kick and now in pictures, jumped on the stage to join his former partner. On top of that Pearl made it an evening entertainment when he spotted Jolson in the second row and for the next 12 minutes there was nothing but laughs. A break for the patrons but not so favorable to the comedians. Uham and Whitney Revue, who had to buck plenty of immediate walk-outs.

Show got off to a fast start with the Three Frechands, standard perch act and doubtless one of the best of its kind. Their double perch trick for a finish made it a great windup. Next spot was the wretched Gertrude McCoy and Mary Duncan, couple of harmony gals trying hard for comedy with no results. Cold from start to finish. Five Reelies, held over a better than the previous week. Kids are sure-fire. Tap dancing seems to have been mastered by these youngsters.

Hal Jerome and Gloria Gray started a laugh with some cracks went a little too far at times but there's no denying his cleverness as a droll dispenser of dry wit. Miss Gray contributes her share and in style.

First half wound up with Pearl Regay and two piano players, Adolpho Giron and Moret Freeman. Miss Regay, primarily a singer, tempted something she could easily have eliminated. Heavy emotion and with dialect doesn't blend with Miss Regay's personality. She talked "Immigration Rose" numbers and managed to get in at least a half dozen different accents. She redeemed herself with a fan number.

House eliminated intermission by running a newsreel and Florence Brady, with Gilbert Wells at the piano, started the show again. The demure Florence is an artist who can stand up and sing songs all day long and they'll like it. Wells recently rejoined Miss Brady in San Francisco.

Jack Pearl's "The Interpreter" is a pushover for him anyway. Uham-Whitney, dance flash, is a meritorious affair carrying four specialty girls and two juve hoovers. Produced by Alvin Gelson, Uham is the outstanding. If it hadn't been for the turmoil ahead of it, this turn would have had 'em sitting to the finish.

For the musical specialties and other leisure moments Nellie Alton entertained with organ selections.

Pantages

With Raymond Pagan and band toppling, the bill here's stacked up in nice shape. Of the six acts, only one failed to measure up to standard. This was Market Mord, with Hart Osborn and a girlie revue. The act has been seen around too often to be appreciated. Nothing new in it either. The girls, five, are just average.

Pagan and his outfit, band and specialty performers, closed and held. The combo looks good enough to go anywhere; picture houses included. Pagan is a little better than front of the band and puts his boys through some pretty fast routines. Hot and heavy, too. Of the specialties a boy with a trumpet player and a read headed gal divide individual honors. The gal has plenty of stuff and is a class tapster.

In pre-show Billy Gilbert, with Jack Leonard and Billy Benz, cut

up enough Yiddish dialect to get across for a good average. Gilbert is business like in his work, knows how to sell and is ably assisted. Radiology, novelty turn carrying two men, one out of sight in the gimmicked set, gathered some laughs and was entertaining. Idea is good and well presented.

Graham and Courtney, couple of nifty and clever gals, stood up great in the duce. A little further up on the bill they might have taken a good deal more. Girls classify well in song, dance and harmony. Openers were Redford and Wallace, pair of juggling, balance and equilibristic boys. Okay for the time. On the screen "The Play Girl" (Fox). Trade about average. Downstairs, capacity. Above, n. s. g.

Ed Perkins, publicity and exploitation man for the Grauman's Chinese theatre, is now handling the same work at the Carthay Circle.

Principal Theatres bought the Monarchs, Porterville, Cal., from the National Theatres Syndicate. Latter company had operated the house (pictures) for the past five years.

Fanchon & Marco have two groups of their Los Angeles girls emulating New York beauties in two pictures being filmed here. At the dark Millie Dollar theatre scenes are being shot by Marshall Neilan for Paramount's "Take Me Home," starring Bebe Daniels, and at First National studios Al Sandler is directing Alice White in "Show Girl." Miss Fanchon, of the production team, is supervising the work of the girls, who in each instance are portraying roles of New York chorines.

Frank Capra is finishing "Into the Depths" for Columbia. Many of the sequences are under water. In the hold of a submarine, and there have been several escapes from drowning or serious injury by the director and the actors, due to the heavy onrush of water that is necessary to lend realism. Jack Holt, Ralph Graves and Dorothy Revier are principals.

Pasadena Community Players present "The Vegetable," a satire by F. Scott Fitzgerald, Aug. 13, 15 and 16.

All records broken opening week of annual Pilgrimage Play, in Hollywood outdoor theatre, the first week's attendance was 5,842 compared with 5,214 on first week in 1920 when play was first produced.

Charles York, manager Windsor Square, is also acting as press agent for the Ebell Club, owners of the theatre. York plans to book concerts at the house.

Maurice Wells, associate director Pasadena Community Playhouse, goes to New York after a final appearance at the Playhouse in "The Vegetable," Aug. 13, 15 and 16.

Lon Young, who has just finished "The House of Shame" for Chesterfield distribution, is on his way east with a print of his picture, stopping at four key points. Following his arrival in New York he will appear at the household goods and with his family return to Los Angeles to make it his permanent home.

George Wilson, veteran screen actor, is serving a six months' sentence in the Los Angeles county jail, as part of a two year probation imposed when the actor was found in an intoxicated condition seated in a strange automobile.

Eddie Kane, formerly Kane and Herman, signed by Gotham Productions for a part in "Times Square," which Joseph Boyle is directing. Alice Day, Arthur Luhn and Joseph Swickard are in the cast.

Fanchon and Marco are adding three additional days of time to

their West Coast Theatre circuit Aug. 15 with their "Ideas," playing the New California (West Coast), opening that date at San Bernardino. Fanchon and Marco acts will play the new house the last three days of each week, from Long Beach.

Production started on "The Haunted House," First National studios with complete cast, including Eve Southern, Barbara Bedford, Thelma Todd, Chester Conklin, Larry Kent, Flora Finch, Montagu Love and William V. Mong. Benjamin Christensen directing.

Rudolph Berliner, one-time road show orchestra director and long time affiliated with Cecil B. De Mille, is writing a sound script for Pathe pictures. Berliner looks at "rushing" and indicates just what synchronization shall be.

Warners have signed Scott R. Dunlap to direct "Fancy Baggage," by Jerome Kingston, and featuring Audrey Ferris. The production will contain several talking sequences.

Next pictures to go into production at the Pathe studios are "The Spier," to be directed by Tay Gabe, and "Ned McCobb's Daughter," directed by William J. Cowen, who has recently been given a chance to direct his first picture for Pathe.

Larry Kent, slated for a feature part in "Do Your Duty" for First National, was replaced by Charles Delaney. Kent was transferred to a more important part in "The Haunted House," now being produced at the First National studios.

First National borrowed Eve Southern from T-S. to play a feature part in "The Haunted House," directed by Benjamin Christensen.

Colleen Moore returned to the First National studios after a brief vacation and has decided to take two months' rest before starting on another picture. She has made three pictures in six months. As her contract only calls for four a year, it will be late in September when she begins work on "Synthetic Sin," to be directed by William A. Seiter.

Jack Mulhall will play opposite Alice White in First National's "Ritzky Rosie."

Something new in exploitation was uncovered when a reluctant but indulgent mother consented to spend several thousand dollars to convert her handsomely furnished new hillside home into a little theatre in order that two dramatically ambitious daughters might demonstrate their talent to representatives of the local amusement world and society in general.

For three successive evenings Mrs. Guy Johnson was hostess to guests that crowded the lower portion of her home to witness the dramatic performance of a daughter under the name of Margaret Ganna and the pantomimic effort of an older sister taking the name of Anli Xanthia.

Mayer Investment Co., the principal members of which are Louis C. Mayer, Irving Thibault and J. Robert Rubin, will erect a \$200,000 four-story office building at Hollywood boulevard and Western avenue. The Motion Picture Producers' Association will have offices on the second floor and the Central Casting Bureau the entire top floor.

The Tim McCoy unit of M-G-M. will take a troupe of 38 actors and crew to Glacier National Park for the making of exteriors for "Hummingbird Wings." The cost will be supplemented by a tribe of Blackfeet and 200 cavalrymen stationed in the park.

M-G-M. is on the hunt for 100 dwarfs to work in "Mysterious Island." While this town contains freaks in unusual numbers, the ordinary record of 600 indicates the presence of that number of little folk.

Tiffany-Stahl is preparing "The Love Charm" by Duncan Rhoads, which, in two reels, will be directed in color by Howard Mitchell. It will be followed by "The Toreador."

American studios, located at Santa Barbara, was auctioned off at court sale for \$50,000, and was bought by V. I. Porter, local real estate man.

Studio was one of the very first to be built on the coast. It has been inactive for 10 or more years. The building, consisting of 600,000 sq. ft., with improvements, was valued at \$100,000.

Writers assigned to prepare future screen stories for P. B. O. are Frank Howard Clark, now writing "Lodovico" as a starring picture for

"Ranger," the dog, and "Drums of Araby" for Tom Mix, and Peter Milne, preparing "The Voice in the Storm," shortly to go into production.

At Tiffany-Stahl studio today "The Family Row," by Wellyn Totman, went into production under direction of James Flood. Claire Windsor is starred.

Owing to the heavy tariff placed on exposed negative exports, producers on the coast are furnishing still photographs of all main and explanatory titles on pictures for the foreign market. These stills can be rephotographed on motion picture film in foreign countries and save the duty on title footage.

The complete cast of principals left with Hoot Gibson for Soldiers Field, Chicago, where he will film the (exteriors for "King of the Rodeo," being produced for Universal by Henry King. Cast includes Kathryn Crawford, Charles K. French, Bodil Rossing, Harry Todd, Joseph W. Girard, Slim Summerville, Jack Knapp and Monte Montana. The entire party, including members of the technical staff consist of 70 people.

John Adolf signed by Columbia to direct "Sinners Parade," production to start this week.

Paramount has Richard Wallace to direct the next Buddy Rogers picture, as yet untitled. Production starts this week.

Lou Marangella succeeded Charles Kurtzman in the general publicity department of West Coast Theatres Circuit when Kurtzman was transferred to the management of the Granada, San Francisco. Marangella is handling Greater Movie Season and the West Coast Theatres-Los Angeles "Evening Express" star guessing contest.

When "Ned McCobb's Daughter," by Beulah Marie Dix, goes into production tomorrow William J. Cowen starts his first job as director. He is the husband of Lenore J. Coffee, scenarist.

Following completion of M-G-M's "Gold Bird," in production Aug. 1, Ramon Novarro will be starred in "The Pagan," by John Russell, Edmund Goulding will direct.

Edward Halperin has gone to New York, in United Artists offices until September. Halperin's "She Goes to War," by Rupert Hughes, has been completed and distributed through U. A. exchanges.

Completion of Goldwyn's "The Awakening" is expected in mid-August and of "Rescue" a month later.

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Other gals selected by Frank Mandel to go to New York are Ruth Jennings, Billie Becklin, Nadine Dore, Madeline Sheffield, Marjorie Eddy and Barbara Dare, in addition to Marlene Sawyer and Gloria Lee, both of the "Good News" company, at the Mayan.

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City Attorney Jess Stephens presented a plan to the City Council to close up the "honky-tonks" and museums around town. Downtown Business Men's Association and

owners of large firms on Main street raised loud squawks, and Stephens plans to get signed petitions from the majority of property owners affected by the "joints."

D'Arcy Corrigan, actor, poet and playwright, has opened a school for English and Dramatic Art out here.

Robert Beche, son of Mme. Beche, secretary to Phil Ryan at the Metropolitan studios, is breaking into the picture business as an assistant director to Robert Dillon.

Pauline Frederick will remain here until the middle of September, when she returns East to resume stage engagements.

"Joseph and His Brothers," Biblical pageant, was presented in the Hollywood Bowl for one night by Boris Thomashefsky.

Babe Morris, Fanchon & Marco, dancer, signed with them for another tour of weeks over West Coast Theatres Circuit.

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When Victor Fleming returns to Paramount's studio next week he will start preparation of "The Wolf Song," featuring Gary Cooper and Nancy Carroll.

Roger Manning, Paramount unit manager on "Ole Doc," has returned to the lot after an absence of several months and assigned to "Interference."

OAKLAND, CAL.

By WOOD SOANES

"Abbie's Irish Rose," more or less a docu on its last trip to a road show, showed amazing signs of life in a dramatic stock, and goes into its third week at the Fulton, after which Robert Warwick will come in for a guest star season, opening Aug. 5 in "The Admirable Crichton."

Otto Lederer returns to Hollywood after the "Able" run, and Jane Foosee, the leading woman, goes to New York to work in George Chesebrough's musical comedy project, "Helen of Steel." Ledova, who were with Miss Foosee in support of Charles Ruggles during the musical comedy season, will be replaced by Helen Joyce and Stacia Ledova, who were with Miss Foosee in support of Charles Ruggles during the musical comedy season.

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Georgia Pemberton, one of the chorines plucked for the Schwartz and Ward show, "New Moon," in New York, became engaged to Don Dewar, son of Frank Dewar, county jailer. No date set for the nuptials as yet.

Other gals selected by Frank Mandel to go to New York are Ruth Jennings, Billie Becklin, Nadine Dore, Madeline Sheffield, Marjorie Eddy and Barbara Dare, in addition to Marlene Sawyer and Gloria Lee, both of the "Good News" company, at the Mayan.

Alexander Marky, now producing "Parvana" in the South Seas for Universal, is preparing to return with the finished picture after away since January.

City Attorney Jess Stephens presented a plan to the City Council to close up the "honky-tonks" and museums around town. Downtown Business Men's Association and

owners of large firms on Main street raised loud squawks, and Stephens plans to get signed petitions from the majority of property owners affected by the "joints."

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ROCHESTER

By E. H. GOODING

Lycium—"Night Stick."
Rochester—"The Shren"-vaude.
Eastman—"The Cossacks."
Regent—"A Courtin' Young Man."
Piccadilly—"The Racket."

Husband and wife play opposite each other at the Lycium here week Aug. 6 when Dorothy Gish and James Remick aid the Lycium Players in giving the preBroadway tryout of Sampson Raphaelson's new drama, "Young Love," in which Miss Gish will star later in New York. Tom Douglas also will be brought here by George Cukor and George Kondolf, Jr., for the premiere.

Family theatre, Penveny house, as per custom, will be the first and only theatre here to show the Tunney-Heeneey fight pictures. The house was stopped from showing the last Tunney-Dempsey fight, but got a restraining order and managed to show them for a time.

Regent theatre (Schine), Geneva,

is being wired for Movietone and Vitaphone. Pictures booked for the Regent will show at the Smith Opera House this summer after which the latter will be remodeled.

New Keith Palace, in Clinton avenue north, planned to open late in September, will not open before Nov. 1. The Keith offices have booked their own pictures for the house to supplement the vaude and these will include Pathe, First National and a few Fox releases.

Rochester theatre, with Fay's and the Riviera, will be the only wired houses in this city for months to come, due to the prior orders for talker equipment. Movietone and Vitaphone equipment is being installed by the Research Corporation of America at the Rochester, and will be in use by the last of August or early in September according to Manager Thomas D. Soriero.

Mrs. Kate Curtis, first woman who ever owned a movie theatre in this city, died July 13. Mrs. Curtis has been proprietor of the Strand theatre for 20 years.

BALTIMORE

The pooling of the Loew-Stanley, Crandall interests makes Howard Price Kingmore, Loew's general manager for Baltimore, the directorial head of the largest string of theatres in this town. There are four houses in the group.

Baltimore in its "Our Gang" tieup with the Scripps has Howard Price had 3,800 children as applicants for Hollywood jobs.

Elmer Greensfelder, Baltimore dramatist, is author of "Crocodile Tears," now being done by the Provincetown Players at their Wharf theatre. Another play of Greensfelder's, "Six Stokers Who Own the Bloomin' Earth," is now being presented by an art theatre group in a London suburb.

A picture theatre seating 1,050, exclusively for colored people, is planned on a former church site in Northtown by Fidelity Amusement Corp.

DENVER

Aladdin—"Lights of New York" (2d week).
Colorado—"Across Atlantic,"
2d week.

America—"Freedom of Press," stage show.

Denver—"Forgotten Faces"—stage show.

Elitch Gardens—"Saturday's Children" (stock).

Orpheum-Vaude, Mason and Keeler headlining.

Rialto—"Devil Dancer."

Victory—"Devil's Trademark" (1st half).

Matt Malneck, Denver boy and first violinist in Whiteman's orchestra, is visiting his parents here.

Harry Barrs, another Denver boy, featured in Whiteman's "Harmony Boys" trio, is reported signed for tour of Orpheum.

Tunney-Heeneey fight returns were broadcast in nearly every restaurant and theatre in Denver, with large mobs in front of newspaper offices getting returns. Good bit of Heeneey money (1 to 2 1/2 odds) in sight up to ring time.

Dora M. Smith, local blues singer and radio entertainer, took poison over ill health Saturday morning. Condition still reported serious, due to nervous breakdown.

"Scarlet Youth" picture starring Corliss Palmer has begun a run at the Palace theatre, home of the sexes.

ST. LOUIS

Carl Haydn, one day the star tenor of musical comedies and comic operas, at the famous old Delmar Garden in St. Louis and later one of the stars of the Park Theatre, has been reported to open a vocal studio in St. Louis.

SEATTLE

By DAVE TREPP

President—"Goldfish" (stock).
Seattle—"Forbidden Hours"—stage show.
Orpheum—"The Spotlight"—vaude.
Pantages—"Road Hounds"—vaude.
Blue Mouse—"Lights of New York" Vita (2d week).
Fifth Ave.—"Bringing Up Father."
Columbia—"Wife Savers."
Winter Garden—"Flying Cowboy."
United Artists—"Man Crazy."

Rodney Pantages has returned to Frisco after month's vacation here. He was accompanied by George Tett, and the two did some speed boat racing. Tett took victory in all events he entered, but Rod lost in the Green Lake regatta, due to engine trouble the first or qualifying day.

Eddie Hammer, amusement editor of Butte "Post," is vacationing in Seattle.

Again the personal rumor is denied that Pantages theatre is coming down for the larger federal building. Also the rumor that Pan will take the Mayflower and that Kolb & Dill will take the present Pan. "Nothing to it," says Manager Loyd Dearth.

Talked around that the United Artists will take down the big electric signs and go back to its original name, Coliseum.

Herschel Stuart, northwest manager for West Coast, is back from a trip down south.

Colonial reported to add Movietone (2d run) in near future.

Mac Tibbets, popular comedienne and dancer with Al Franks' musical players at Palace Hip, is back after vacation of couple months.

Vic Myers has just made some more recordings with his band for Columbia. Since April 1, when the late Herb Woodcock left the Tri-Union dance hall, Vic has been handling the band, after 11 p. m. going to the Butler cafe for the balance of the night. Thus the management, which owns both Butler and Tri-Union, is getting the double advertising value out of the name "Vic Myers' band."

Ray Jones, for five years press agent of the Hillstreet, Los Angeles, is now p. a. at the Orpheum, here.

FIGHT FILMS

(Continued from page 1)

fight pictures. There is no information as to why the prints were expected to be in readiness by Friday morning, at the rate of three or four prints an hour.

Tunney is said to have held 62 1/2 per cent. of the fight pictures before the battle. His share was 37 1/2 per cent. He is said to have purchased the 25 per cent. held by Heeneey. Tunney's object in seeking the control is said to have been his aversion to the picture-maker of the Tunney-Dempsey fight in Chicago last year. That picture maker "doctored" the famous seventh round, giving Tunney the worst of it. Tunney believed, according to the story, and when Tunney secured the current fight pictures' control, he ordered that the rights not be sold to the same maker.

Accordingly it is said the Gold Hawk Fight Picture Company got rights instead and took the official fight pictures. The report, however, is that the composition of the Gold Hawk Company is the same people who were in the company making the pictures of last year's fight.

Offered Duplicates

Before the fight theatre managers in New York who had handled the Tunney-Dempsey fight, film were approached by persons who offered to sell "dupees" of the fight film. "Dupees" in the film trades are pictures illicitly and illegally taken from the original negative or obtained surreptitiously. This may have accounted for the Gold Hawk people attempting to blind the windows of the apartments overlooking the stadium, in an attempt to prevent the rounds being photographed by telephoto lens, a camera that takes at long distance. This lens is often employed by cameramen of wild animal pictures, giving the illusion of the spectators who offered to sell "dupees" to the animals, although they are at some distance away.

Following the fight and the criticism by the sports writers of the searchlights sweeping the windows, the picture maker's attorney admitted his client was responsible and for the purpose of stopping dupees. Showmen after the fight films stated that there would have to be

some spectacular feature to make them a drawing card, as was the seventh round in the other fight. With nothing spectacular occurring at the fight other than the not unexpected knockout of Heeneey, it's not anticipated the Tunney-Heeneey picture will prove an unexceptional draw.

Low Rentals

With previous championship fight film pictures of the commonplace caliber, grosses not exceeding \$300 a week have been registered, these leaving the exhibitor usually with a loss or even break. That resulted in low rentals for fight film, and accounts for the apparently small sum, \$20,000, paid Tex Rickard for the picture privilege of the fight. Despite the federal law on interstate transportation of fight films, somehow for the more important battles, state rights seem to have been sold throughout the country and the films exhibited.

Some critics it is pointed out heard on the Keith Palace, New York, Friday, advertising the "Pictures of the Fight" in the lobby of its theatre, with an additional lobby sign, seemingly held over from last year, stating that owing to federal restrictions actual scenes of the battle could not be shown. There is no federal restriction against showing the fight pictures in New York state where the fight occurred.

The Palace's "scenes of the fight" were on a Pathe newsreel. They showed Tunney leaving his training quarters, a few preliminary shots with the fight skipped and some closing views of the champion.

\$500 PER GIRL

(Continued from page 1)

nities to which American show girls were subjected to in the Southland.

The new immigration regulations requiring the \$500 became known when Frank Carter, agent booking shows for several South American cafes, had applied for passports for a floor show containing 18 girls. Carter disbanded the group when the cafe owners figured the new nick prohibitive.

Mamie Lee Kelly, rated as the Tex Guinan of the Isthmus zone through operation of Kelly's, Panama, just escaped the new regulation through setting ahead of the sailing date for her troupe, engaged out of New York, which sailed two weeks ago.

The \$500 is figured to scare off the sharpshooters running joints in the South American and Panamanian territories from wholesale importation of American girls to these parts under the guise of employment as entertainers.

During the previous federal grand jury inquisition few of the girls who claimed to have suffered indignities through trick contracts in South American ports could be located to testify, despite their willingness to relate their cases previously to the press.

96 STATION BALLYHOO

(Continued from page 1)

ford may not enjoy the record high "circulation" some of the lesser networks have had.

The 96-station hookup exceeds the

85 stations which broadcast the Fourth Annual Radio Industries last fall; the 60 stations in the network broadcasting Col. Lindbergh's reception last summer; the 52 stations in the Dempsey-Sharkey hookup; the 42 stations etherizing President Coolidge's Washington's Birthday address; the 36 Bro's 47-station network last January; the 43 stations in the Tunney-Heeneey melee, and the 43 stations in the Bulk broadcast July 23, among the notable giant networks.

It is not determined whether the evangelist is personally defraying the estimated cost of \$100,000 for the radio ballyhoo personally, or whether his organization, International Bible Students' Association, or some philanthropist, is standing the cost. Based on the Dodge Brothers' known \$42,000 expenditure for 47 stations, Judge Rutherford's 96 stations are around the \$100,000 mark.

The network will pick up the speeches from the Bible Students' annual convention in the Coliseum of the Michigan State Fair Grounds, outside of Detroit. Last year's convention in Toronto was attended by what was then the largest radio broadcast hookup, 53 stations. Judge Rutherford is an ex-Missouri lawyer turned evangelist.

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HOLLYWOOD "FRONT"

(Continued from page 1)

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but youth itself produces the bulk. Since the camera is susceptible to picking up every line, it is common to find immature girls seeking the service of these surgeons for removing a defective line declared by some second rate cameraman to be a drawback. Carried away by the possibilities of fame if these defects are removed, the girls undergo a serious operation for the removal of a facial line that would ultimately disappear in the process of maturing.

Weight correction is another evil that has hit the picture colony more severe than any other part of the country. Present specifications of the screen are patterned after those set in a wax figure factory and to conform with them means resorting to the mandates of artificiality and ignoring the laws of nature. Hundreds of girls anticipating a pound or two overweight will go on a diet for weeks at a time living on nothing but sauerkraut juice, orange juice and synthetic gin. The gain contains no weight reducing properties but dreads the pangs of hunger. This in time, along with a hundred and one other preparations, for keeping the body down to a certain weight, weakens the sinews of a constitution that can not be recovered, but it is being indulged in because fame and success are at stake and nothing else matters.

In addition to taking care of the body there is just as much time and thought devoted to how it shall be dressed to maintain a showing among other members of the film colony. Efforts along this line have filled many police blotters with people's names charged with larceny or issuing rubber checks.

The major requisite of a screen player is a costly wardrobe. The humble extra is expected to appear on the set as well dressed as the featured players or star. An incident happening recently was the director ordering a set of costly furs to be worn by the star. The furs were rented from a furrier. When so well dressed extras appeared on the set to furnish atmosphere, it was discovered that one of the extras was wearing the exact duplicate of the white fox piece worn by the star. There were so many girls wearing costly white furs that the director decided to let them wear

them and changed the star's fur to a black one.

Well Dressed Extras.
This is just an example of how the extra players maintain their wardrobe and keep the higher priced players on edge worrying about how they can retain the exclusive in gowns and other wearing apparel. This condition has become so serious that one of the leading studios insists on furnishing atmosphere players with their studio prop costumes to keep from clashing with the star or featured player's costumes. This practice becomes costly but is offset by the value obtained in accentuating the star's presence in the group of atmosphere players.

While the practice of studios furnishing a wardrobe to extra players is not general, it becomes necessary for the extras to scheme the best way they can in keeping their wardrobe up to the exacting and high standard expected by the studios who become partial to calling the well dressed extra for work. Without a good wardrobe the extra hasn't a chance to survive. With it, they are just as much out of luck. It costs in excess of what they can earn to dress according to the way the studio expects them to dress.

A survey made among a group of well dressed extras divulged that while their earning capacity averaged around \$1,400 a year, the cost of their wardrobe over the same period exceeded this figure by \$300. How they managed to pay the landlord and buy the necessities is just another Hollywood mystery, unless the one indulging in this losing game is known to have other income and is tolerating the losses for the glamor of studio life.

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stable of motor cars. These can all be obtained for a down payment. After this, it keeps the actor hustling to meet the interest on the principal. A year or two later popularity as a screen favorite wanes and the contract is not renewed. The home as well as the cars revert back to their original owner and are resold to another actor starting out on a new career.

One of the actors in this group was forced to give up his home but managed to retain a town car which looks out of place to be seen driving around without a liveried chauffeur. The actor cannot afford a driver. He is also in the habit of borrowing the price of coffee yet he will not part with the Rolls. Other practices engaged in by once favorite screen stars is the maintenance of a millionaire appearance, living from their more successful colleagues. They will parade about the town with an air of prosperity yet without funds to buy an air mail stamp to send home for money.

SOUTH AFRICA

(Continued from page 2)

"Blackbirds," "Sons of the Sea," "The Sorrows of Satan."
J. H. Lieb, cameraman, is here representing Hearst. Films taken by Lieb will be sent periodically to America.

Les Dolinoffs, Russian dancers, are booked for South Africa under contract to African Theatres, Ltd. Lago, Clifford, formerly well

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known actor, and at present radio station announcer of JJ (Johannesburg), has been arrested on a serious charge. He is on bail.

NATAL (Durban)

Harry Green Co. opened at the Royal June 25 with "Give and Take," American comedian got over. Coney Island Amusement Park is attracting crowds.
I. W. Schlesinger, head of the American Theatres, has placed a suggestion before the Durban town council to erect a permanent amusement park on the beach, paying a rental for the sole right. It is understood Schlesinger will invest \$250,000 in the scheme.

Criterion (Lynnaudville), week June 18—Carr Lynn, ventriloquist; Edith Price; Mareska, violinist; pictures. Week June 25—Shelina Sisters, Les Frank Hour, Eddie Bayes, pictures.

Criterion has been purchased by the African Theatres to take effect July 1. Hitherto the Criterion has been independent although routing films and variety acts from the African Theatres.

Dan Godfrey, son of Sir Dan Godfrey, has arrived to conduct the Durban orchestra for three years.

Durban is to have a new theatre erected by the African Theatres. It will include a cooling system.



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NEW YORK, WEDNESDAY, AUGUST 8, 1928

56 PAGES

BROADWAY DOUBLE-CROSSED

NITE CLUB MEN OUT-SMARTED

**Federal Agents Wormed
Their Way in—Had Head-
waiters and Entertainers
Introduce Them at Other
Clubs—"Regular Guys
With Dough" Usual Send-
in—Helen Morgan Fright-
ened, Tex Guinan Defiant**

TRUST NO ONE NOW

The double-crossroads of the world, as Broadway has been appropriately tagged, is mourning in deep black again. Never before has the expression "two-timed" so asserted itself and for once the two-timers were not the Main Stem natives themselves. The crossers were the army of Federal agents who won the confidence of almost all of the better known night club impresarios who now are awaiting trial on a charge of conspiracy under the prohibition violation indictments.

One of Broadway's credos is that its racketeers and operators of the gayer places get by on their wits and ability to outsmart the other fellow. It always has worked before, even when raiders demolished Helen Morgan's former place on 54th street by order of Maurice Campbell, the courts decided in favor of the stay-up-lates, humiliating Campbell into returning the furniture and other material he confiscated.

Then the government foamed at the mouth and decided to use its brains and money. For six months the investigators on nite life worked up what is known as good will. Money was spent freely and the alleged wiseheims of Broadway—the most important lads and lassies were met—after the stiffest barriers were knocked down. The U. S. operatives were told to take their time. The big idea was to get evidence and nothing was overlooked to get it.

Messrs. White, Tyson and Mitchell, representing the government, were the outstanding heroes. They could teach amusements lessons in diplomacy. They weren't persistent at first when frequenting the night clubs. When treated as suspicious persons they merely gagged their way into the confidence of the night clubbers and awaited a more opportune time.

A young Russian dancer named Farinoff was encountered several months ago by one of the agents who posed as a chump from the Corn Belt. He flashed plenty of jack and urged Farinoff to serve as his guide. "I have plenty of money," said the agent, "just take me around. I'm not familiar with this town." Farinoff fell harder than a girl in Hollywood who has been promised a screen test. He knew his Broadway cafes and the managements liked him. It was a cinch for him to promote some whoopee seller

Sappy Gag in Dutch

Although the matter was largely hushed up at the time, New England is still talking about Jimmy Gallagher, wise-cracking Boston orchestra leader, who got in Dutch with the Department of Commerce when broadcasting a gag a couple of months ago to the effect that there would be no maple syrup from Vermont this year, as the sap did not choose to run.

Protests came in thick and fast from the Coolidge admirers who didn't think the gag so funny.

Gallagher has not been on the air since. He is playing a summer engagement at Nantasket Beach at present.

and not until the affidavits were published in the New York dailies last week did Farinoff realize that he was used as a foil to trip his own pals.

Albert Berryman, known as Broadway's most popular night club captain head waiter, who officiated at Texas Guinan's various places and more recently at the Frivoly Club, was taken like Keans took Shelby. It happened four months ago when Tyson and Mitchell came into his place with a card from Billy Walsh of the Furnace Club. Walsh, it appears, thought the strangers regular guys who spent their dough with-out a beef and so when they asked him to okay them at the Friv, Walsh obliged.

Likker

But Berryman wasn't sure. "How about a little likker?" quizzed Tyson. "Likker?" chirped Berryman, as he lifted an eyebrow, "we have no likker."

"Oh, come now," coaxed Tyson. "I'm all right. I've a card for you from Billy Walsh of the Furnace." Whereupon the countersigned card was shown.

"But we do not sell any of the stuff," white-fibbed Berryman, "and if I had it I would oblige you."

Tyson was not to be laughed out of it. He proceeded to a phone booth called up Walsh and told him his tale. "Please tell your friend Berryman that we are on the up-and-up," said Tyson, who appeared familiar with Broadway's language.

Walsh asked that Berryman be put on the wire. "These guys are fake," said Walsh to Berryman. "I know them for years and they are lousy with coin. Don't be a sap, it's okay." And so Berryman succumbed. Today he is one of those listed along with the 138 others who are indicted.

Arthur Gordon, former master of ceremonies for Helen Morgan, was another victim of circumstances. Gordon met the agents when headlining at the club. And after a two months' friendship which included motor rides through the parks of the city and various dinners here and there, Gordon never suspected that he was being framed to trap his cronies and pals of the night belt. One night Mitchell pouted: "I'm so lonesome in this town. I don't know what to do with myself. Isn't there a joint you can take me to?" (Continued on page 40)

Usherette to Film Lead For Raquel Torres in Year

Los Angeles, Aug. 7.

Exactly a year ago Raquel Torres, opposite Monte Blue in "White Shadows in the South Seas," was an usherette at Grauman's Chinese theatre, in Hollywood. She was known as Billie Osterman and received \$15 per week.

Her sister Rama was also on the ushering job. Billie obtained her first screen break in a Christie comedy.

Worry Over "Ladder" If No One There

Although the Cort, New York, is under a rental arrangement for "The Ladder" until late October, there has been an air of some uncertainty around the show. So few people are out front that no one seems to know if a performance would be given in case not a single ticket is sold.

Edgar B. Davis, its finance digger, who departed on a trip around the world, left no instructions as to what to do in that case.

Recently there was one person on the lower floor and several times only two were in attendance with a few in the balcony. Since the admission charge went on, no passes have been issued. Last Saturday matinee the gross was \$11 and on the week the total takings did not exceed \$250.

Ethiopian Art Fliv

The Negro Art Theatre, which had taken over the Triangle, Greenwich Village, has collapsed from the heat and b. o. anemia.

The Art Theatre had taken the Village bandbox for 10 weeks but lasted only four.

Promoter had figured the Ethiopian operas a novelty for down there since it had never been tried before. Rubberneck wagons are no longer stopping in the Village and the glummer trade is comparatively light this summer.

"Bare Facts," Kathleen Kirkwood's annual musical, is being rushed into rehearsal a month in advance of previous arrangements to bridge the gap and keep the landlord happy.

Up-Stage

"Should I say 'shall' or 'will'?" asked a film executive of his secretary while dictating a letter.

"Will is determination and shall is for futurity," she replied.

"Of course you will use 'shall,'" and he annoyingly waved her back to her pencil.

Harold Lloyd's Home First Wired For Talking Picture Exhibitors

Los Angeles, Aug. 7.

The first private home to be wired for the reproduction of major sound pictures will be the large new residence of Harold Lloyd in Beverly Hills. While the structure outwardly is about complete, there remains four or five months' work yet to be done in the finishing and furnishing.

The wiring for synchronization has been finished. Only hitch is the securing of a proper toned or sized horn. That will be produced, say the engineers.

The projection room is almost entirely concealed at one end of the reception hall, raised above the main floor level so that the ports hardly are noticeable. At the opposite end is a large organ. Over and above the instrument and on the side toward the projection booth is suspended the rolled screen. When the latter is unrolled it falls in front of the organ, allowing sufficient space between the two for placing the horn.

Non-Standing Guild

Washington, Aug. 7.

This town has a new one. It's a guild to secure seats without standing in the picture houses.

A meeting Saturday night at the Annapolis Hotel drew an enrollment of 85 members. All will wear buttons with the word, "Seats" on them when bucking the military czars, formerly known as ushers and doormen.

G. Balls Kinslow was elected president.

The thing is on the level and the cash customers are out to get their rights.

TALKING SHORTS' M. C.

Reported Fox Contemplates Screen Announcer for Movietone

A talking short master of ceremony is the reported idea of Fox for a program of Movietone canned shorts.

This might oblige the m. c. short to go out with a set program of entertainment it would have to announce unless the plan of a canned m. c. announcing generally as a fill-in on the talking short program can be carried out.

It is said that Joe Laurie, Jr., and Lou Holtz have been approached to act as the Fox m. c., without a decision made.

Showgirl a Nun

Washington, Aug. 7.

The daughter of Maxim Lowe and Saharet is about to take the final vest as a nun at Carmeline Convents, New Albany, Ind.

Lowe is now here as entertainment manager for Meyer Davis, but for years was a foreign vaudeville booker. Saharet was well known as a dancer.

The girl was known as Madelon La Varre in the profession.

Mae West's Own Play On Coffee and Cakers

Mae West is again invading producing ranks on her own as side-line to her current tie-up as author-star of "Diamond Lil" at the Royale, New York.

In the new exploit Miss West will register in dual capacity of author-producer of "Five-A-Day," sassa of the coffee and cake circuit masquerading as vaude theatres.

The show goes into rehearsal next week but with none of the erst sassa until after passing the seven-day probationary rehearsal period. Miss West is sticking with "Diamond Lil" and has turned over details of the new one to James Thumey, her attorney and business representative.

Colored Mother Stops Daughter's Wiggling

Adelaide Hall has been out of the "Dig-A-Dee" number in "Blackbirds," the colored revue at the Liberty, New York, through the objection of her mother, a strict church-going woman.

Mrs. Hall squawked about Adelaide's wiggling leadership and the leg exposures. She got into an argument with Lew Leslie about it, and a chorister is leading the number as a result.

The number was part of the revue at the Ambassadors (nite club) last winter, but Mama Hall didn't see that floor show, and it was only recently that she caught "Blackbirds."

Helen Hayes' Reason

There will be no performance of "Coquette" next Tuesday when another Jed Harris production premieres, "The Front Page," explainable by Helen Hayes, the "Coquette" star, stating she will attend the newspaper play's opening in view of her engagement to Charles MacArthur, one of its co-authors with Ben Hecht.

Harris has acquiesced to this suspension of the play for a night, personally standing the rest of the cast's salaries with the exception of the star's, who waives it.

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Dame Ellen Terry

By Hannen Swaffer

London, July 27.

I followed Ellen Terry's remains the other day from the quaint timbered sixteenth century cottage in which she died, in the heart of Kent, to the fifteenth century church, built by Dutch settlers, in which Dame Ellen used to worship.

She was the last of the great personalities of the English stage and she died beloved by everybody.

The Procession of the Terrys

The Terry family walked behind the coffin, on which was a golden pall made from one of her Shakespearean costumes, and after them followed the entire village—from Daddy Sharp, 80, with whom Ellen used to sit under the trees and talk about Shakespeare, to a pair of twins of two.

Little children carried bunches of wild flowers to throw upon the coffin, with pencilled inscriptions in their own hand-writing, "With love from Noly" and things like that.

Farm Laborers Pay Homage

Ten farm laborers left their work in the adjoining fields where they had been haymaking and formed a guard-of-honor in their shirt sleeves, each carrying his scythe or his hayrick or his fork, while two shepherds carried their crooks and stood with their bob-tailed sheep-dogs, who smiled with their tongues hanging out in the golden sunshine.

"No Funeral Gloom, My Dears"

They had found in Ellen Terry's little worn bed-book, "The Imitation of Christ," some lines in which she had written—

No funeral gloom, my dears, when I am gone—
Corse-gazings, tears, black raiment, graveyard grimness.

Think of me as withdrawn into the dimness,
Yours still, you mine.

Remember all the best of our past moments and forget the rest,
And so to where I wait come gently on.

High Festival Instead of Mourning

This was obeyed to the letter. The Terry family wore their ordinary clothes of brown or grey. Edith Craig, the daughter, was dressed in white—and it seemed like a high festival.

There was no need to mourn over Ellen Terry's death. She had lived to be 80 and acted in three reigns, and she was a great-hearted, charming woman who prattled to every child she met, and who, if she had entirely lost her memory, mixed everybody up in the most delightful way.

"Do you know, she once accused me of being her leading man?" I said to Fred Terry, her famous brother, on the day before the funeral. "That is nothing," he said. "She once asked me if I was her father! But, then, you never knew if she was joking or not."

A Carpet of Garden Herbs

Ophelia's line, "Rosemary, that's for remembrance," came into my mind when, in the tiny little church where all the village knelt, there arose a great fragrance from the floor, for all down the aisle they had scattered sweet herbs—rosemary, rue, lavender and sprigs of other old-fashioned plants from Ellen Terry's garden—and when the mourners crunched these with their feet the scent filled the church.

When, after this simple ceremony, in which I did not see one tear, but only looks of pride in all the Terry eyes, they drove the remains in a motor hearse to London for cremation, and as the simple cortege passed all the laborers in the fields doffed their caps and stood with their eyes on the ground.

The Nonentities Who Are "Stars" Today

I did not go to the other ceremony, that at St. Paul's, Covent Garden, which, they now say, is called "The Actors' Church," although I never heard it before.

I did not want to see the assemblage of nonentities who are now the successors of Ellen Terry—Henry Irving, Berthelm Tree, Charles Wyndham, Lewis Waller, George Alexander, John Hare and all the others who raised the English stage to a high position, from which it fell when they died.

There was such a crowd of women outside the church that Ben Webster came out and asked them if they loved Ellen Terry to please be patient. Then the doors were thrown open so that the throng in the churchyard could join in the service.

Ellen Terry's American Husband

James Carew, Ellen Terry's American husband, was at both funeral services. The two had not lived together for years, of course.

I remember when she brought him back from her tour in "Captain Brassbound's Conversion" and showed me a photograph of the two of them on their honeymoon at Niagara Falls.

I am afraid the honeymoon did not last very long. After all, Carew was many years younger.

She lived for years in a flat in St. Martin's lane and he kept an antique shop just around the corner. Now and then Ellen would go and see him at.

Her last appearance of all was on a film, last year—one called "Land of Hope and Glory." She had to be prompted, of course, but she was used to that.

A Great National Figure

For many years Ellen Terry was a national figure. Indeed, after Queen Alexandra I should think she was by far the most popular woman in England.

She walked about with a large black bag containing her old letters, which she would read until far into the night, and her memory was so bad that once, when I was with her and she was going to light a gas stove, she told me it always did something when she lit it, but she did not know what it was. Then, when she applied the match, it went off with a loud pop.

"Oh, that's what it does!" she said.

Why Not an Abbey Funeral?

Directly after the village ceremony one of the clergymen turned to me and said, "Can you tell me why Dame Ellen is not being buried at Westminster Abbey?"

Alas, I could not tell him. Irving was buried there, and there is no reason why his great fellow-star, who represents in everybody's mind the highest traditions of the English theatre, should not be placed in a place where there are so many statesmen who made war and so many soldiers and sailors who only killed people.

A country is great, not because of its conquests but because of its art, and if, right at the end, when all her work was finished, you could only say of Ellen Terry that she was a most lovable woman who radiated affection all around her—well, that is more than you can say of almost anybody whose ugly statue disgraces the Abbey and makes everybody want to clean the place out every other year.

What Is Carew's Real Name?

By the way, I wonder what Ellen Terry's real name was. Everybody called her "Dame Ellen Terry," which, of course, she was not. If Carew's name was really Carew, she was Dame Ellen Carew, because when you take on a title you have to use it for your real name. That is why when Martin Harvey became a knight he had to get legal permission for a hyphen to go between the Martin and the



GEORGIE WOOD

is popular in song and stories, in demand as an after-dinner speaker and at public functions, always heading with his playlets of which he has a repertoire of ELEVEN! Now starring in a musical show. Will play Christmas production for Julian Wylie. Permanent address: 17, Tring Avenue, Ealing, London, Eng.

Stockholders Ratify Stoll's Lone Corp. Plan

London, Aug. 7.

Sir Oswald Stoll's proposal to merge all his interests into one company has been accepted by stockholders.

The new company will be known as Stoll Corp., Ltd., to which all classes of stock in the existing concerns will be transferred for exchange into one class of stock in the new corporation.

Social Lights as Extras

London, Aug. 7.

Britain's film industry put on a high hat when Mrs. Wilfred Ashley, wife of the Minister of Transport, took a party down to Elstree to appear in a studio society dance sequence.

Party included Rance, of Sarawak, the Hon. Maurice Brett, Zena Dare, Liberian minister, and a dozen others who appeared as extras without pay.

SAILINGS

Oct. 18 (Berlin to New York): Singer's Midgents (Cleveland).

Aug. 18 (New York to Paris): Dolores Del Rio, Edwin Carewe (Ile de France).

Aug. 10 (London to South Africa): Jane Dillon (s.s. Walmer Castle).

Aug. 8 (New York to London): Herman Starr (Olympic).

Aug. 8 (London to New York): Maurice Schlesinger, Ben Kay, George Metzel, Leonard Blumberg, Wm. Dellmagne, Harry Reichenbach, Nanette Guilford (Ile de France).

Aug. 4 (New York to London): Rubie Bloom (Leviathan).

Aug. 4 (New York to London): L. A. Young, Grant L. Cook (Majestic).

Aug. 3 (New York to London): Ina Claire (France).

Aug. 1 (Paris to New York): Albertina Ranch (Olympic).

Aug. 1 (London to New York): Guy Bolton (Olympic).

Aug. 1 (New York to London): E. E. Shauer, James A. Fitzpatrick, Frank Meyer (Aquitania).

Harvey. Otherwise he would have been "Sir John Harvey," which sounds like a doctor and would have killed his publicity.

I always thought Carew had some Dutch sounding name, but what it is I have forgotten, and no one over here seems to know.

Ellen Terry an American!

So, after all, Ellen Terry died an American citizen. So you can bathe in some of the reflected glory, conscious, all you American stage people, that there is a dignity which can be attained even on the stage, and a warm-heartedness of character which can sometimes come through the powder and the paint.

I congratulate you upon your great American fellow-citizen.

The Wonderful Terrys

"You know, there must have been something wonderful about Benjamin and Sarah Terry," said Dennis Nielson-Terry to me at the funeral. "They were ordinary simple traveling players with no education, and yet there sprang from them the most notable acting family of the century."

—And they were so poor that once when they were on tour they had to leave their children untended in their lodgings, with the result that once, when they heard the house was on fire, they ran around in their make-up, and, finding the report untrue, ran back and went on the stage again.

You Are All in This

Ellen Terry, you know, acted in tragedy and comedy on the legitimate stage. She had played in vaudeville and she had acted on the films. So you can all bathe in some of the glory she reflected upon the great company of the world's players.

Deauville's Racket

Deauville, July 30.

If anyone doesn't think they named this village right when they called it Deauville—the only thing wrong is the spelling.

You may speak of Jesse James and all the other fancy cut throat lads, but they're all pikers. They give you nothing here and charge a million dollars. They say your not chic if you don't like it.

\$100 An Evening

Margaret Hawkesworth parked herself here at the Normandy Hotel for an evening and when she asked for the bill next morning, the clerk stated a round 2,500 francs, or just \$100, would allow her to remove her baggage.

Margaret protested so they threatened to add a few more extras. She peeled off the currency.

Peggy's New Accent

Peggy Joyce and her Lord are not able to figure their expenses even though they carry the latest model adding machine. Peggy says the place is terrible, reminding her of Coney Island.

Now that the Lord sticks around, the expensive blonde has acquired an Oxford Cambridge accent that cheats even those who have spent their entire life trying to be British.

Chased Pola and Her Prince

Pola Negri and her Prince had to send a wagon down to the bank when they discovered Deauville's shock.

They planned on staying a fortnight but when the bill came at the end of the first week they decided that their villa near Paris was more comfortable.

"Took" Lee, Too

Lee Shubert dropped in to spend the weekend and get a brief respite from the heat wave. He spent a lot more than two days when they added up the toll.

Mort Downey Gets Smart

Morton Downey signed with the Casino owners for two weeks engagement to start July 31. He outsmarted the lot as he made them throw in his hotel expenses, which would have amounted to more than his salary.

\$2 Drinks and \$20 Dinners

It only costs \$1.75 or \$2 a drink in the Casino, and \$20 a head for dinner is considered reasonable. Taxis charge \$1 to start the motor and the servants all but chew your ear off if you don't spill \$100 among them in four or five days at a hotel.

What Do You Get?

But the point is, what do you get for all this. There's a measly little beach which has dirty sand and a gambling room where everyone loses. Not a winner could be discovered among the Americans here.

The alibi for the high prices is the shortness of the season.

SIR ALFRED'S BREAKDOWN

London, Aug. 7.

Sir Alfred Butt has left for the Continent as the result of a serious nervous breakdown.

Dancers' Film House Premiere

Paris, Aug. 7.

Renoff and Renova, American dancers, opened nicely at the Paramount Palace last Friday (Aug. 3).

Newport

Newport, R. I., July 28.

The oddly named Jiri Dvorak Cotton, who has joined the Casino company in its private life Mrs. William Cotton of Newport. The family has been well known for generations. William Cotton is a mural decorator of renown.

The Oelrichs Ball

Newport is intrigued by the ball by Mr. and Mrs. Hermann Oelrichs at their fine estate on Aug. 18 for 300 guests. This is the first big affair given at Roscliff in years, though during the lifetime of the owner's mother, the late Mrs. Hermann Oelrichs, many elaborate entertainments were given. Hermann, who inherited many millions from his mother, is a grandson of the late Senator James Fair, California Party-niner. An uncle, Charles Fair, was killed in a motor accident years ago, together with his wife, and sensational litigation resulted, a number of Mrs. Fair's relations, of most humble origin, seeking a share in the estate. But Charles' wealth went to his sisters, the late Mrs. Hermann Oelrichs and Virginia Fair, who divorced W. K. Vanderbilt and is now known as Mrs. Graham Fair Vanderbilt. The present Hermann's wife was Dorothy Haydel, who acted in pictures in Hollywood and worked for a New York publishing house.

Hermann is a nephew of Charles May Oelrichs, of Newport, which makes him a cousin of Michael Strange (Mrs. John Barrymore) and of Harry Oelrichs, who married Dorothy Jardon, the prima donna. Earlier this summer the Harry Oelrichs paid a week-end visit to Newport. Dorothy gave out sensational interviews denouncing Bailey's Beach as "snobbish" for requiring actors, the same as any other people, to be vouched for by members of the private association which controls the bathing place.

Engaged for Plays

Frederick Worlock with the Casino stock this summer, is engaged for the Willard Mack play, "Paid For," to open in September. Others in the cast are Roberta Beatty and E. Thurston Hall. Ika Chase, of the Newport Casino, is engaged for "Tampico." Last spring she was with Billie Burke in "The Happy Husband." C. H. Crocker-King, of the Casino, is engaged for "Chopin."

Chatter in Paris

By ED. G. KENDREW

Paris, July 29.

The heat wave has flooded everybody. The town reminds one of New York on a hot Sunday when everyone makes a dash for the beaches.

The seaside is too far away for the moderate man here, so they all flocked to the Seine. In fact, there were so many in the narrow stream it would have overflowed its banks if any more had sought a dip.

They are still falling for the Rosary game, these smart Americans.

George Jean Nathan tried hard to make page one of the local papers here when he cracked wise about the Bible. With a serious mug he nailed a couple of reporters with the quip that the "good book" has (Continued on page 35)

Can't Figure "Skull"

London, Aug. 7.

Local dramatic critics confess they are unable to understand the friendly reception accorded "The Skull" which came into the Shaftesbury last night (Monday).

Show was favorably received throughout the performance.

SIGNS FOR 2 YEARS ABROAD

Paris, Aug. 7.

Jeanne Gordon, Metropolitan opera star, has signed a two-year contract to sing in France and England after spending 10 years in the States.

Miss Gordon made the announcement just prior to sailing on the Mauretania.

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English Vaudeville Near-Boom Foreseen During Next Season In Vaude and Picture Houses

London, July 29.
Before the end of this year there will be a near-boom in vaudeville in England. That includes Wales and Scotland.

It's all in the doing of them pictures!

A lot of flapping lately about the boom in kine-vaudeville in the West End because the Astoria has been playing three and four acts a week. The Charing Cross Road movie house has been used as blotting paper to soak up a few excess bookings from the Holborn Empire.

Things are shaping up elsewhere. Provincial Cinematograph Theatres is enlarging its stage space in most all its houses to put on four acts at each theatre. This circuit has 85 theatres and is building eight. In London it has 18 houses and two buildings; in the Provinces, 67 and six going up. Most of its dates will be on the small time side.

P. C. T. has to face the competition of the Gaumont Combine, which owns nearly 130 theatres.

No definite policy has yet emerged in this latter group, but it appears the houses owned by the General Theatres Corporation section, already vaude will again be used for their original purpose. It gives in the West End the following playing either straight vaude or vaudefilm:

- Alhambra (Stoll).
- Coliseum (Stoll).
- Astoria (Gaumont).
- Empire (M-G-M).
- Palladium (Gaumont).
- Holborn (Gaumont).
- Plaza (Paramount).
- Regal (Abrahams).
- Victoria Palace (Indle).
- Stoll Picture (Stoll).
- New Gallery (P. C. T.).
- Madam Tussaud's (Indle).

(Those marked * are picture theatres, playing one to four acts a week.)

Suburbs

In London suburbs is a good sized bunch of dates for small acts around \$50 to \$75 a week, and a few for anything up to \$200-\$250. These include the United Theaters (vaudefilm), of which there are 11, booking through the I. V. T. A., Schlesinger-controlled office which also books South Africa.

The 16 Bernstein houses, 11 in suburban London and five out of town, mostly all play acts, usually on split week. This circuit is now part of the Gaumont combine.

Altogether (not including the Bernstein theatres) there are about 40 houses in the Gaumont combine, outside the West End, playing vaude or vaudefilm.

A fairly large number of independent houses and small circuits in addition are putting acts into their picture bills. Bostock (17 theatres) Red Fox (11), including conjunction bookings), Broadhead (16 houses), and the Scottish Cinema and Variety Theatres (16 houses). These do not play vaude in all their theatres, but in a portion, and the average salaries are low, except on occasion Red Fox sometimes booking fairly high-priced acts.

There are roughly around 100 vaude theatres in addition to the foregoing. Most are playing burlesque at present, but the way business is working around a fair percentage seem likely to revert to vaude by the end of the year.

Including all the above, but excluding the straight vaude houses, there are some 400 picture theatres playing acts. Not more than 150, at a maximum, of these potential dates are of any value. The rest rate around \$40-\$50 a week as plenty enough to pay for turns.

Stoll, P. C. T. and Gaumont groups have some 150 play dates, including vaudefilm and straight vaude.

Not included are the road shows.

"PHANTOM FEAR" BOOED

English Authors Chase Hollywood for Local

London, Aug. 7.
"The Phantom Fear," opening at His Majesty's, plays a very poor imitation of "The Bat" and "The Ghost Train." Gross exaggerations are prevalent throughout the script. Some booing followed the final curtain.

Although written by two Englishmen, the first act takes place in a Hollywood film studio. Its final two chapters are on board a haunted ship where the troupe goes to shoot scenes.

J. Barney Marries Heiress

London, Aug. 7.
John Barney, of the Three New Yorkers, married Elvira Mullens, 22, Aug. 2. The bride is the daughter of Sir John Mullens, wealthy stock broker, but has been a chorus girl. Upon the marriage of Sir John's other daughter he settled \$20,000 annually upon her besides donating a home.

Barney says he doesn't know if his wife will receive a penny from her father and doesn't care, because they married for love.

Palladium Still Shy

London, Aug. 7.
The Warners and their Pennsylvanians having gone home, the Palladium is still looking for a big act to head its reopening vaude bill Sept. 3.

Those now listed for this program include Runaway Four, Morton Downey, Alfred Jackson's 16 Girls, Gracie Fields and Dick Henderson.

Morris' Paris Office

O. B. Arnaud and H. Lartigue have been appointed in charge of the Paris office of the William Morris agency.

The arrangement includes a booking agreement with Edwin Sayag's Ambassadeurs and with Andre Duclos for Deauville and Cannes. Through the Parisian connection the Morris office can now offer six months of Continental bookings.

DeGroot in Film Houses

London, Aug. 7.
DeGroot Trio, class musical turn, appearing on the All-English bill at the Palace, New York, last season, has been booked for a route with Provincial Cinematograph theatres.

"Skin Deep" for South Africa

London, Aug. 7.
Maurice Schlesinger, of South African Theatres, has purchased the American rights to "Skin Deep." Play is now current at the Garrick here.

Lorraine's "Conscience"

London, Aug. 7.
Robert Lorraine is listing "Conscience" for local production. The intention is to bring over Lillian Foster to play her original role.

Billy Merson in Cabaret

London, Aug. 7.
Billy Merson, veteran comedian, opened at the Piccadilly cabaret last night (Monday) and easily scored.

Alice Lee at Deauville

Paris, Aug. 7.
Alice Lee has been booked for Deauville the middle of this month.

Paris Reopenings

Paris, Aug. 7.
Cirque Hiver reopens Aug. 24 and the Cirque Medrano on Sept. 7.

Mabel Boll Still Says She'll Fly Back Home

Paris, Aug. 7.

Mabel Boll has confided to friends that she will hop off for New York as soon as purchase of a German plane has been completed. Bert Acosta will be her pilot.

Charlie Levine states he will not make the trip, but those supposed to know state he will step aboard at the last minute again.

Ostend's Big Night

London, Aug. 7.

Last Saturday night was a big evening at Ostend. Both the Royal Palace (hotel) and the Ambassadeurs Club, at the Casino, played to capacity.

Royal Palace had Sophie Tucker stopping off on her way back from Paris, and surrounded the singer with very strong support including Ted Lewis' band, White and Manning, Runaway Four, Plaza Tiller Girls and Jack and Jill. This lineup brought the best business the hotel has enjoyed since opening its cabaret.

At the Ambassadeurs were Maslova, Three New Yorkers and the Plaza Tiller Girls, who doubled from the hotel.

OVERSTAYED PERMIT

Llewellyn Oliver Williams, English, Held for Deportation

Los Angeles, Aug. 7.

Llewellyn Oliver Williams, young film extra recently arrived in Hollywood, was ordered deported to England by immigration authorities. Williams protested and claimed he was a nephew of United States Secretary of Labor James J. Davis.

Williams was picked up for overstaying a six months' visitor's permit, and is being held in the county jail pending the deportation proceedings.

Irene Bordoni's Operation

Paris, Aug. 7.

Resting easily after her appendicitis operation, Irene Bordoni's condition was said to be much improved at the American Hospital, where she was rushed Sunday night (Aug. 5), following a sudden attack.

Doctors believe Miss Bordoni will be able to leave the hospital in two weeks. Ray Goetz, her husband, is here.

TRIX SISTERS RETURN

London, Aug. 7.

Making their first London appearance since reuniting and after a successful provincial tour, the Trix Sisters were cordially welcomed at the Coliseum (vaudeville) yesterday (Monday).

The girls are apparently as popular as ever, doing two demanded encores before the curtain.

SYLVIA CLARK OPENS WELL

London, Aug. 7.

Sylvia Clark made her vaudeville debut here last night (Monday) and was splendidly received at the Hippodrome, Brighton.

Only criticism local showmen had to offer was that the act was a trifle too long.

MARIE DRESSLER'S 50TH

Paris, Aug. 7.

Marie Dressler reached here in time to celebrate her 50th birthday. The event took place Aug. 2.

Miss Dressler announced she will write a book on what it's all about after a half century.

Sues Devries for Divorce

London, Aug. 7.

After several years of separation Henri Devries' wife has instituted a divorce action.

Clayton and Waller Appeal

London, Aug. 2.

Clayton and Waller have appealed from the judgment secured against them by Barrie Oliver.

Pictures of Olympic Games Finally Divided Among American Newsreels

CHISELING AGENTS

Reeves & Lampont and Foster Start Grabbing, After Peace Pact

London, Aug. 7.

Local agents have started chiseling on each other again. The paradox is that it's the outcome of a peace and private meeting between the agents and the Vaudeville Artists' Federation to frame a new bill agreeable to both sides, the original theatrical agency bill before Parliament having been killed.

The agents expressed a desire to work harmoniously and not encroach on each other's territory. Immediately thereafter Reeves & Lampont took over the bookings of the Digitanos, an act belonging to the Harry Foster agency. Foster then jumped out of town and secured a contract to book Jack Hyllton's band, Reeves & Lampont's star act.

Foster followed this up by writing a letter to R. & L. saying, "hereafter, two for one."

10 Top Yearly U. S. Plays By Guild in Paris

Paris, Aug. 7.

Local American theatrical interests have several theatres in the Champs Elysees section, the heart of the district in which Americans live and stop while here, and a plan is on tap to offer Orson Kilborn the opportunity of forming a guild to yearly produce the 10 best American plays. Kilborn is due to arrive tomorrow.

Consensus of opinion is that the project cannot miss and that the American and British residents here, alone, would support the undertaking. It is figured tourists would surely patronize the plays, particularly if visiting stars were to appear as players.

Wendell Phillips Dodge, impresario of the Comedie Francaise, is being counted upon to direct the productions.

10-Week Commish Rule

London, Aug. 7.

The first instance of the new ruling by the Agents' Association to charge commission only on the first 10 weeks of a legit engagement was enforced this week.

The agents do not like it, preferring to book artists in variety and collect indefinitely.

Heat Wave Snaps

Paris, Aug. 7.

Rain, with a decided drop in temperature, which held to a maximum of 85 and settled in the 70's most of the week, permitted the theatres to pick up in attendance.

Evenings were cool and the reports report the return of fine weather.

THEATRE PREDICAMENT

London, Aug. 7.

Contracts for "Funny Face" to open at the Winter Garden have definitely been signed although the Laddie Clift show has not yet fallen below its ston figures at this house.

Clift insists he is not leaving the theatre.

Due at Biarritz

Paris, Aug. 7.

Schastlian and Bord, dancers, and Gluskin's band, from the Casino Paris, have been booked for the Bellevue Casino in Biarritz. Engagement starts the middle of this month.

Bayly's Heart Attack

London, Aug. 7.

Monte Bayly, secretary of the V. A. F., collapsed on the street here Saturday as the result of a heart attack.

London, Aug. 7.
Despite the Olympic Games held at Amsterdam, Holland will not show pictures of the international athletic meet nor will Germany. They have their troubles over here, too, on who's going to take 'em and show 'em.

What developed into a controversy started when Nederlandsche Bioscoop non-profit concern of Amsterdam, suggested to the Olympic games committee that all film companies be allowed to take pictures of the contest. It was rejected and the films rights were sold to an especially formed concern, known as a German-Swiss combine at Zurich, for \$75,000. Three weeks before the games commenced this company welched.

Nederlandsche again came to the front with the suggestion that all film concerns be permitted to shoot and that it would then see that the pictures were distributed at reasonable rentals with the profit to be divided between the Olympic committee and the respective film companies. Nederlandsche being non-commercial, desired no profit.

This proposition was also refused and the rights were sold to an Italian concern, known under the name of Luce, and on the identical conditions suggested by Nederlandsche. Luce has since disposed of the rights to Fox, M-G-M, Paramount, Pathe and International News, which will pay by footage. At first the Americans refused to deal with the Italian company, but the Olympic committee apparently got cold feet and brought pressure on Luce to settle amicably with the U. S. newsreels. Keenness of the Olympic committee to let the film concessions to Luce is understood to be the result of five members of the committee being prominent Italian decorations from Mussolini.

The upshot of the whole affair is that Nederlandsche, composed of theatre owners, distributors, etc., will not handle the pictures and they will, therefore, not be shown in Holland. Also the Spitzen organization of Germany, acting upon the suggestion of Nederlandsche, will keep the Olympic pictures out of Germany.

Joe Cohan's Material

London, July 25.

Editor Variety.
In Variety of July 11 in "Chatter in London" there appeared a paragraph that gives the impression that I went to New York and secured a lot of stage material without paying for it and that I am using the material without permission of the authors or owners.

I hold receipts for every bit of material I secured while in America, having purchased it from Jack Fried.

Please correct this erroneous impression.

Joe Cohan.

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3 Films Dropping Photophone Sound Attachment—Men in Pit

A contrary note in the country wide sound wave is that three pictures which have been mechanically scored are opening in various cities without synchronization are reverting to orchestras in the pit and back stage effects for their accompaniment.

First National's "Lilac Time" came into the Central, New York, Friday minus either disk records or a sound track on the film. Although synchronized at the Carthay Circle in Los Angeles, the Colleen Moore film is at the Central with fiddlers in the pit and manufactured back stage effects.

"King of Kings" (Pathe) is another film to drop its recorded (Photophone) accompaniment, being shown at the Rivoli, New York, and having developed the first situation of RCA sound over Western Electric equipment, the picture will be minus its sound mechanics upon opening in Chicago for a grind run.

"Godless Girl" (Pathe) is the third picture to drop its canned score. When this DeMille special opens at the Biltmore, Los Angeles, Aug. 19, an orchestra will be in the pit. This feature is due at the Gaiety, New York, the latter part of this month, but whether with or without sound isn't known.

1st Fox 100% Talker

Los Angeles, Aug. 7. With all the secrecy surrounding the experimental work now going on at the Fox studios with Movietone, it is believed at this time that the Fox organization will not be ready to start on its first 100 per cent talking picture before Oct. 1.

Harry Rapf Returning; Came East for Talent

Harry Rapf is due to leave New York tomorrow (Thursday) after but a few days in New York. While east he arranged for a line up of talent for M-G-M talkers.

M-G-M engagements for talkers, and especially talking shorts, in New York will be handled by J. H. Lubin and Louis K. Sidney, of the Loew headquarters.

It is said that Rapf laid out a list of names of people he may want, and will further operate on the dialog talking end from the coast.

From accounts the Cosmopolitan studios, in New York, to make the M-G-M shorts, will be in readiness around Oct. 1.

Small's Solo Talkers

Los Angeles, Aug. 7. Edward Small is breaking away from the partnership of Asher and Rogers in his deal to make talking pictures. Small's present plans are to make his first all talker feature length with George Stone, the actor Carr and Vera Gordon in the cast. Following this, he will make a starring picture with Fanny Brice, with whom he now holds a contract.

Mrs. Strauss in F. N.

Los Angeles, Aug. 7. Florence Strauss, story writer for First National, has been appointed scenario editor also, her new work requiring her to commute between New York and Los Angeles in the interest of all story material.

Mrs. Strauss will operate directly with Al Rockett in connection with all new stories.

Gasnier on "Letter"

Los Angeles, Aug. 7. Louis J. Gasnier is slated to direct "The Letter" for Paramount.

GEO. SIDNEY BETTER

George Sidney, after six weeks' illness is sufficiently recovered to resume Aug. 6 at Atlantic City. He is with the Universal picture, "Cohens and Kellys in Atlantic City."

Tuttle for Miss Vidor

Los Angeles, Aug. 7. Frank Tuttle has been assigned in place of Harry D'Amore to direct Florence Vidor in her first picture, following her return from abroad.

Rolls and Poorhouse

Rube Bernstein, recently back from California and talking about one of the Coast colony, said:

"I'll tell you about him. He's the kind of a guy who drives out to the poorhouse, every Sunday in a Rolls to see his mother."

F. N. Cut Down 34 Contract Players to 17 Within Year

Los Angeles, Aug. 7.

Out of the 34 players under term contract to First National a year ago but 13 have survived with the company renewing their options. These include Colleen Moore and Corinne Griffith, both out for a time but returning during the year with a better contract than when they left.

Others who have remained with the company without interruption are Milton Sills, Richard Barthelmess, Ken Maynard, Dorothy Murrell, Jack Mulhall, Charles Murray, Billie Dove, Larry Kent, Alice White, Donald Reed and Yola d'Arville.

Players signed during the year to long term contracts are Doris Dawson, Thelma Todd, Loretta Young and Frances Hamilton. It leaves First National at the present time with a roster of 17 term contract players.

Players under contract to this organization a year ago whose option of contract were not renewed are Harry Langdon, Johnny Hines, Mary Astor, Ben Lyon, Doris Kenyon, Arthur Stone, Anna Q. Nilsson, Lewis Stone, Natalie Kingston, George Sidney, Maria Corda, Lloyd Hughes, Paul Hurst, Sonny Tuel, Natalie Barr, John Phillips Kolb, Philo McCullough and Molly O'Day.

The reason for dropping so many players from the regular payroll is attributed in the case of featured players to be an economical move. The company believes it is cheaper to engage from picture to picture and not be compelled to keep them on the payroll from week to week when idle.

Stories for Veidt

Los Angeles, Aug. 7. Universal is having a difficult time in securing suitable stories for Conrad Veidt.

Material now being submitted smacks too much of the John Barrymore type of picture story, it is claimed, not suitable for the German star.

Jannings Speaking

Los Angeles, Aug. 7. Emil Jannings is now using his spare time learning English. It is in preparation for the dialog expected from his role in "Sins of the Fathers" for Paramount.

GERSDORF HANDLING FROLIC

Los Angeles, Aug. 7. Phil Gersdorf has been appointed chairman of the Wampas 1929 Frolic committee. He is now organizing for immediate work of getting a bigger and better frolic.

SILLS' CONTINENTAL

Los Angeles, Aug. 7. For the first time in his long stretch at the First National, Milton Sills will be starred in a play with a Continental background. Alexander Korda will direct.

STONE WITH M-G-M

Los Angeles, Aug. 7. Lewis Stone has gone with M-G-M for one picture.

His first appearance will be in "A Woman of Affairs," co-starring John Gilbert and Greta Garbo.

Fleming's Added Year

Los Angeles, Aug. 7. Victor Fleming with Paramount has extended his term one more year.

F. N. May Abolish G. M.; Rowland Going Abroad

With the retirement of Richard A. Rowland as general manager of First National, indications are that the position will be eliminated with the company saving a good part of the \$3,000 a week salary he received besides his percentage, which made Rowland's weekly income around \$5,000.

It was thought at first that Ned Depinet, general sales manager, would be given the double post. It is said that Joseph P. Kennedy, due back from the Coast this week with his retrenchment policy contemplations taking the Depinet in a financial way and allot to him certain duties formerly handled by Rowland. It is said that the post Depinet will hold in the future will give him the same authority in production that Rowland enjoyed.

Rowland, it is said, is straightening out his affairs here and will sail for Europe. There he will join Mrs. Rowland who sailed last Saturday and also Waterson R. Rothacker, former managing executive of the F. N. studios at Burbank. Both of the men expect to remain abroad over the winter.

DeMille's 1st For M-G-M

Los Angeles, Aug. 7.

C. B. DeMille will produce super-productions to be released through M-G-M. DeMille will make his headquarters at the M-G-M studios. His first picture under the new arrangement will start within a month. It will be a picturization of a modern story now being written by Jeannie MacPherson.

New Negative Developer May Also Be Adopted for Sound Pictures

Los Angeles, Aug. 7.

Great economy and even greater efficiency have been secured in film development and printing through the perfection of machinery covering both of these important laboratory factors. On the development angle the achievement is two-sided, affecting negative as well as positive.

The positive developer has been a fact for several years. The step or continuous printer, a device whereby five, ten or even 15 prints may be taken from the negative at a single operation, followed.

Now comes the negative developer, perfected by Roy Hunter, superintendent of the Universal laboratory, co-operating with the Bennett Film Laboratory of Hollywood, manufacturer of the Spoor-Thompson positive and negative development machines.

All of these machines are made available to the trade through conclusion of negotiations between George K. Spoor of Chicago, representing the Spoor-Thompson Company, and E. T. James of Hollywood, treasurer and chief executive of the Bennett laboratory.

An important phase of the newly completed negative machine is its applicability to sound recording film. By means of the device negative film from the time it enters the development section of the machine until it comes from the compartment devoted to conditioning and drying, is untouched by human hand, leaving intact the delicate traceries of the sound track.

The security thus obtained in the developing of costly negative is enhanced by the added care bestowed upon it through the operation of the multiple printer. Through it is avoided one of the greater elements of damage—the re-winding of the film following the printing of a single reel.

The experiments on the negative developer and the step printer have covered several years, the machine work having been done in the large machine shop long ago established in the Bennett laboratory. In the case of the printer, eight models were designed and built before the present machine was evolved.

Two of these machines are in successful operation, one at Universal and the other at the Bennett laboratory. Fox has announced the installation of two negative developing machines, one of which may be used either for negative or positive, in the laboratory Fox is building on the company's lot on Western avenue, Hollywood.

W. E. Wiring for Keith-Orpheum Suggests Photophone Without Idea Of Wiring Houses at Present

Stage Bands Off in Two More Loew Theatres

Two Loew houses, the Palace, Indianapolis, and State, St. Louis, are ending their stage band policy careers. Both go straight pictures, wired for sound, and each will launch its new policy with "White Shadows in the South Seas," currently playing the Astor, New York. The State is now in its final week of stage band entertainment, and the Palace will withdraw the rostrum musicians next week.

Byron Opp. Swanson

Los Angeles, Aug. 7. By an arrangement with Samuel Goldwyn, Walter Byron has been loaned to play opposite Gloria Swanson in her next United Artists picture, tentatively titled "The Swamp." Production will start within the next two weeks at the FBO studios, with Erich von Stroheim directing.

Byron was recently loaned to M-G-M to play the lead opposite Greta Garbo in "The Woman of Affairs" but was later replaced by John Gilbert.

Unknown "Crime" Talker

Considerable haze surrounded the mode of sound used on FBO's "The Perfect Crime" which opened the Rivoli last Saturday. Even in Joseph P. Kennedy's office there was doubt, it being said that the brand of talker had not been announced.

Shortly before the showing, it was admitted by FBO executives after they had attempted to pass the buck to Paramount that a few days before the picture with sound had been previewed before Paramount's officials in RCA's Photophone headquarters.

Publix and Bessie Love

Publix is understood to be negotiating with Bessie Love for stage appearances. Miss Love is currently personally appearing under the direction of Fanchon and Marco on the Coast. Last week she was at a Scattle picture house, doing \$18,000 and leading the town.

If contracts are signed Miss Love will go into a regular Publix unit in which she will tour the circuit.

Cohns Changing

Los Angeles, Aug. 7. Harry Cohn, production manager for Columbia, is bound for New York to sail to Europe on a long vacation. His duties at the Columbia Studios here will be assumed by his brother, Jack, now on his way from New York.

N. Y. to L. A.

Chandler Sprague, Marlon Spitzer, Eugene Walter, Abe Meyer

L. A. to N. Y.

Ruth Nugent, Alan Bunker, Kate Price, Vera Gordon, Cornelius Keefe, Mack Swain, Wm. J. Craft, Jack Foley, Robert Denning, Al Jones, Bebe Daniels, Jack Kurland, Wells Root, Joseph P. Kennedy, John D. Tippet.

Chicago, Aug. 7.

Keith's has commissioned Western Electric to wire at least two of its (Orpheum) houses in this section.

The contract was entered into within the past two weeks.

Locally it has been said that Keith's would only contract for General Electric equipment (Photophone), through mutually interlocked interests.

Other Keith wiring contracts with Western Electric have been reported, but it was claimed in each instance that the contracts were made before Photophone announced its readiness to install wire equipment.

With the Chicago report mentioning Keith-W. E. contracts for at least two Orpheum theatres in that section having been made within the past two weeks, it is accepted as indicative of General Electric's decision not to wire at present.

RCA Photophone is linked up with Keith's through Jos. P. Kennedy, the Keith head, with RCA and Gen. Electric holding a stock interest in the Kennedy picture Company, FBO.

FBO studios have been used to make those Photophone talking shorts finished to date. None of the FBO talking shorts has as yet been offered for distribution or sale.

A report of some weeks ago said Keith's had submitted a list of all its houses that Photophone is to wire. It was then stated that the first wired Keith house, would be the Hippodrome, New York, and that installation of equipment had started. So far no wiring has been attempted at the Keith Hip.

Del Rio-Carewe Sailing

Dolores Del Rio arrived in New York Monday (Aug. 6) accompanied by her mother, Senora Amunolo, and Edwin Carewe, the director.

The party sails Aug. 18 on the Ile de France for a European tour that will include England, Ireland, France, Germany, Spain, Portugal, Austria and Holland.

Los Angeles, Aug. 7. Dolores Del Rio's next United Artists will be "Evangeline." It goes into production Nov. 1. Following she will make "Daring of the Gods," with Ivan Lebedeff opposite.

Weather Forecast

Washington, Aug. 7. Variety's request to the weather bureau brought the following outlook for week beginning tomorrow, covering country east of Mississippi: Scattered showers Wednesday (8) and possibly Thursday. Moderately warm.

Friday and Saturday mostly fair and continued warm.

Sunday (12) uncertain but with possibility of thunder showers.

Mix's 2nd Director

Los Angeles, Aug. 7. Robert De Lacey, former director of Tom Tyler series of Westerns for FBO, has signed a contract to act as alternating director with Eugene Ford in the direction of the Tom Mix FBO features. De Lacey's first with Mix will be "Drums of Araby," in production next week.

Air Film Left Over

Los Angeles, Aug. 7. Howard Hughes, now producing "Hell's Angels" for United Artists, will have enough exposed film left from this super-production to make two or three additional air pictures. So far he has made no decision on the disposition of the surplus film, and won't until after the picture is finally edited.

ZUKOR-FOX WANTS WARNERS

One \$2 Road Show Film in Sight for Season's Start if "Wings" Is Stopped

With First National generally cutting loose "Lila Time" for grind runs in the key centers the end of this week and early next week, it may force Paramount to give up the plan of roadshowing "Wings" this fall. Plans for the Paramount air film were that the picture was to be roadshowed until the first of the year at which time it would go on the program. This idea is now subject to change.

If "Wings" isn't roadshowed this fall, and with "The Patriot" coming into the Rio and "Wedding March" and "Dirigible" both reported headed for grind run showing from the start, the only \$2 roadshow picture now listed to go out early in the new season is Howard Hughes' "Hell's Angels," not yet showing.

K. O. HEAT IN DEATH VALLEY

Los Angeles, Aug. 7.

Death Valley upheld its reputation for heat during the final days of July, as the Tiffany-Stahl company making "The Rainbow" under Reginald Barker discovered to its distress. Some of the troupe of 150 remained about four days when it was found necessary for them to return to Hollywood to recoup. They were knocked out. After a couple of days in L. A. they returned to the desert and others who had been working in the meantime took a bit of respite.

It had been planned to go deeply into Death Valley, but the location was changed to near the outskirts. Then the company moved into Mojave desert, but after two days on the rim it was found necessary to readjust the schedule so that some could get out for recuperation.

What work was done was before 10 o'clock in the morning and late in the afternoon. The troupe made short work of 3,000 pounds of ice used largely on head bandages.

Of the two nurses accompanying the party one early succumbed. One of the worst afflictions was the cracking of lips, the tenderfoot's easiest mark for Old Sol.

WARNER'S 13 TALKERS

Los Angeles, Aug. 7.

Warner Bros. will have 13 light and sound feature pictures ready for general release by the end of August. These include "Land of the Silver Fox," "Beware of Bachelors," "State Street Sadie," "Women They Talk About," "Caught in the Fog," "Midnight Taxi," "The Little Wildcat," "Noah's Ark," "Singing Fool" and "My Man," all full Vitaphone scored and incidental talking or singing.

Three pictures in the group of 13 claimed 100 per cent. talking are "The Terror," "Home Towners" and "Lights of New York."

2 Players Promoted For Par's "Avalanche"

Los Angeles, Aug. 7.

Four subordinate employees of the Paramount studios will be elevated to higher production positions in the making of "Avalanche," starring Jack Holt.

They are Don Hill, contract stock player heretofore in small bits, elevated to feature roles and opposite Holt in the picture; Otto Brower, for several years assistant director, promoted to director of the picture, while Roy Clark, second cameraman, will be first cameraman, and Charles Barton, second assistant director, will be music assistant to Otto Brower, the director.

KENNEDY NAMES GLAZER AS HIS PERSONAL REP

Los Angeles, Aug. 7.

Just before leaving for New York Joseph B. Kennedy designated Benjamin F. Glazer to act for him as personal representative on the Coast and production advisor to First National and Pathe.

In addition Glazer is in sole charge of sound production at both studios. He was with Paramount for a number of years as a writer and supervisor and rates high as an authority on production.

Above would indicate that Jos. B. Kennedy has decided to become permanently the official advisor for First National. Some doubt existed as to Kennedy's intention in that respect, when he left New York for the Coast about a month ago. At that time Kennedy had not signed a contract with F. N., although holding the agreement for his signature.

FAZENDA DRESSED UP

First Time for "Clothes" in "The Outcast"

Los Angeles, Aug. 7.

Louise Fazenda will depart from her comedy parts in support of Corinne Griffith in "The Outcast." She will appear as the well-dressed gold digger type. It will give the first opportunity since appearing on the screen for her to wear fine clothes.

Wm. DeMille Joins Par.

Los Angeles, Aug. 7.

William DeMille, after an absence of two and a half years with his brother, Cecil, has returned to the Paramount lot. He will be associated with Roy Pomeroy, director of sound effects, in the development of audible pictures.

One of the first directors brought to the Lasky lot following its beginning in 1912, DeMille has remained continuously with the screen. Before that he had been with the stage as author and director for 13 years. Among his plays were "The Warrens of Virginia," "Strongheart" and "The Woman."

Fox's 1st Dialog

Los Angeles, Aug. 7.

The first Fox feature containing dialog to be released is expected to be "Making the Grade," featuring Edmund Lowe and Lois Moran.

Director Alfred E. Green is now completing the shooting by incorporating about two reels of dialog.

Kennedy Sailing

Mr. and Mrs. Joseph Kennedy are due to sail from New York Aug. 13. They will be away about five weeks.

Kennedy is expected to return to New York today (Wednesday) from Los Angeles.

"Windy Riley" Dialog

A talking dialog comic strip film is promised by Ken Kling, who is writing it for a new picture producer, name unannounced.

Kling's strip is syndicated by McNaught.

\$20,000,000 BID; ASK \$40,000,000?

Harry Warner Uncertain Whether He Will Sell at Any Price—Warner Stock Jumps to 81; Up 21 Points in Week—Bidding Started by Zukor at \$10,000,000; Fox Raised It to \$12,000,000 and So On

900 WIRED HOUSES

Paramount and Fox are bidding against each other for the purchase of Warner Brothers. Admitting that discussions for the sale have been on for the past week and that there are two bidders, Harry Warner, president of Warners Bros. and Vitaphone, also admitted that he had changed his mind on \$20,000,000 as the buying price.

While Mr. Warner refused to identify the competing companies, it is learned that with the Vitaphone rights and superiority of talker congress in mind, Adolph Zukor made the first bid of \$10,000,000. This was followed by one from Fox for \$12,000,000. Several days ago the ante was raised another \$3,000,000 by Paramount.

Warner's stock flew to 81 on the Exchange yesterday, jumping 21 points within a week because of their faith in us (Warner Brothers), and I do not think it would be right for us to sell at this time. I admit that I set the purchase price at \$20,000,000, but since then I have appreciated even more that there are lots of other things in this world beside money."

The longer he conversed the less enthusiastic the Warner chief became over the prospects of a sale.

Why?

"No, I wouldn't accept \$20,000,000 and I don't think I would take \$40,000,000. After all why should some other interest reap the benefit of our success. We are making plenty of money today—all kinds of money. It took us many years and a lot of hard work to get out what we are. Why, during the next year alone we will clear between \$12,000,000 to \$20,000,000, and I could have gotten the latter figure when our stock was down to \$20 per share.

"We are lined up a long time ahead. Besides this is my own business. If I got out what would I do? I would have more worry with \$40,000,000 than I could ever have with my company.

"Then there is my son. He is 20 years old now. I have him overseas learning the business. I want to keep this company for his future. I intend to have him sit right into my job when I am ready to retire."

Warner then suddenly swung to the side of the bidders. "If I could buy some company that would help our present interests I would do so immediately," he said.

In the next breath the Warner president conceded that "discussions" for the sale of his company are not yet ended.

Warners in Europe

With the bidding for the purchase of Warner Brothers, the organization is continuing to push ahead in the new talking field at an amazing rate. Herman Starr is sailing today (Wednesday) to arrange for the exhibition of the first 100 per cent. talker in Europe. This will take place in London during the next eight weeks that Starr will be away from the home office.

Electrical Research already has

Talkers and Grosses

Many interviews on talking pictures are appearing in the dailies and magazines from picture people who seem to make statements, regardless of the facts.

While it may be publicity seeking, and in the main it is, a picture executive vaguely utters remarks to substantiate his general argument. Nearly all of the time those remarks are thoughtless or inaccurate or unjustified.

It's too early for anyone to predict if the talker will affect the silent picture in the same towns or where the silent remains alone at present. It's more sensible just now to say that the publicity stimulant given all picturedom must result in better business when the new season opens. The whole country cannot be talking about talking pictures without pictures themselves, noisy or quiet, receiving some benefit.

With the sparse number of wired houses so far, spots for comparative figures are few, excepting in increased grosses for the talkers. Comparative figures as to whether the talkers bring in new business to the theatres, increase the total money spent weekly for the film theatres or whether the talker draws to the injury of the silent houses' grosses are those mostly sought.

The first opportunity Variety has had to present comparative grosses and figures are those of Minneapolis for last week, when two talkers for the first time were on the screen, and for the three weeks preceding, when but one wired house played talkers.

These figures show that the five best downtown houses Variety reports on weekly did a bigger gross last week than any other of the weeks. Last week Minneapolis suffered from heat, as did nearly all the sections. Names of pictures under the gross amount denotes feature film playing the house; "Glorious Betsy" and "Lion and Mouse," playing the State, were Warner talking pictures; also "Lights of New York" (Warner) at the State last week. "Warming Up" (Par), at the Minnesota last week, is an attached sound picture. Other films named are silent.

COMPARISONS FOR MINNEAPOLIS

(Weeks Ending July 13, 20, 27, Aug. 3)

	3rd	27th	20th	13th
Minnesota	\$30,000 ("Warming Up")	\$27,400 ("Rocket")	\$28,400 ("Wheels Chances")	\$29,500 ("Telling World")
State	20,000 ("Lights N. Y.")	16,000 ("Betsy")	11,000 ("Forbidden Hours")	17,200 ("Lion and Mouse")
Hennepin-Orpheum	9,000	10,000	9,600	9,400
Pantages	5,000	6,000	4,700	9,000
Lyric	3,500	1,500	1,700	1,800
	\$67,500	\$60,500	\$55,400	\$66,900

Total Gross Last Fall

For the week ending Nov. 12, last fall, before the Minnesota opened, the same downtown section did a total gross of \$60,500. Since then, and with the opening of the Public-F&R new large house, F&R's Garrick and Strand are no longer operating.

Total gross for the November week was distributed as follows: State, \$16,000; Garrick, \$7,000; Strand, \$4,200; Hennepin-Orpheum, \$14,500; Pantages, \$6,500; Lyric, \$2,300.

Business Non-Showmen Making Good Operating Lawrence, Mass., Theatres

representatives in Europe arranging for installations. It will be to aid in expediting their efforts that Starr will also center his time on.

900 Wired Houses

With the latest list of wire installations in America reaching 900 houses, according to Western Electric figures submitted to the Warners yesterday (Tuesday), is also word that George E. Quigley, Vitaphone vice-president, is hastening to the west coast. There Quigley will introduce the sounding system which will become effective with the opening of the company's sound studio in Brooklyn when 50 per cent. of the talker program will be made in the East.

Of the 100 per cent. dialogs which the Warners have in the completion stage, "The Terror," without even the main title in writing, is being set for premier in the Warner theatre here on Aug. 17 when it will replace the "Lion and the Mouse."

"Noah's Ark," Al Johnson's "The Singing Fool" and Fanny Brice's "My Man" are the others ready for the road within the next few weeks.

Talking Dog Star

Warner Bros. have Vitaphoned the newest picture starring Tin-Tin called "The Outlaw Dog."

Rin-Tin-Tin will be the first "talking" star in his particular class.

Lawrence, Mass., Aug. 7.

With a population of 95,000 and eight principal theatres, this town is controlled, theatrically, by non-showmen. A syndicate of business men recently acquired the Empire, Palace, Premier, Colonial and Broadway theatres. This syndicate is headed by Dr. Siskind and Judge Chandler, lawyer.

The Victoria is operated by Dan Conlon, former liquor dealer. He took the house over when it had been run to seed and left dark for a year. Renovated, the Victoria opened with United Artists and Fox pictures and from a 10-cent grind became a winner. It has played several pictures for a second week, unheard of in Lawrence.

Capitol, brand new, was built by Dominick Campolano, Italian bootlegger man, and the Modern is owned by John Denen, another former liquor man.

Capitol and Empire are both being wired. It will give Lawrence its first talking entertainment.

"Abie's Irish Rose" is the only spoken play to hit Lawrence in approximately 15 years.

Rowland's Vacation

Richard Rowland has gathered up his efforts as general manager of First National and is now setting out on a long vacation.

Intimate friends say that he has no plans except the first stop on the rest tour will be in the Adirondacks.

British Film Field

By Frank Tilley

London, July 27. Things have not been going over well at First National here since the amalgamation with Beaverbrook's Pathe Company. First the production unit had got as far as having one director on a four-picture contract, and was expected to develop so as to take in Manning, Haynes and Jack Raymond, Pathe directors, blew up altogether.

Official statement was the requisite Quota pictures had been made and they were just funding production. Well, like hanging, the suspension seems to have been final.

Now there's more on, inside dope is a wholesale show of the upper and lower. Horace Judge, a member of the Board of the company and director of publicity, is said to be one of the "outs," but denies it, and Bruce Johnson has already denied his own impending resignation.

Since the fusion W. H. Evans, head of Provincial Cinematograph Theatres, has been boss of the amalgamated company, and he is a tough guy with full confidence in himself. Not to say dictatorial on occasion.

Schenck's Comment

Jos. M. Schenck's British company, Allied Artists, in addition to Cosmo Hamilton's "Three Passions," which Ingram is making for Captain Allstar Mackenzie's "British" company, St. George's Productions, will put out Quota films. "S. O. S.," Sir Gerald du Maurier's play, with Robert Lorraine as lead. The film is to be directed by Leslie Hiscott, sometime assistant to George Fitzmaurice and T. Hayes Hunter.

Schenck also says the Quota is silly, futile, wasteful and objectless, and that a very heavy duty on foreign films would have done far more good by keeping out many of the American pictures which are not good enough to come into any but a free market. He also says "Ben-Hur" is the best picture he has ever seen.

Another house, besides the Tivoli, acquired by P. C. T. is the Majestic, Clapham. It is a 2,000-seater in a suburb, and put on the map by Castleton Knight, afterwards general manager at the Capital and inaugurator of pictures at the Palladium. Knight is now directing shorts on his own account at Bletch.

Walter Hyman, who owned the Majestic, has been trying to get a deal for some time. This house was also offered to the Denman company for £75,000, without a deal going through. P. C. T. appears to be paying around \$500,000. This circuit now has two key houses in the West End, one of which (New Gallery) is generally in use by United Artists as a pre-release theatre, and is the only west house in which there is to have Movietone installed both at the Tivoli and at the Majestic almost at once.

Metro figures to open the New Empire at the beginning of October, and meantime is rushing pre-viewings into the Tivoli at the rate of two a week. "Napoleon" came off July 25, having flopped, and is replaced by "Love."

Sounding for Sound Films

Talking of talkers, James E. Otterson, of Western Electric's subsidiary Electrical Research Products, arrived on the "Olympic" today (Friday). With him are a bunch of engineers and equipment is also on its way for the installation here of both Movietone and Vitaphone. Meanwhile Fox is giving a pre-view of "The Red Danes" with synchronous Movietone accompaniment, the first done here since "The Seventh Heaven."

Exhibits Chary

But the exhibitor generally this side is very chary about all the sound devices. He has had one experience with Phonoflms, and in more than one case has shelved the stuff and paid on his contract rather than use it. A Dutch invention is being boosted at the moment, and several disk systems are being hawked around. The C. E. A. has been approached to confer its blessing on one or other system, but members in the Provincial Branches are already kicking at the notion of the Association taking any action.

Jaydee Williams' action before he sailed in to the British studios and the General Council of the Association asking it to set up a committee to examine the various sound devices and recommend one for general use has not created a good impression, and was probably a tactical error. Unusual mistake for a practiced politician to make, especially when he is deeply interested in a specific sound device.

Great Discovery

The League of Nations, in a draft report on British studios and production, by somebody named Kose, declares agents here take 10

per cent. of film artists' salaries without doing anything for it, and that in many cases the agents "work hand in hand with casting directors to get the best arrangement for another 10 per cent." to come out of the salary, all of which 20 per cent, says the League, goes to the agent.

"We've got the facts mixed. If the agents got the lot there wouldn't be any arrangement," "tactic" or otherwise, with grafting casting directors. Half the money squatted out of the artists' goes back to the casting director, and any small part or crowd worker who kicks gets boycotted.

And Nothing But

German publicity men in the movie business have just begun on a new policy of telling nothing but the truth, says one Franz Freidman, press agent for the German affiliation of British & Foreign Films, a recent notation. Then the B. & F. put out a story how the old Zepplin sheds at Staaken, Germany, are being "converted into the world's largest film studios by British & Foreign Films," claiming they acquired the sheds for that purpose.

Five years ago these sheds were studios and have been ever since. Lya de Putti made several films there, including "Comedian." And it was in these studios, owned by Sternfilms, G. M. B. H., that Karl Grune, the over-rated, made "The Merry Widow."

There's nothing like truth in publicity, is there?

The "Our Gang" Stunt

When Variety was spilling the dope about boys in yaude and picture promotions claiming they had been members of Our Gang, the same gag was being piled over, and was mentioned in this department. A fast worker came here with a kid called Jackie Hoo Ray, claimed to be one of the chief members of Our Gang. Competitive over-promoted all over the country to find screen kids, sometimes with deplorable results. Misguided mothers who could ill afford it came down from long distances with their hopefuls, and found it was nothing but a publicity stunt, and there were some unpleasant scenes.

This department said when the gag was first pulled the kid never was Freckles of Our Gang, as the done shot around here implied. Now the same story of contrition from the British company that fostered the stunt, whose own ignorance of the business outside Wardour Street seems to have led them into unpleasant places on this occasion.

British Screen Productions, the company concerned, now say Jackie Hoo Ray has played in an early Our Gang picture, but never was Freckles of that outfit. But, having contracted to make half a dozen two-reelers with him, they are rolling through with them.

Other come-on-men, please come over and soak us some more. We love it, twice daily or continuous, whichever you prefer.

Personal

Due here about Aug. 25 is Jos. P. Kennedy, who is coming over with Bruce Johnson. Possibly the air will then be cleared on several counts. Not to mention Lords.

Arthur H. Kelly of United Artists is here with Joe Schenck. Going on to Russia, too, where Joe has been invited by the official Soviet Kino to discuss the film situation with them. Must be to discuss the mutual interest as stockholders in each other's companies. Or the future of the Tivoli. Or the weather or sunburn.

Percy Marmont, in "Yellow Stockings," is not a hosiery-plugging stunt; it's the title of a picture being made for M-G-M. Madeline Carroll is in Munich working for Emelka on one of those Gerbitz movies.

Bertram Burleigh, who played the juvenile lead in the first film Paramount made here in 1918 when it had a British company, is now Midland manager for the Gaumont-British combine, running a group of 16 theatres.

Since seeing and hearing himself on Movietone, George Bernard Shaw has withdrawn his refusal to visit Hollywood and is now going rolling through to get as far away from his film as possible.

Betty Balfour left for Paris to play in "The Daughter of the Regiment" going on to Barcelona for exteriors.

Coming and Going

William Austin, Paramount actor from the Coast, here on vacation. He's here for the "Cinegraph Association" general council has appointed a committee to discuss with the Empire Marketing Board the making of Colonial propaganda pictures. Wishing them luck and a happy release.

Monty Banks has made a contract for a seven-reel British International film. Starts shooting end of August.

Eight Paying Houses Closed in Moscow

Berlin, July 20.

While the high Soviet organs keep on issuing decrees urging the establishment of new film theatre chains, throughout the republic, some local authorities reverse these ukases by closing the existing film houses.

An outburst of protests was caused by the recent action of the Moscow municipal officers, who closed eight picture theatres, all in good sections of the Red capital and doing considerable business. The Second Gosskino (formerly Modern) was, by order of the officers, converted into the railroad ticket office; Continental and Mramornoye became restaurants; Russian was changed into cafeteria; Splendid-Palace became quarters of a telegraphic agency; a club moved into Select-Moscow, and legitimate theatres into Coliseum, while Bolshoi emerged as an apartment house. The eight movie houses were bringing in a total of 700,000 rubles (about \$350,000) net profit a year.

Now a resolution has been passed by the local authorities to close up two more of the Moscow houses, Uran and Mars, both of the first-class category. Uran has an annual attendance of 800,000 movie fans and brings 100,000 rubles (about \$50,000) a year, the earnings diverted by the State to build new theatres in the villages. Both Uran and Mars will be converted into school buildings for the Stribanin Musical school.

The trade unions of the movie industry are fighting this action.

Italian Firm's Reasons For Combining With Ufa

Washington, Aug. 7.

Italy made the alliance with the German picture producers (Ufa-Luce combine) because Germany is the only country whose film industry is in a desperate or struggling condition. That's the opening statement of Luciano De Feo, director general of Luce, in an interview forwarded by George Canty, motion picture trade commissioner, to the Department of Commerce.

Under the agreement with Ufa, De Feo stated that one super and four specials would be produced in Italy. This to be extended as necessary equipment is installed and the conditions of the foreign market improve.

Monty Banks Directing For B. I. Comedy

London, Aug. 7.

The sudden death of Scott Sidney, the American director, was reported to direct Long and Short, the Danish comedians, in a picture for British International, places Monty Banks, former Pathe comic, in charge.

Banks came over to star in comedies and is new in the directorial role.

Austria's Special Permits

Washington, Aug. 7.

Special permits will now be required to show pictures in Austria. The Austrian minister of finance and the minister of commerce and traffic have issued a joint decree wherein films for public exhibition will be allowed only with the special permit. These permits are securable from two sources—office of the minister of commerce and tariff from an office to be authorized by the minister of finance.

A report to the Department of Commerce does not tie this in with any quota idea and sets forth nothing as to the cost of the permits. Decree becomes effective Sept. 1 and stands until Aug. 31, 1930.

INTERNATIONAL FILM WEEK

Washington, Aug. 7.

An international film week will be organized in Geneva during the session of the League of Nations, Sept. 3 to 25.

The best pictures from all producing nations will be shown.

PARAMOUNT'S PARIS SITE

Paris, Aug. 7.

Ben Hicks, visiting here, is negotiating for a Champs Elysees site on which to build a large picture house for Paramount.

Chatter in Nice

By Frank Scully

Nice, July 27.

As this is being rushed to make the mailing of the "Majestic" Joe Schenck, known as the master mind of United Artists, is taking a look at "Three Passions," First National's latest travels down for a U. S. release in the States for March, 1929. Schenck ran down from Paris for a preview peek.

He won't see much but rushes as only one sequence is cut and there is about three weeks more shooting to be done on the lot, not to mention atmosphere shots in Toulon, Marseilles and London. There is a general feeling that they have a good picture on the way. For Ingram's waning rep, it's got to be.

Free Trade

Like the good Republican he is, Schenck is telling the French that this quota system of theirs is likely to throw the whole industry gaga before they're done with it. What they should have done, in Joe's opinion, was to protect their product and build up gradually by a high tariff. Then only first rate stuff could scale a wall.

Which would have been a pretty good solution for the mess were it not for the fact that for all their industrialism, movies are not quite like iron rails. They have a touch of art and ideas and in the realm of ideas you get the best results by free trade.

Over here you can't even transport an egg from one village to another without being stopped at the town gate and paying a duty on it. There are thousands and thousands of these Johnlans collecting pennies from the peasantry, blocking traffic generally, and otherwise holding up everybody's career.

Hang Over Racket

The racket is a hangover from the Middle Ages when all these towns were independent of each other. But it still exists and though you may not carry an egg in your car from one year's end to the other if you had to pass the octori (that's what they call the birds) 10 times a day you'd have to stop each time and shout, "Nothing to declare!" Multiply that inconvenience 1,000 cars a day and you see what these countries lose in time and money to collect a sou. Talking tariff to such nickel nurses is like throwing dirt at worms; they thrive on it.

English or What?

But tariff is not hearum's current headache has a good chance of going quota as a British picture. Technically 75 per cent of the mazzini is being done in British subjects, and it comes under that provision which allows productions to be made abroad for a year, due to the shortage of studios in England.

Though an Irish flag adorns the most private corner of Ingram's villa, he travels under a British passport. Alice Terry, a femme, shares his passport privilege, and therefore rates a British star for this production. She was actually born in Vincennes, Ind.

Clayton Hamilton, author of the piece, is English. Ludwig Blattner, producer, who has a heap of sorts with Schenck, does English, but probably is as English as Rothschild.

The holder of Blattner's money-bag here is Capt. Macdonald, Scotch, and formerly Constance Talmadge's husband. Petrovich, playing opp. Alice Terry, is a Serb. He doesn't get much. All the French hirelings are paid in francs, which means that they practically work for the fun of the thing.

Two Americans called back to bolster weak spots in the unit are Arthur Ellis, who cut "The Garden of Allah," and Monroe Bennett, lab chief under the other Hollywood regime. Both brought their wives. But even with these and all the French hired hands, 75 per cent of the salaries should work out as technically British.

Perrett Arrives

True to a Frenchman's idea of time, Leonce Perrett arrived in Nice three weeks overdue to look things over for his next production, titled "Possessions." He will start after Ingram is out of the way. Paramount took his "La Femme Nue" and changed the naughty title to "The Girl from Montmartre" or something, playing up Ivan Petrovich. New show in Paris now titled "Homme Nue" ("Nude Man") seems hot for production.

FILM NEWS

OVER WORLD

Washington, Aug. 7.

Summary of reports received by the motion picture section of the Department of Commerce:

Picture Theatres in Germany

Picture theatres in Germany, with seating capacity, are now, the Department of Commerce is advised by Assistant Commercial Attache Douglas Miller, Berlin, as follows:

Operating Irregularly	Daily	Irregularly
With 3,000 seats or more	17	1
With from 2,500 to 3,000 seats	106	1
With from 2,000 to 2,500 seats	137	8
With from 1,500 to 2,000 seats	17	1
With from 1,000 to 1,500 seats	106	1
With from 750 to 1,000 seats	137	8
With from 500 to 750 seats	473	101
With less than 500 seats	1,207	3,695
Totals	1,946	3,204
Estimated total seating capacity	820,000	960,000=1,770,000

Film Items

Following film items deleted from European press:

Eight touring motor vans, fitted with De Forest Phonofilm apparatus and auto reel daylight projectors, have been ordered by the British Conservative party organization for use in the coming general election campaign, according to reports from Great Britain.

The vans, which will be delivered the coming autumn, will cost roughly \$7,500 each. Already two vans, fitted with De Forest apparatus, have been in use by the Conservative party, taking films of the Prime Minister, Winston Churchill, Admiral Jellicoe and other notabilities.

According to statistics of the Chamber of Commerce in Rome, the films imported into Italy by the most important film producing countries during 1927 were as follows: United States, 1,585,000 meters; France, 385,000 meters; Great Britain, 350,000 meters. German films imported into Italy amount to less than one-half of the British film imports. The exact number is not mentioned.

Tivoli Loses M-G-M Films

London, Aug. 7.

As a result of the sale of the Tivoli theatre by Metro-Goldwyn-Mayer to Provincial Cinematograph Theatres, M-G-M product, previously going into the bigger PCT houses for first runs, has been cut out or taken away.

PCT, which its correlated interests, had first runs on United Artists, First National and M-G-M pictures, but now has but U. A. and F. N.

Germany's Television

Washington, Aug. 7.

First successful experiment of broadcasting sounds of German Tri-Ergon films was made recently by radio stations at Berlin, Stettin and Konigsberg. Secretary of State von Bredow was so enthused he informed listeners that the broadcasting of pictures into the homes was only a question of time. This is included in a report to the Department of Commerce.

Monty Banks Directing

London, Aug. 7.

Monty Banks, besides playing in his own picture for British International, will direct "Long and Short." This is the comedy which Scott Sidney, who died here recently, came over to make.

M-G-S "SHOP WINDOWS"

London, Aug. 7.

Cameo, Brussels, and the Giliusum, Charleroi, are the only two of Metro-Goldwyn-Mayer's 11 Belgian houses open this summer. Understanding is that neither house has been showing a profit during the heat but are being used as "shop windows."

Bar War Film

Washington, Aug. 7.

Showing of "World War," produced by Universum-Film A. G., of Berlin (Pfa), has been prohibited in the occupied territories by the inter-allied Rhine-Ruhr High Commission, says a report to the Department of Commerce.

1/3 BILLION IN FILM WIRE

Rubbing Convention Visitors At Studios Cost Time and Nerves

Los Angeles, Aug. 7. Everytime a convention takes place in Los Angeles the motion picture studios are prevailed upon through the public relations department of the Producers' Association to open their gates to the convention members and their families, who come here from all parts of the country or world. Where the convention is a large one, the Producers' Association will apportion so many for each studio and sets a time when they shall be received. The studio rarely refuses, in spite of the loss of time and money it costs to entertain the visiting delegates.

The visitors are first taken through the studio, and if there happens to be any companies working there are accorded the privilege of looking on, providing the set is not a closed one. Members of the party are told before being taken on the set that their time is limited to ten minutes, but it has happened in a number of cases that it takes an hour to persuade the last member of the party to leave. This involves a loss of time for the company shooting, as they cannot work as freely before an audience of sight-seers.

One instance of where several thousand schoolboys ranging from 15 to 20 staged a convention in Los Angeles, with one of the outstanding features of the convention program calling for a tour of the studios. These boys belonged to a subsidiary organization fostered by their parents, who represented large business connections throughout the country. They were the children of influential business men and commanded recognition of the picture industry.

The Producers' Association apportioned the young members of the convention out to the various studios, dividing them equally. This made about 250 for each studio. One of these groups visited a studio in Culver City where only one company happened to be working and it was under closed screens, as the scene required silence.

The boys when inside the studio grounds began to act like a bunch of hoodlums on a college campus. When they reached the set closed to visitors the guide opened the small canvas door so they could at least peep in. The 250-strong tried to peep at the same time, and the whole enclosure crashed over the set, without casualties but much property damage, not to mention the time it took to re-establish order and composure for the members of the company.

This will gradually make it prohibitive for any one to visit the studios as a sightseer.

Development of sound-proof stages on local lots brings with it clamping down of admission bars. Three companies have ordered restrictions. M-G-M's structures are making rapid progress toward completion. Aug. 3 word went forth to the passmen to allow no one without a gate for the particular visit. The result was that where usually 200 to 300 are admitted daily, only 35 succeeded in crashing the gates.

Pelton May Return as U. A.'s Sound Expert

Fred Pelton, recently resigned as studio manager at the P. N. plant in Burbank, is in New York taking a three-week course on sound and synchronization at the Electrical Research Corporation plant.

When completed, Pelton will return to the Coast and probably be placed in charge of the sound and effect department at the United Artists studio.

Big Crowd on Talker

Indianapolis, Aug. 7. Talking reproductions of an audience of 20,000, with a vocal choir of 600, will be made by Fox at Winona Lake, Ind., Aug. 12.

Songs Vice Music For Better Acting

Los Angeles, Aug. 7. The use of orchestras on picture sets is becoming obsolete at the Pathe studios. Tay Garnett introduced the method there of having Charles Bouccham, radio tenor, sing in place of music to set the players in the mood of the scenes. This proved so useful in the making of "Celebrity" that Paul Stein used the same singer, accompanied by Chris Schomberg at the portable organ, in furnishing the inspiration for the players in "Show Folks."

Following this, Howard Higgin, director on the same lot, is using the combination in making scenes for "Singapore Sam."

It not only eliminates a four-piece orchestra but enables the company to get the same effect that music furnishes in places where there is no room for an orchestra.

Gallup Increased AMPA Membership to 186

Without any redhot sordid music enlivening the luncheon or any stage or screen celeb telling the inside of things at Hollywood, the AMPA had an animated session at its regular Thursday midday food bag siesta last week.

Out of the serious side of the luncheon came a number of very important things. A new slate of officers was placed in nomination for the new year, beginning in September, as follows:

President, George Harvey (Pathe). Vice-president, Paul Benjamin (National Screen Service). Secretary, Dave Bader (Universal). Treasurer, Charles Burrell (Western Electric).

These nominees will be officially elected on the second Thursday in September.

Efforts to persuade Bruce Gallup, United Artists, to again handle the presidency failed, although Bruce, by virtue of his present term, will sit in on the board of directors.

Among those who gave the AMPA a straightforward logical common-sense business talk was this same Gallup. He incidentally brought forth a recommendation that may be accepted by the incoming administration. It is that the annual Naked Truth Dinner instead of being held in February or March be transferred to September, at which time the induction of the new officers would take place amid unusual pomp and ceremony.

Gallup contended that the newly elected president is now no sooner an officer than he must devote his entire time to the dinner and that too much individual work ensues through his organization not having reached its fullest functioning power by that time.

Gallup also pointed out that the new year's work would be mainly left to a younger element in the organization and that by having a president handed a gavel and told what his office meant before 800 or 900 persons was far more stimulating than just letting him step into office during a time when organization enthusiasm was at low ebb.

Gallup in stepping out as president goes with the satisfaction of having seen the organization leap from a little over 100 to 186 members, which, in one year's time is considered an unusual achievement for this body.

The mid-week luncheons are now being held at the Lincoln Hotel, 44th street and 8th avenue, New York.

DIVIDED BETWEEN HOUSES-STUDIOS

Estimates on Amount of Money Overnight Revolution of Picture Business Calls for on Talkers—Claim Additional Investments Will Not Disturb or Embarrass Film Industry

PUBLIC IS PAYING

One-third of a billion dollars is the estimated amount the picture business will have to invest in wire equipment in theatres and studios to accommodate and furnish the talking picture. Of that large amount, \$200,000,000 will go into the wiring of theatres and \$100,000,000 is the estimated quota for producers of talkers, with their studios, installations and the probable added cost of talking picture production.

The estimates as given here are conservative and under those mentioned by a talking picture and equipment expert amidst a group of picture men in New York. None disputed his figures.

In the expert's calculation other theatres than the picture houses were figured. Those took in the vaudeville and legit houses, with the expert stating he believed all theatres in America would sooner or later be wire equipped.

A revolution overnight in the film industry was how the expert described the effect of the talker on the business. He also stated that the immense amount of additional money called for in the making and development, also exhibition of the talking picture, would not disturb or embarrass the picture trade.

The slow development of the talking picture, both in theatre wiring and the studio, mitigates, stated the expert, against any financial oppression. To this, he mentioned, the credit terms by which theatre installation, the major portion of the whole, could and probably would be liquidated on the installment plan of payment, extending over a period of from two to five years for each house.

Eventually, it was said, the pub-

Fox's Talent Engagements for Talkers—40 Acres for Stages

Negroes in Talkers

Colored theatre operators are strong for the sound pictures providing they can get their houses wired in time and that they can also get a certain number of pictures with Negro players.

The Negro houses play both pictures, those with white casts and those with colored, but a constant weekly play of the latter is out of the question.

He will have to absorb the added costs. The expert refused to hazard the manner in which the public will do the absorption, nor would any of the others present, including exhibitors, venture an explanation.

Two Ways

Asked if the public would take up the amount over a corresponding period of the installment period by increased admissions or through increased patronage, no answer was forthcoming. While there appeared some doubt as to the increased admission, especially within the near future, it was stated that if the talkers created the popularity anticipated and with the public appreciating talking pictures must entail a larger production cost than the silent black and white, a mildly increased scale might be acceptable. Whether that may prove to be an actual fact or no, in some instances of local houses contracting for wiring, local announcements are being given out placing the expense of installation at different sums, from \$5,000 to \$100,000.

One angle of the discussion the picture men agreed upon was that no other industry could go through such an unprecedented change of basic operation at such a large cost in the comparatively smooth and quiet manner as the film trade is undergoing it. This referred to the various degrees of talker, especially sound, and the wiring of theatres.

Hawn Moves to Public

Gavin Hawn, formerly connected with the United Artist publicity department on the coast, is now with Public.

Los Angeles, Aug. 7. Fox's Motion picture stages and necessary buildings for the Fox talker at Fox Hills will occupy 40 acres. Their actual cost will be around one million dollars.

Up to the present, talent engagements by W. R. Sheehan for Fox's sound and dialog pictures are in players:

Gilbert Emery, Lumsden Hare, Clifford Dempsey, Clark and McCullough, Sylvia Field, Paul Fung, Ben Holmes, Arbold Lucy, Helen Twelvetrees.

Among the writers and stage directors are Tom Barry, Edmund Joseph, Charles Judels, Edwin Burke, Earle Lewis McGill, Dave Stamper, Eugene Walter, Donald Galaher, Marcel Silver and Helen Ware.

Nearly all of the Fox talking talent engaged are on term contracts; either for six months or a year, with options.

Fox in N. Y.

Fox negotiations are reported under way for Lionel Atwill, reputed signed on a part time basis.

The fact that the contracts are along legit lines with the player signed up only for the shooting period of a production, despite that an option for continued services may be exercised by Fox, caused the home office to believe that there will be no occasion for a rub with Equity's recent dictum on talker work.

"Equity will kill everything if it interferes," Joseph Pincus, Fox executive in New York, declared after outlining the contract formula. "We are giving them more work and I can see no reason why they should kick."

Most of the Fox-signed people leaving now or on the coast will work in "Behind That Curtain."

Bucher Claims Misquoting On "Indifference" Report

Elmer E. Bucher, vice-president of RCA's photophone department, declares himself at variance with Variety's quotation last week that he is indifferent to the curiosity of the film industry over Photophone.

"Naturally," the statement from his office quotes him as dictating, "we are very much interested in the attitude of the motion picture industry, because it is this industry that has already made possible the rapid development of our company and gives assurance of a fine future to RCA Photophone. We are quite aware that we have substantial competition and that our progress lies in producing not only a better synchronizing apparatus, but better pictures, as well."

Mr. Bucher in his statement continues:

"We are not issuing any challenges to anybody. We are not making any large claims. We are simply perfecting our organization, speeding up our production and attending to our business. If we weren't anxious for the good will of our present and our future customers we could hardly be considered very good business men."

FBO Starts Three

Los Angeles, Aug. 7. FBO started three productions this week. The first was "Air Legion," of the air mail, by J. A. Creelman, with Ben Lyon, Antonio Moreno and Martha Sleeper; Bert Glennon directing.

Second is "The Last Trail," featuring Tom Moore and Sena Owen, with Marshall Neilan directing; and "Stolen Love," from a story by Hazel Thompson, with Marceline Day, Owen Moore and Rex Lease; Lynn Shores directing.

When the latter picture is released the story will be run in serial form in newspapers of the towns played in.



GENE DENNIS
"THE KANSAS WONDER GIRL"

LEWET ROBINSON of the Birmingham, Alabama, "Post" of July 10, said: "If there is such a thing as a psychic, Gene Dennis is one. I watched her perform during two shows at the Alabama yesterday and she answered the questions put to her in such a manner that those seeking help were satisfied. My advice to you is to see Gene Dennis, no matter if you do not believe in such things, you will enjoy every minute of her act."

Playing Public Circuit this week, Florida Theatre, Jacksonville, Fla.

2 Talkers in Minn Get \$50,000, Called Big Stimulators for All Pictures

"Warming Up" Did \$34,000 and "Lights of New York" Held Over; Got \$20,000 Last Week

Minneapolis, Aug. 7. (Drawing Population 475,000) Weather: Cool, Unsettled. Opinions may vary over the merits of the talkers from an artistic standpoint and as to how long their vogue will endure. But there can be no escaping that in this neck of the woods they surely are having a vogue and what a remarkable one. At the box office tonies they must be awarded the palm. The manner in which they have stimulated movie patronage in the face of generally adverse conditions almost approaches the miraculous.

Evidence that the local public apparently has the talking picture fever may be found in the statements of two of the houses, Minnesota and State, that last week played the heat what you see pictures. The two brought in less than \$50,000 to the picture theatres.

The talkers were "Warming Up," (Par) which gave the Minnesota the second biggest week in its history, and "Lights of New York," which brought more money into the State than any other attraction since the advent of the 4100-seat Minnesota's opposition, the State's Gross takes its place among the heaviest that the house has ever had, not excluding the good old days when it was the ace movie theatre of the town. The figures for "Warming Up" showed around \$30,000; those for "Lights of New York" about \$20,000. That's going some in this burg.

There was some dissatisfaction among the fans because "Warming Up" did not go in more strongly for the talking feature than the picture up in its exploitation. The picture, however, gave fine satisfaction. This was attested not only by its draw (due in part, though, to its marking the debut of talkers at the Minnesota and the introduction of the Movietone here, to the excellence of the Minnesota show generally and to the first appearance of a new m. c.) but also by the frequent outbursts of applause which punctuated its final thrill scenes, graven laughter throughout and the clapping at the final fade-out.

Even the feminine customers, who probably could not be counted among the basketball fans, which "Warming Up" undoubtedly attracted, seemed to get a kick out of it. The new m. c. stage band leader, Al Mitchell, scored the hit. He is the third that the house has had during its comparatively short career, but he appears to be a fixture. Under his guidance the picture stage show, "Rio Grande," with the Cannosins and Joe Penner, went over in tip-top style.

"Lights of New York," first of the all-talkers, was an object of much curiosity. Parts of its enormous business may be traced to this. The picture also proved highly pleasing to the vast majority of the customers and benefited by word-of-mouth boosting.

Next to the talkers the best draw in town was the Tunney-Heeney fight pictures at the Lyric. These fight pictures packed 'em in from the outset, giving the Lyric the best biz it has had in many a moon.

Hennepin-Orpheum had nothing in vaudeville or screen to attract and, in the bargain, both vaudeville and feature photoplay were mediocre in quality. Under these circumstances, the house did exceedingly well to get around \$9,000. Pantages also suffered from the lack of a good picture and vaudeville with pulling power.

Estimates for Last Week
Minnesota (F. & R.-Publix) (4-100; 65) "Warming Up" (Par) and "Rio Romance," Public stage unit. First talker at this house and debut of Movietone and of Al Mitchell, m. c. Patrons like this entire show. Around \$34,000. Exceeded only by one other week in theatre's history—when Paul Whiteman did about \$42,000.

State (F. & R.-Publix) (2,500; 60) "Lights of New York" (Warner-Vita) and stage show. Everybody apparently seemed to see the first of the all-talkers. Holdouts every night. Picture pleased. All-around good show. Around \$20,000. One of biggest weeks ever and largest

PAN TOPS K. C. WITH MAE MURRAY, \$24,800

Is House Record—Mainstreet, \$16,000—Midland, \$17,000—Newman's 2, \$2,700

Kansas City, Aug. 7. (Drawing Population, 700,000) Weather: Fair and Rain

Pantages topped the town last week with Mae Murray, in person, and also broke the house record at \$24,800.

Globe, first house to put in talkers of any kind, concluded a successful two weeks with "Warming Up," and starting today has got the jump on the Loew and Public houses with the first complete talking bill. Show consists of "Lights of New York," five Vita shorts and Movietone News.

Gaiety (Mutual) opened with the Tunney-Heeney fight pictures for an indefinite run. The Newman and Royal (the latter dark), under the Loew operating banner since the Loew-Midland opened last fall, when they were turned over by Public, have been turned back to the latter organization, which will assume charge Aug. 11. There are rumors that the Midland will also go to Public, but no verification of this can be had.

Estimates for Last Week
Mainstreet (Orph.) "The Perfect Crime" (F&O) (3,200; 25-50). Good entertainment and held them for the finish; Sunday opening was capacity with turnaways; \$16,000.

Loew's Midland "Drums of Love" (U. A.) (4,000; 25-35-50). Never got a start; title didn't mean a thing to fans, and fact that it was a Griffith production made them skeptical; papers raved it in reviews; stage unit, "Kat Kabaret," given practically as when at the Paramount, New York, but failed among the Loew's organ feature, "The Organ Talks," was done with Billy Wright playing from a detached console and the organ coming up on its elevator alone; nice novelty, but folks seemingly prefer to see the organist; \$17,000.

Pantages—"House of Scandal" (2,200; 25-50-75). Screen feature helped make the time pass until Mae Murray appeared; opening day was a house record and there were times when the turnaways were heart-breaking; all records broken; \$24,800.

Newman (Loew), "Beau Broadway" (M.-G.) first half; "Peaks of Destiny" last half (1,800; 25-35). Business first four days in fair way with last three a flop; has another week under present policy and then will operate as a Public house, with no policy given out as yet; \$2,700.

The Globe held "Warming Up" (Par.) for a second week to fair business and will continue its talking feature. The Uptown featured "The Racket" (Par.) which was given wide publicity and great reviews.

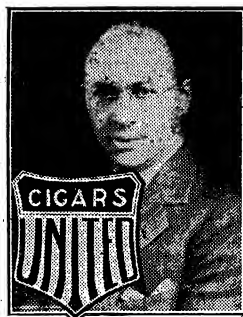
7 Syracuse Houses Dismiss Union Operators, Replacing With Non-Union

Syracuse, N. Y., Aug. 7.

Efforts by the local picture operators' Union to involve the city administration in its present fight with local theatres were dealt a kayo blow when Commissioner of Public Safety C. O. Bradley refused to rule that two machine operators were required in projection booths.

Faced with demands for scale increases, neighborhood and second-run houses here are dismissing union projectionists and replacing them with non-union operators. So far seven houses have made the switch, and the exhibitor revolt against the union appears to be growing.

Presumably influenced by the elimination of house orchestras in local first run picture theatres, with



SCORE ANOTHER FIRST

The First Annual Outing ever conducted by the UNITED CIGAR STORES COMPANY OF AMERICA was held at Meyer Davis' Willow Grove Park in July.

452,000 votes and coupons for most popular policemen and an automobile were deposited in UNITED CIGAR STORES in Philadelphia in less than ten days.

SCORE ANOTHER FIRST for MEYER DAVIS.

Seattle's New Stage Show Lifted Gross to \$14,500

Portland, Ore., Aug. 7.

The hot weather, which hit box office business hard for the past two weeks, cooled off enough last week to permit better receipts. The Portland had its initial program with Fanchon and Marco stage shows, picking up considerably after the recent slump. Broadway, late Fanchon and Marco stand, opened its first all-talkie program.

The Broadway picture was "Street Angel," and featured its talking musical score by the Roxy 125-piece New York orchestra. George Stoll and his stage band have remained at the Broadway for concert numbers. They also continue to give the regular Thursday night dances in the Broadway lounge from 10.30 p. m. to midnight.

Estimates for Last Week
Portland (Public-W. C.) (3,500; 35-60) "Mysterious Woman," film of continental intrigue. First week of Fanchon and Marco shows at this house. Opening bill, "Bath Tub" idea. Theme thin and questionably nice, but contained some good specialty numbers. Don Wilkins, new m. c. with Iris Wilkins, organist; \$14,500.

Broadway (W. C.) (2,000; 35-60) "Street Angel," Fox talking picture, well received. Film has musical score by Roxy's New York orchestra. Fox movietone news; house's first talker and got \$15,000.

Pantages (Pan) (2,000; 35-50) "Texas Steer," Will Rogers' picture, big. Vaude; \$12,100.

Oriental (Lucky) (2,700; 25-35) "United States Smith," film feature of life in marine corps. Josef Strodka and orchestra; \$7,000.

Columbia (U.) (1,200; 35-50) "Devil Dancer," colorful picture. Went well. Special musical score by Samptero and Columbia orchestra; \$5,500.

Heilig (Henry Duffy Players) (2,000; 25-125). Second week of "Shadows of Broadway," dramatic stock featuring Marlon Lord as guest star. Doing steady business; \$5,500.

Jeanne Eagels and Bessie Love Best Money Bets in Person at Seattle

Eagels Pulled Orpheum Out of Red With \$14,800—Love Led Town at \$18,000—"Lights," \$13,000

FIGHT FILM GAVE PAN'S \$1,000, TOWN'S BEST

Tivoli, Toronto, Expects to Be First Wired Talker House in Canada

Toronto, Aug. 7. (Drawing Pop., 700,000) Weather: Hot

Tunney-Heeney fight pictures, together with "Lady Be Good" and fair vaude, put Pantages out in front at \$10,000 in a week that saw matinee biz the lightest in months. Programs were fair and evening results not bad for this season.

Fred Schafer ran the heavyweight fuss through often enough to catch the eye, and one who didn't want to bother with the whole show, and with no increase in prices made a good stab at it. A good thing, too, as the dailies gave "Lady Be Good" a patting.

Jules Bernstein had his preliminaries for the local "Our Gang" competition and "Fools for Luck." The kids dragged in loving parents and all that sort of thing, but sent some of the regulars away. He strung the competition thing over a full week, plans an act for the winners next week, and spots the picture they will make here week of Sept. 7.

Tom Daly let "Ramona" grab off another \$5,000 on its 11th week and called it enough, pulling in the re-issue of "The White Sister" for a fair Saturday opening. The "Ramona" run was the second longest recorded here, but because of the size of the house—1,400 seats—behind several others in box office gross. It drove away some of the regulars, but there will probably flock back when Daly spots the talkers. Electricians are wiring the house and the Tivoli may be the first to show talkers in Canada.

Jack Arthur is absent and the show at the Uptown proved it. Lloyd Collins put the band through its paces in a lofty manner, but the show itself was a thing. "The Wheel of Chance" went as one of the most plausible pictures of the season in the dailies, and the Fanchon-Hurst name was billed above Earthquake.

Appel had his usual steady and profitable week at the Hippodrome with no fireworks, but a gross that topped \$3,000 with "The Matinee Idol." Steady patronage of regulars seems to be the reason.

Outdoor attractions had a big week; neighborhoods away off.

Estimates for Last Week
Loew's (2,300; 30-60) "Fools for Luck" (Par.). The "Our Gang" local competition spread over week and dragged in better than \$9,500. Mighty good going, considering terrific heat.

Pantages (F. P.) (3,300; 30-60) "Lady Be Good" (F. N.). Fight pictures dragged in many extra half dollar and big house led town at about \$10,000. Feature picture given local razz.

Uptown (F. P.) (3,000; 30-60) "Wheel of Chance" (F. N.). Famous Players Canadian stock is going up on exchange on report of best year in its history, but last week at Uptown not one of the reasons why. However, \$3,000 away, and in consequence stage show suffered. Picture fair. Put it at \$7,800.

Hip (F. P.) (2,000; 30-60) "The Matinee Idol" (Pathe). Good, steady going on regular patronage. Grossed \$9,000. Evening biz almost equal to winter stuff. Afternoons light.

Tivoli (F. P.) (1,400; 30-60) "White Star" (re-issue) opened fair Saturday. Likely to stall along for few weeks now until talking pictures swing in.

the resultant loss of work for its members, the local Musicians' Union for the first time in years is not asking for a salary scale advance from the Schuberts, lesses of the Wieting, local legit houses. Instead, the union is requesting an extension of the present contract.

Loew's State is negotiating with the Stage Hands' Union for a new agreement to cover the switch from a presentation to an all-picture policy. The union is demanding a back stage crew of three although picture houses have been operating with one man in the past.

Seattle, Aug. 7. (Drawing Pop., 500,000) Weather: Cool

Great show weather, between 50 and 70 degrees past week, brightened things. This week witnesses the new plan at the Seattle with augmented "Fools for Luck" stage shows, big change in Public units. Other big advertising about town is at Fifth Avenue where F. and M. formerly held forth. Hermie King and his band are doing specialties.

The past week had Sam Wine-lund at Seattle as m. c. with Gene Morgan to follow. Wineland has musicianship, batons deftly, plays violin.

Mike Newman announces Movietone at Winter Garden and possibly in two or three Universal neighborhood town. Hamrick's new Music Box opened to great biz and across the street Blue Mouse still packs 'em to the roof. Jeanne Eagels good draw at Orpheum.

Estimates for Last Week
Seattle (WC-Pub-L) (3,100; 25-60) "Lights of New York" (34-64-84). Red hot picture with Novaro draw. Final Public stage show not so hot. Next week Fanchon-Marco's augmented bill. Biz very good, beating last week all hollow. \$18,000.

Fifth Avenue (W-C) (2,700; 25-60) "Bringing Up Father" (M-G-M). Not such a kick or magnet as Harold Teen. Bessie Love new draw with stage show. Miss Love dances to especial applause. Women like her, too. She does singing and talking also; \$13,000.

Columbia (U) (1,800; 25-) "Man Crazy" (F.N.). Cooler weather helped; biz improved considerably over week before. Seems to be a steady, strong gradation.

Columbia (U) (1,000; 25-50) "Wife Savers" (Par). Beery and Hatton show pulling power as biz is up nicely. Ahead of week before. Sofer leads orchestra; \$5,200.

Blue Mouse (Hamrick) (950; 50-75) "Lights of New York" (W.B.). First all talker, kicking big. Great lines nightly second week; \$13,000.

Winter Garden (U. chain) (800; 15-25) "Garden of Eden" (U.A.). No bed of roses but ahead of previous week. \$11,000.

Pantages (1,500; 25-60) "Roadhouse" (Fox) vaude; \$7,500.

Orpheum (2,700; 25-51) "The Spotlight" (Par.). Jeanne Eagels herself on stage got high spots. Her name all over building and front. Biz big but not near \$20,000 week expected. First pay week in one time. \$14,800.

President (Duffy) (1,800; 25-125) "The Goldfish" (Duffy Players). Marjorie Rambeau and Kenneth Dalgarno in lead roles. Biz steady and very good considering local situation and season; \$4,300.

Garbo's "Lady," \$31,000 At Warfield, San Francisco

San Francisco, Aug. 7.

At the Warfield "The Mysterious Lady" dragged them in to better than thirty grand and set something of a record for the Market street first-run houses to go after.

The picture didn't startle the fans business with its merits, but Greta Garbo appeared to give them their money's worth.

The Granada, up the street, fared fair. With "Lady Be Good" this house was not much better than average.

The Embassy put in a new talker, "The Lights of New York," a dialog picture. The spread is heavy on the advertising and had lines in front of the box office from the opening show, all through the week. While exceeding in gross, in many spots it did it nothing else, gave a fair idea of what the talkers will do when they get them going right.

At the Fox, the "Street Angel" continued to hold its own. Receipts while satisfactory didn't tax the box office.

Estimates for Last Week
Warfield—"The Mysterious Lady" and Fanchon and Marco's stage act, "Spangles," (2,672; 35-50-90). Greta Garbo deserves credit for record b. o.; topped \$31,000.

Granada—"Lady Be Good" and Public stage act, "Aula Blues," (2,785; 35-50-65-90). Average feature with \$20,000 in this house. Barely hit \$20,000, not good.

Embassy—"Lights of New York." Warner's Vita talker. First week. (3,367; 35-50-65-90). From the performance. Virtual capacity business throughout week. Easily \$24,000.

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Keeping apace with the trend of the times Tiffany-Stahl will Synchronize with Sound Ten Special Productions and Twelve Tiffany Color Symphonies. B-U-T—Tiffany-Stahl PROPOSES and INTENDS to make pictures which will be good box office drawing cards, regardless whether they be shown in theatres with sound equipment or in high class theatres without sound.

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Two Special Productions to be announced.

12 TIFFANY COLOR SYMPHONIES

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1540 BROADWAY

NEW YORK CITY

JACK SAVAGE

Talking Shorts

GEORGE JESSEL
VITAPHONE No. 534
Song and Talk; 10 Mins.
Clinton, New York.

Funny thing about George Jessel: those who like him as a performer are 100 per cent in their convictions—and that goes just as strong with the reverse angle. Jessel hasn't been too well tailored in celluloid garments, silent or sound, and Vita 534 isn't liable to dynamite him to the front in public demand, as a talking short. Yet, Jessel is a performer, knows values, oozes assurance and when in the mood is brilliant. If they had recorded his speech at the William Morris dinner last winter he would be sensational before an inside or smart mob. And that being this boy's forte, it's not easy for him to tone down so that the public at large can translate. As unrehearsed here, "A Few Moments With George Jessel" is substantial short program fare.

Jessel's half singing, half crooning style sends a song across on this one which has nothing to do with Mama by lyric. Other than that he becomes quite chummy and successfully if allowing for the difficulties a sound-screen throws up against such a personality miracle. Record is light, breezy and apt to be more appreciated by large clientele than the balcony.

Which brings up a refusal to the contention that "every seat is a first row seat in a wired house." That doesn't hold good for the Clinton, where this was caught. Jessel's soft spoken delivery was often completely lost in the balcony here. Amplification didn't seem any too loud for any of the shorts, and it particularly hurt in this case. And to that a rear balcony soda fountain around which kids were shuffling, rough housing and running all over the place, and it can be gleaned that Jessel didn't mean much on the upper shelf. Jessel is that type of performer who needs constant concentration from his audience. He's quiet and fast, although holding down the repartee for the Vita even.

This is, presumably, Jessel's second short for Vitaphone. It's probably old, as its number would indicate, but is new for Variety's files. Plenty of arguments over his first record when it showed at the Colosseum, New York over a year ago. Regardless of the Jessel complex amongst the trade, this record seems strong enough to be among the high lights on a program of shorts. Set is an interior with a pianist cut off from sharing the full camera. Jessel is using his butter gun for the finish and drew healthy applause on both ends from a Delancey street mob which was sweltering in an uncooled house on a night when street thermometers were over 90. *Sid.*

CHARLES "CHIC" SALE
MOVIEZONE No. 22
Comedy Sketch; 14 Mins.
Astor, New York

Chic Sale does his railroad crossing watchman on this record with most of the action taking place in a court room. Good but slow with intermittent laughs.

It gets away fast with one of those Moviezone effects, in this case the rush and roar of a train passing a rural crossing. This plants the scene of an auto accident for which the watchman is called into court as a witness to finish up with the tag line, "I'm glad he didn't ask me if the lantern was lighted."

Laughs are spasmodic, although Sale's characterization is interesting. A third sequence is located in a pool room as the case falls, a situation from which the principal pries some early snickers. But the courtroom stuff has a tendency to drag. It is unquestionably too long between laughs. Sale getting rid of the tobacco plug overflow behind the judge's desk is the main punch, as in the act. Pace is particularly slowed up in leading to the tag line although the extreme finish is well handled by making Sale's face the complete picture as he whispers to the defense lawyer about the lantern! Preceding lethargy seems responsible for taking off the edge.

A multiple cast assists and all voices register adequately. The opening shot of the train excites immediate interest after which Sale must and is successful in holding it together. Not a comedy smash but sufficiently well made and funny to rate a late spot on a short program. Perhaps of more value in the smaller towns because of the rural character and humor. *Sid.*

RICHARD BONELLI
MOVIEZONE
Operatic; 4 Mins.
Astor, N. Y.

Bonelli is a Chicago Opera Company baritone offering a light selection from "The Barber of Seville." The singer records and looks well even though the number chosen is soon prone to become monotonous because of a repetitious lyric and no action as a supplement.

Bonelli holds the screen alone and only for four minutes. Clip can hardly be termed important but the singer's screen potentialities are such that he should make another try but aim to more suitably comply with the popular taste. His voice records excellent. *Sid.*

With a measure to repeal the California prize fight law qualified for a place on the November election ballot, more than 100,000 signatures on anti-flight petitions has been received by Secretary of State Jordan. Petitions are coming in from all parts of California.

MILLER AND FARRELL
MOVIEZONE No. 24
Song; 4 Mins.
Astor, New York

A couple of boys strumming guitars to accompany themselves while singing a pop. Shot is a semi-close-up of the men seated on a bench with either the lighting of make-up at fault.

Just one song and off—Used here to open and worthy of nothing more. Ordinary, even at this early date in sound. *Sid.*

LILAC TIME

(SOUND)

First National production and release. Produced by John McCormick, directed by George Fitzmaurice. Colleen Moore starred with Gary Cooper featured. Scenario by Carey Wilson from adaptation by Willis Goldbeck of the stage play written by George Marion, Jr. Photography by Sid and Dick Grace. Music by Alvin Knechtel. Film editor, Al Hall; art director, Horace Jackson; assistant directors, Philip Blythe, Burr McIntosh, and George Cooper. Subject matter—Research by Colleen Moore, Richard G. Ladd, and Lieut. Richard Gage, Royal Flying Corps; technical expert, Capt. Robert de Couedic (20th Blue Devils). Ordinance expert, Redman, Central New York, on \$2 run, opening Aug. 3. Running time, 100 minutes.

Jeannie Berthel.....Colleen Moore
Captain Philip Blythe.....Gary Cooper
General Joseph.....Burr McIntosh
Mechanic's Helper.....George Cooper
Captain Ralston.....Clive Moore
Lady Iris Bander.....Eugenie Besserer
Madame Berthel.....Eugenie Besserer
Burgomaster of Serle Les Bois.....Emile Chautard
The Infant.....Edward Dillon
Mike, Mechanic.....Dick Grace
Aviator.....Hasan Hilton
Aviator.....Rick Fonder
Aviator.....Dan Downing

"Lilac Time" is sure fire for the regular houses, and even the pop price run houses before them, the latter if with sound. If with sound at the Central this latest First National picture might have been more closely resembled \$2 than it did. Prepared sound effects were absent and manufactured effects employed instead.

As an admixture of war, planes and romance, "Lilac Time" has several sound moments. The manufactured back stage effects are the best of the sort, as explosions as air-planes crashed to the ground. The back stage effect was obtained by a heavy explosion, such as is used in stage production, and the noise of the bomb. Though the bombing noise at the Central was terrific, it's probably not the effect the same as in a picture, which must or should be tremendous. It's the sort of an unexpected detonation that at the first hearing might bring the audience out of their seats. Effects for the whirling engines of the flock of planes could not be obtained without the record. Latter not present, though the other labor troubles. A vocal trio or quartet did brief singing of the theme song, in person.

The manufactured effects suggest the possibilities of the First National, which in story (from play) has elements recalling "Wings" in the air and "Seventh Heaven" in the closing scenes of romance. The romance is laid on thick, at times too thick. There is plenty of slack to take up to cut down this picture for the picture house time.

At the Central it ran in two sections, 60 minutes in the first and 40 in the second. The first period had no battle air work and that left much expectancy. It built up nicely and the air forces went into action at the opening of the second part. This helped up the second section that commenced to slide with its heavy loving.

Worked into the air battle is the Red Ace of Germany, a famous flier of the war. He is shown in his machine, brightly red. He gets Capt. Blythe, who falls badly hurt, but a later scene shows the Red Ace also down within the French lines, seemingly gotten in turn by Blythe.

This picture will be liked in England. It has for the Allies portion the boys of the British Royal Flying Corps and the picture advances them as a dandy set of fellows. There are a few heart tugs here as the fliers are ordered out at dawn and told by their commander not to come back while an enemy plane remains aloft. They solemnly take a farewell drink and the commander, each of the seven breaking his glass and placing it with the row of others on a shelf, every broken glass telling of a life gone in the service. None expected to return. Two did.

It's a picture that while giving unmeasured opportunity for Colleen Moore, and in which she never misses on the light or heavy side, nevertheless throws too much work on the girl.

While her tribulations or those of the fliers and her Captain lover never raise a lump, they are enough to send Miss Moore over with as big a bang as any sound the recorder for this picture will bring out. For Miss Moore, it's a great picture. Some slight comedy is handled particularly in the rear by the flying captain as he lands,

he believing her to be a boy. But the only real laughs are those of the George Marion, Jr., captions. Here Mr. Marion got a chance to prove his range as a writer. He had to give Miss Moore as the French girl an English accent and make it funny.

Gary Cooper readily fell into the role as the flying captain who also fell for Jeannie. His physical build helped him to naturally look the part. Other roles minor but mostly handy, since there are but three women in the cast. George Cooper got a laugh or two with mugging, as did Edward Dillon, and Dan Downing played the youngest flier, full of thought for the girl back home, very well.

Air battles and machine guns, with destruction of a town through dropping shells such as have been previously done, and still as effective as ever. If eternal peace ever does come to the universe, moving pictures must make it a credit. War pictures should never grow old for that reason alone. For every one is another reason against war.

First National had the misfortune of opening "Lilac Time" on the hottest night New York had known for almost 50 years. Central is not a cooled house.

As a film production the special looks quite expensive. While a certainty without sound, inscription of sound must make it a better picture. Another review should be asked of the dailies by F. N. when it is properly sounded.

A short, preceding the feature, was the nature and virgin tribe, Lloyd, the doctor, is treated as a white god, and is about to wed the chief's daughter when Sebastian and his boatload of Indians drop anchor off shore. They pick up with the natives to send the boat away, but their curiosity is too strong. While Lloyd is fighting Sebastian and the doctor, the natives are discarding the doctor. Finish has Lloyd dead, Fayaway (Raquel Torres) in cotton house-pun and Sebastian having set up a trading store to exp the innocent tribe with liquor, tobacco and ridiculous trades for what the natives call "oyster beads."

All three principals, Blue, Miss Torres and Anderson have turned in legitimate performances with Van Dyke, directing, weaving a closely knit story. Against the background of custom and scenery the story unfolds logically with side light situations lending color to the subject. At one point Lloyd successfully struggles to save the young son of the chief, who has apparently drowned and at another starts to collect pearls with the ultimate intention of halting a ship and returning to civilization to enjoy his wealth, the natives discarding the pearls as worthless, but keeping the shells from which they make fish hooks. The first which Lloyd lifts off a hill at night, in the midst of his material hysteria, is the beacon which attracts Sebastian, cruising in the vicinity.

Picture starts off with a rush, delving into under water stuff as a giant clam closes on the foot of a pearl diver, another whose lungs collapse and showing the physical torture of these men as they came to the surface and blood vessels burst with the sudden change from the terrific pressure. Little doubt that the 25 minutes are vibrant with interest, after which the film (Continued on page 20)

POWDER MY BACK

Warner Bros. production directed by Roy Del Ruth. Based on story by Jerome Kingston, adapted by Joseph M. Cunkin and screen play by Robert Lord. Starring Irene Rich, with cast including Audrey Ferris, Randolph Anderson, Randolph and Carroll Nye. At Keith's Hippodrome, New York, week Aug. 6. Running time over 90 minutes.

Picture serves here but does not display any of the usual box office pulling characteristics. Story is too well known to arouse interest while the slight love element involves two elderly people, neither particularly attractive, too old to appeal for audience sympathy.

Tells of the actress in a risqué musical who is stopped in the middle of her performance by the town reform candidate for mayor who denounces women of her type and that kind of entertainment. The girl determines to frame the politician and gets into his home after pretending to be seriously injured in an auto accident.

The candidate's son falls for the actress, as an additional complication, but she sends him back to his girl and marries the old boy instead. *Mori.*

WHITE SHADOWS

(In the South Seas)
(SOUND)

Metro-Goldwyn-Mayer release of Cosmopolitan production with synchronized sound based on Frederick O'Brien's book. Features Monte Blue and Raquel Torres. Robert Astor, New York, on \$2 run, opening July 31. Running time, 80 mins.

Glorifying her the South Seas by some superb camera work and with a story strong enough to send this picture into the program houses to get money. Demonstrating that the white man can and has physically tribes in this sector, "White Shadows" carries an early punch by its insight on the dangers of pearl diving, more than sufficient to hold attention in the hopes that possibly another kick will be forthcoming. That the looked for wallow doesn't put in an appearance from being a smash and a profitable \$2 proposition for key centers.

Story surrounds a drink demoralized white doctor (Monte Blue) who defends the natives against the greedy store keeper, Sebastian, until the latter finally frames to get the disturbing physician out of the way. Lashed to the steering wheel of a boat rampant with plague, a typhoon finally breaks the white man as the ship breaks to pieces, and he is washed ashore. Finding the natives and virgin tribe, Lloyd, the doctor, is treated as a white god, and is about to wed the chief's daughter when Sebastian and his boatload of Indians drop anchor off shore. They pick up with the natives to send the boat away, but their curiosity is too strong. While Lloyd is fighting Sebastian and the doctor, the natives are discarding the doctor. Finish has Lloyd dead, Fayaway (Raquel Torres) in cotton house-pun and Sebastian having set up a trading store to exp the innocent tribe with liquor, tobacco and ridiculous trades for what the natives call "oyster beads."

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¶ Here are two of the ads. ¶ First insertion, Sunday, August 12th. Backed by 11 years of consistent national advertising in The Saturday Evening Post, Country Gentleman and Fan Magazines. ¶ Paramount's Whole Show Program is sold in advance to your public!

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August List of 10 Best Sellers

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"Ben Dewberry's Final Run"	Jimmie Rodgers	21245
"In the Jailhouse Now"	Jimmie Rodgers	
"Ramona"	Gene Austin	21334
"Girl of My Dreams"	Gene Austin	
✓ "Think of Me Thinking of You"	Johnny Marvin	21427
"Golden Gate"	Johnny Marvin	
"The Song of the Prune"	Frank Crumit	21430
"Down in de Cane-Brake"	Frank Crumit	
"Laugh! Clown, Laugh!"—Waltz		21308
"The Dance of the Blue Danube"—Fox Trot	Waring's Pennsylvanians	
"Ramona"—Waltz		21214
"Lonely Melody"—Fox Trot	Whiteman's Orch.	
✓ "Sweetheart o' Mine"	Johnny Marvin	21376
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Week's Studio Survey

Los Angeles, Aug. 7. Studio activity on the coast this week increases 12 points in percentage over that reported last week, most that company has had at one time this year. A total of 72 features and 20 short subjects in production brings the percentage up to .87 per

This table shows a summary of weekly studio activity for the past 25 weeks. Percentage of production is based on 106 units working at 23 studios on the coast, determined by the average normal working conditions during the year 1927:

Week	Features	Shorts	Total	Studios	Pct.
Feb. 22	47	8	55	6	.52
Feb. 29	39	9	48	12	.45
March 7	46	14	60	9	.51
March 14	49	16	65	7	.61
March 21	49	15	64	8	.60
March 28	47	17	64	6	.60
April 4	53	17	70	5	.66
April 11	50	19	69	8	.65
April 18	52	17	69	9	.65
April 25	50	17	67	6	.62
May 2	52	15	67	7	.62
May 9	54	17	71	4	.67
May 16	63	20	83	3	.77
May 23	66	21	87	2	.81
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	56	25	81	0	.76
July 11	64	24	88	0	.83
July 18	62	24	86	1	.81
July 25	56	21	77	1	.72
July 31	59	21	80	3	.75
Aug. 7	72	20	92	2	.87

which exceeds all activity of the past six weeks. This is made possible by Paramount swinging into production with 13 features, the cent. of normal with two studios inactive. These are Novelle and Sennett. Paramount commands top position

with 13 features including "Docks of New York," directed by Josef von Sternberg; "Moran of the Marines," by Frank Strayer; "Interference," by Lothar Mendez; "Sins of the Fathers," by Ludwig Berger; "Arden-Carroll," picture by Dorothy Arzner; "Buddy Rogers," picture by F. Richard Jones, a Clara Bow picture by Clarence Badger, an Adolphe Menjou picture by Harry D'Arrast; "Avalanche," with Jack Holt; "Wolf of Wall Street," by Rowland V. Lee; "Shop Worn Angel," by Richard Wallace; "Redskin," by Victor Schertzinger, and "Dirigible," by William Wellman.

Universal comes next with 13 units in work including "Cohens and Kellys in Atlantic City," by W. J. Craft; "The Play Goes On," by Paul Fejos; "Red Hot Speed," by Joseph Henery; "It Can Be Done," by Fred Newmeyer; "Show Boat," by Harry Pollard; "Shake Down," by William Wyler; "Scogliani," by Nat Ross; "Horace of Hollywood," by Edward I. Luddy; "Laemmle Novelties," by J. Rollins; "The Final Reckoning," by Ray Taylor; "Dodging Danger," by Doran Cox; "Ridin' Leather," by Walter Fabian, and "Grit Wins," by Joe Levigard.

Warner Brothers have five features and four Vitaphone short subject units in work. The features are: "Conquest," by Roy Del Ruth; "Singing Fool," by Lloyd Bacon; "My Man," by Archie Mayo; "Stolen Kisses," by Ray Enright, and "Hard Boiled Rose," by F. Harmon Weight.

William Fox has six features in work including "The Fog," by Charles Klein; "The River," by Frank Borzage; untitled feature by Irving Cummings; "Riley the Cop," by Jack Ford; "Farmer's Daughter," by Norman Taurog, and "Homesick," by Henry Lehrman.

First National has five features in

work including "Haunted House," by Ben Christensen; "Do Your Duty," by William Beaudine; "Outcast," by William A. Seiter; "Cheyenne," by Al Rogell, and "Scarlet Sins," by J. F. Dillon.

P. B. O. has five features including: "Air Legion," by Bert Glennon; "Stolen Love," by Lynn Shores; "Come and Get It," by Wallace Fox; "Tracked," by Jerome Storm, and "Drums of Araby," by Robert De Lacy.

Tiffany-Stahl has four features in work with "The Rainbow," by Reginald Barker; "Floating College," by George Crone; "The Family Row," by James Flood, and "The Love Charm," by Howard Mitchell. M. G. M. has four features in work with "West of Zanzibar," by Tod Browning; "Woman of Affairs," by Clarence Brown; "Gold Digger," by George Hill, and "Alias Jimmy Valentine," by Jack Conway.

Tec-Art are leasing space to four

active producers with pictures now in work. They are: "Lief the Lucky," for Technicolor; "My Wild Irish Rose," for Excellent; "Embarassing Moments," and "Times Square" for Gotham.

United Artists have three features in work including "The Rescue," by Herbert Brenon; "The Iron Mask," by Alan Dwan, and "The Love Song," by D. W. Griffith.

Pathe has three features in work including "Marked Money," by Spencer Bennett; "Singapore Sal," by Howard Higgin, and "Ned McCobb's Daughter," by W. J. Cowen. Studios with two features each working are Columbia, Metropolitan and Chadwick.

Chaplin is busy with the latest Charlie Chaplin picture.

Studios devoted to making short subjects are: Stern, Cal-Art, Roach, Christie and Educational with three units each. The daily studios is understood to have one.

The following table shows individual averages of units working at the various studios on the coast for the past 25 weeks, also normal average for 1927, which shows in the total that the average number of production units working during this period to be 77.2, or 28.8 less than a reported normal average of 106. Units for the year 1927:

Studio	Aver. Units Working Year 1927	Average Units 25 Weeks	Points Above Normal	Points Below Normal
William Fox	8.0	8.1	0.1	0.1
Warner Bros.	8.0	7.9	0.1	..
Paramount	8.0	7.4	0.6	..
First National	8.0	7.0	1.0	..
M-G-M	8.0	6.9	1.1	..
Universal	8.0	7.0	1.0	..
Metropolitan	5.0	3.5	1.5	..
Tiffany-Stahl	6.0	2.6	3.4	..
Pathe	6.0	2.6	3.4	..
FOB	3.0	2.6	0.4	..
Hal Roach	4.0	2.4	1.6	..
Tec-Art	3.0	2.4	0.6	..
Stern Bros.	3.0	2.0	1.0	..
Jean Novelle	3.0	2.0	1.0	..
United Artists	3.0	1.8	1.2	..
Columbia	3.0	1.6	0.0	0.6
Cal-Art	1.0	1.6	0.6	..
Educational	5.0	1.4	3.6	..
Christie	3.0	1.1	1.9	..
Sennett	1.0	1.1	0.0	0.1
Dailly	1.0	0.8	0.2	..
Chadwick	1.0	0.4	0.6	..
Chaplin	1.0	0.2	0.8	..
California	1.0	0.2	0.8	..
Totals	106.0	77.2	28.8	0.8

Fight Film Confusion And Dupes in Detroit

Detroit, Aug. 7.

A bad aftermath has arisen out of the situation created by the Tunney-Henney fight pictures in this section since the entrance of politics and alleged strongarm boys into the general wrangling. And all to the accompaniment of squawks from several indie exhibitors.

John Fisher of New York gave himself up to federal authorities immediately upon arriving in Detroit with his print. In doing so Fisher subjected himself to a fine of \$1,000 and a year imprisonment. He was released on \$1,000 bond.

Police say they are certain the print confiscated became the parent of other negatives before coming into their possession. Also that they are trying to figure out some means to stop the pictures. As the law covering fight films deals with interstate commerce only, they have been unsuccessful to date.

In spite of the seizure of Fisher and his print, one Dave Munstock booked pictures of the same scrap with seven independent exhibitors around town. Shortly after closing his bookings Munstock was "advised" by another group of distributors to lay off, and keep still. He did and was reported receiving something for accommodating.

Out of all this, the Kunsky enterprises got a print, also a clause calling for exclusive showing and no competition until the film's value to Kunsky is exhausted. The picture was installed downtown at the Capitol last week and made money. It is remaining for a second week though transferred to the Madison, also Kunsky.

Lights Opening Broadcast

Los Angeles, Aug. 7.

As a result of a two-hour broadcast over their own radio station, KFWB, on the night preceding the opening of "Lights of New York" Warner Bros. were able to attract a line-up of ticket buyers three blocks long, waiting to buy for the opening show of the first 100 per cent. talking picture.

Jack Warner acted as master of ceremonies for the radio frolic, and emphasized at various intervals how Warner Bros. were the pioneers in the talking field.

Recognizing the fact that changes in method come in the splendid advancement of the motion picture industry, the Eastman Kodak Company continues its own forward march and maintains its supremacy in presenting to the trade

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ROY SMOOT

Featured with
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SENSATIONAL DANCERS

Four Covans

Featured with
FANCHON and MARCO'S
"HI-YALLER IDEA"

WILLIAM FOX presents
FRANK BORZAGE'S
"STREET ANGEL"
 with
JANET GAYNOR and CHARLES FARRELL

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First Three Weeks!

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WHAT'S ALL THE SHOOTING FOR?

—that for calamity howlers

LET'S GET DOWN TO BRASS TACKS

THERE'S TOO MUCH HOOEY in this business today. A lot of picture people who spend more time eating lunch than tending to business are giving out half-cocked statements on what's happening in this business. *They don't know!*

THE only trouble is that some exhibitors are puzzled by such hot air. They are worried by this *schmoos*. Naturally they turn to the one organization which has both feet solidly on the ground!

HERE'S THE LOW-DOWN

RECEIPTS: M-G-M leads the box-office for 1927-28. This statement is the result of a percentage house nation-wide check-up.

NEW SEASON: The greatest M-G-M line-up of all. Starting with William Haines in "Excess Baggage", "Our Dancing Daughters", Lon Chaney in "While The City Sleeps", all successes.

STARS: Not mere names, not mere "identifying descriptions": Chaney, Gilbert, Haines, Davies, Novarro, Shearer, Gish, Dane, Arthur, Cody, Pringle, Joan Crawford and many others.

SOUND: Action. Studios East and West. A Sound hit on Broadway in "White Shadows". "Mary Dugan" and "Nize Baby" coming. Many synchronizations.

SHORTS: Roach product the greatest. Plus sound. The M-G-M Movietone News soon!

PROMOTION: Leo the Lion. "Our Gang Contest", Hearst co-operation. Many stunts and services.

WHAT A GREAT YEAR YOU'RE IN FOR!

with

METRO-GOLDWYN-MAYER

Whoopie!

Film "Bicycling" Va. Exhibs Must Pay Exchanges \$4,500 Award; Largest Film Board Verdict

That the film exchanges are more determined than ever to cut out the bicycling of films by exhibs throughout the country became evident in the case that First National, Paramount, Fox, Pathe, United Artists and Universal waged against William Dalke and George Payette, operators of the Woodstock Circuit in Virginia.

Although this case was out of the jurisdiction of the New York film board of arbitration, the exchanges co-jointly engaged Louis Nizer (Phillip & Nizer), New York attorney, to go to Washington to represent them before the Washington board of arbitration.

When it was all over, the exchanges received a damage award of \$4,500, considered the largest damage award made by an arbitration body in the United States.

Virginia exhibs had engaged a Washington attorney, Samuel Boyd, to handle their side.

Exchanges charged the defendants with biking the films and holding them over at their theatres. Defendants filed written motions with the Washington board to dismiss the complaints on the grounds they were brought under the copyright law under which the board had no jurisdiction and that the charge did not specify definitely the titles of the pictures or the dates on which they were supposed to have been played in the charged violation.

Attorney Nizer contended that there was no motion procedure before arbitration boards and that therefore the board could not even consider these motions. He also pointed out that if they were to permit motions before arbitration boards that there must be appeals allowed from such motions because they were only intermediate steps during trial and that in this way there would be the danger of drag-

ging in before arbitration boards all the legal technicalities of the law courts.

Held Pictures

After two and one-half hours of argument the Washington board decided it would not listen to any motions, but proceed with the case on its merits. The board later held that the complaint was sufficient and that a case could properly be brought under the copyright law before the arbitration board.

At the hearing it was shown that Dalke and Payette had held over for a longer time of period than the contract permitted such pictures as "Hula," "Three Bad Men," "A Night of Love," "The Loves of Sunya," "The Beloved Vagabond," "Little Annie Rooney," "Stella Dallas," "Chicago," etc.

In summation, attorney Nizer told the board that the exhibitors and distributors must join hands in the common cause of stamping out dishonesty from the film business. He further asked that much more than the contract prices involved be awarded, as these were deliberate violations and it would make it profitable to the cheat if upon being caught the defendant had to give back only that which he took.

Then came the board's \$4,500 award for the plaintiffs.

Endorsed for Show Girl, Peters Called to Pay

Bristol, Conn., Aug. 7.

Daniel Peters, head of the Bristol Theatre Enterprises, is being sued for \$3,000 by the Commercial Trust Company of New Britain.

Peters endorsed a note for Dora Karp, a show girl, who failed to appear at the time the paper became due. Peters is being sued to recover the amount of the note.

Wire Installations

Following up wires asking some quick questions about the talkers, a number of independent theatre operators hopped into New York last week for a close confab with the men behind the sound picture installations in New York.

With so many prior contracts by the bigger circuits the smaller chains and particularly the individual operator that have been contracted for there isn't much hope at this time for the installations to be made for at least six months.

Plunket—Hyman Move Up on Stanley's List

Joe Plunkett is now assistant to Moe Sliker in the Stanley Company headquarters in the Bond building, and will also supervise the New York and Brooklyn Strands.

Edward L. Hyman, the latter's managing director, has been promoted as Abe Sablosky's assistant, headquartered in Philadelphia.

Harry McDonald comes into the Brooklyn Strand as resident manager, with J. W. McLaughlin continuing as first assistant.

Files Application for Block Booking Enforcement

Washington, Aug. 7.

Federal Trade Commission formally filed its application on Thursday last with the U. S. Circuit Court of Appeals for the Second Circuit, New York City, for enforcement of its block booking ban against Paramount.

Delay the past several months has been due to the time necessary to prepare for formal action.

MANNE LEAVES ROXY

Max H. Manne, production manager at the Roxy, resigned yesterday. Mr. Manne has been handling sound effects with R. C. A. Photophone, and may associate with that producer.

B. S. Moss Says N. Y. Indies Must Consolidate by Labor Day; Stock Percentage and Cash

Likening himself to the fire horse the gong never fails to arouse, B. S. Moss says that unless New York independents agree to consolidate before Labor Day he will step out of the picture permanently.

"But," he emphasizes, "You can't get 150 theatres into one organization over night. I have every confidence that one or two matters will be settled and that exhibitors will realize that their only hope is in making partners out of their competitors."

"And bear this in mind," he declared, "exhibitors in the past have agreed on association but this is the first time in the business that they have considered consolidation."

Here is what exhibitors interested in the consolidation movement will have to agree to before Moss will roll up his sleeves.

Cleaner and better theatres. Courtesy to patrons.

Absolutely standard business methods, where a contract means a contract, whether it is with the film distributor or others.

Equitable dealing with all concerned (no organization can live or prosper in any other way).

Absolute cohesion in organization in every respect.

No dissenting factors. Proper financing of the properties in question.

Immediate shifting of policy where the same is indicated.

The use of Moss' name on a theatre to guarantee the public good entertainment; a fair deal, a clean theatre and courteous treatment.

About Sapir

Regarding Aaron Sapir and his contract with the Independent Mo-

tion Picture Theatre Owners group, Moss said that this could be adjusted by probably making Sapir vice-president of the new organization in charge of legal affairs. He said that Sapir personally welcomes the movement.

As for exhibitors coming into the combine Moss said that he planned for them to receive a percentage in cash and the rest in stock. He figures that he will need at least 50 men to assist him and the executive board which he said will govern the organization.

Assistants will be picked from exhibitor ranks represented in the consolidation, according to present plans. They will be paid a salary in addition to drawing interest on their investment. Should they fall down in the least way or fail to live up to the regulations, Mr. Moss said, then the exhibitor will be relieved of his charge and will be privileged to sell his stock or continue the investment.

Differing with the Keith policy of economizing on salaries Moss declared:

"Success in the show business needs the finest brains available, regardless of the salary."

Grauman Reshapes Show; Throws Out "Marveltone"

Los Angeles, Aug. 7.

After the opening performance at the Chinese Friday night Sid Grauman threw out Marveltone, a screen mental telepathy act, and substituted a Fox Movietone special, "The Hut."

Grauman materially changed the spoken prolog, eliminating the 60-minute preliminary stage show going on while the audience is coming in. The show is now considerably faster than when it opened.

THE TALKING PICTURE WORLD IS BRIGHT WITH STARS

PLACED BY

LEO MORRISON

BEATRICE LILLIE
JOE COOK
SYLVIA FIELD
DAVE STAMPER
SHAW and LEE
BEN HOLMES

CLARK and McCULLOUGH
VAN and SCHENCK
DOCTOR ROCKWELL
LEO CARRILLO
WINNIE LIGHTNER
WILL MAHONEY
(By Arrangement with Ralph Farnum)

"CHIC" SALE
LIONEL ATWILL
ANATOLE FRIEDLAND
NEVILLE FLEESON
CLIFFORD DEMPSEY

Representing the Foremost ARTISTS, AUTHORS, COMPOSERS, for Talking Motion Pictures

156 W. 44th Street
New York City

LEO MORRISON

Bryant 5289-5319

We Want to Thank Balaban & Katz—Publix—and Jack Laughlin, Producer of

"CAIRO"

It is a pleasure to be with you. We sincerely hope we may please you as you all have pleased us.

ALWAYS ON TOP

BILLY GLASON

"Just Songs and Sayings"

Just finished headlining Loew Circuit. Thanks to J. H. Lubin, Moe Schenck and Johnny Hyde.

Now featured with
"CAIRO"

A Publix Unit

Thanks to A. J. BALABAN and MAX TURNER and you too—JACK LAUGHLIN.

LYBIE COREM

"SYNCOATED LEGMANIA and CHARACTER DANCES"

Thanks to MORRIS SILVERS, WILLIAM MORRIS OFFICE.

All Eyes On

DARLING TWINS

"SWEETHEARTS OF SONG AND DANCE"

"Hoofin'ly Yours"

AL

NORMAN

WHITE SHADOWS

(Continued from page 12)
settled down to story and its photography.

The panchromatic work in this feature is outstanding. It's so good it very likely makes these Marquee Islands look better than they really are. And neither is Miss Torres hard on the eyes.

Picture is synchronized and evidently on a disk as the screen itself is normal. A weak theme song will never mean anything to the feature and some of the effects seem out of place. Notably, the moaning of the father of a drowned girl diver. This is repeated when the chief's son is endangered. A native banquet and its attendant dances have also been given the effect of pounding drums and clapping hands. The storm which releases Lloyd from the ship is tank and slow motion grinding.

For those who liked "Nanook," "Moana," "Chang," etc., "White Shadows" is sure. For regular picture house audiences its opening wallop and the consistently high grade photography plus the native customs, figure to make it a worth while transgression from the stereotyped clench finish. Picture is at the Astor but would be better suited to the Embassy, a smaller house, and at a \$1.50 scale. It may have its \$2 troubles.

Ahead of the main feature is being shown 22 minutes of Movietone shorts, including Movietone newsreel, Chic Sale, Miller and Farrell and Richard Bonelli. No intermission.

At the end of the opening week the New York Hearst papers were splurging six-column ads for this Hearst's Cosmopolitan production.

Sid.

THE PERFECT CRIME (DIALOG)

FBO production and release. Dialog and musical synchronization by R. C. A. Phonophone. Adapted from the novel by the Israel Zangwill story, "The Big How Mystery." Directed by Clarence Brown and Irene Rich featured: At U. A. (Publix) Rivoli, New York, on run, 14 up, starting Aug. 4. Running time, 83 minutes. Without prolog and epilog, around 70 minutes. As silent picture, neither prolog nor epilog would or could be used. Neither is required.

Benson.....	Clive Brook
Stella.....	Irene Rich
Mrs. Frisbie.....	Edith Waine
Trevor.....	Carroll Nye
Wilmot.....	Edmund Breese
Jones.....	James Farley
Butler.....	Bill Gaster
Frisbie.....	Tully Marshall
Trevor Bobby.....	Jane LaVerne

FBO has turned out in "The Perfect Crime" the first talking dialog picture produced to be easily denuded of its dialog and still stand up as a silent feature. That is because of the film's formation and that the story is a strong interesting one of detective, police and crime without the atmosphere of the underworld in or surrounding it.

That the picture was first made as a silent and later sound and dialogued accounts for this particular case.

It's the story here. Though this is a R. C. A. synchronized recorded picture of sound and dialog, the imperfection of the disc dialog (if that) are overlooked by the audience's tenseness secured by the tale. As a dialog picture this should do business in the wired houses, to rank with novelty and draw almost with the other dialog talkers now out, and as a silent feature it can play the first runs through its unusual trend.

Minus a few and badly sounded noises, such as a phone or door bell and storm, the big dialog punch here is in a court trial. A young man is on trial for murder. The district attorney questions him, in dialog, and he answers likewise; also the widow of the murdered man, while the wife of the accused breaks forth in exclamations, and the judge is heard starting his summation, while the foreman of the jury verbally pronounces the verdict as guilty of murder in the first degree.

Even the baby of the accused man, holding a doll (in the court room), said in dialog to her mother:

"Why doesn't papa look at my dolly?"

The baby wasn't any worse than the mother, however, in voice.

But the trial scene did not come as a surprise, and lost its punch through dialog having been used in the prolog. The picture carries two slide slides, the first announcing the R. C. A. Phonophone synchronization and the prolog, while the second is of the usual opening slide announcement, with the data following on other slides. That leaves "The Perfect Crime" susceptible of having the prolog cut off, going directly into the subject matter as a silent picture. The same with the epilog, with the climax of the picture proper becoming an anti-climax now because of the talking epilog.

It's like, for the best illustration, a regular feature with a talking sequence of a foreign nature at either end, leaving the body between of the regular picture entirely complete.

The prolog here, joined with the epilog, and with little cutting could

almost be sent out as a comedy talking short. It's of newlyweds in their apartment listening to the radio (playing) and the wife in the next room, when the husband answers the phone. He carries on a conversation with Dolly, whom he had met the night before. She had given him her address, 221 Riverside drive. He told her he had memorized the address, being on her slip, and he would be right over.

The wife walks in on the phone talk. She has found the slip in his pocket and is wise to the phone. He strolls by saying Dolly is a horse and it's a tip, with the 221 meaning the odds are 2-2-1. Squaring this by singing a theme song, the radio is abruptly broken off and announcements are made. One is to the effect that the breakage in the program is due to Dr. Benson having solved the murder mystery, with accompanying shots of the night extras. A police inspector then speaks through the mike (all seen and heard on the screen), stating that Dr. Benson will talk on "The Perfect Crime," with Dr. Benson disbelieving there is such a thing. The picture has plug throughout for "You Can't Win" the crooks, and makes it even stronger at the finale.

As the fadeout arrives for the prolog, with "The Perfect Crime" picture burning Dr. Benson has been told in his resignation to the chief of police. The chief and his staff are in a quandary. Dr. Benson has unraveled so many mysterious crimes, and also want it believed they can detect without Benson, a somewhat Sherlock Holmes for this picture, with Clive Brook making up as nearly as he could for the Conan Doyle myth.

Benson, who lost his fiancée when he refused to forsake the detective work, is in his study the chief arrives to persuade him to reconsider his resignation. The Dr. refuses. An aid of the chief mentions there never has been a perfect crime, meaning guaranteed against detection, with the officer adding if there could be, Dr. Benson might commit it.

Later, as the Dr. said in one of these extremely well-worded captions, he was a madman at the time, brooding over the loss of his love. The perfect crime remark stuck with him.

Across the street lived the Frisbies, tenants of Benson's. A hard-boiled, bullying husband, Frisbie, while suffering with a toothache, struck his wife when she asked him for the rent. He gave her some money and she went over to the doctor's, carrying a black eye, to pay him on account. Benson commiserated with her. She said her husband would be over in the evening with the remainder.

When Frisbie arrived he paid the rent and spoke of his toothache seeing a bottle of booze on the table. The Dr. invited him to have a drink, then told Frisbie he would ease the ache. Giving him some pills, the Dr. instructed Frisbie to go to his single room, take two pills when entering the house and another pair just before going to bed, to lock his door and close all windows, and he would be all right when his wife called him at five in the morning.

At five in the morning the wife couldn't arouse Frisbie nor could she open the door. Returning to the doctor's, who was still walking about his study, she told him of her fears. He accompanied her across the street, first taking a razor out of his drawer. Breaking in the door, the doctor entered, with the wife remaining in the hall. When he came out, the Dr. informed the wife her husband had cut his throat.

The Frisbie murder became a local mystery. Police, puzzled, finally fastened the crime upon a young man. There is a suggestion the cops framed, but it's subtle. That leads to the courtroom scene and conviction.

While awaiting execution, the condemned man's wife concludes to see Dr. Benson as the only possible person who could save the Frisbie murder. By this time Benson's love, Stella, had appeared. He promises her never to go detective again, and their engagement is renewed.

As the wife is appealing to Benson to aid her, Stella hears it and Benson's refusal. She assures the wife Benson will untangle the murder and free her husband, Stella making the request of Benson that he do so.

Benson calls for the police chief, confesses to him and the young man is freed, he and his wife calling at the Benson home to thank the doctor and Stella. The doctor had been given a 30 minute respite to report at headquarters, the chief refusing to handcuff or place him under arrest, a nice touch.

Here the picture goes into a dissolve of the doctor again at his desk, reading a book on murder, with the solution of whether a dream or vision left to the auditor, and the doctor saying:

"I must go to see Stella tomorrow."

Following is the epilog, the same routine as in the prolog, commenting upon the radio-lecture, to a clinch finish.

A certain suspense is upheld continuously. Dr. Benson does not create feeling against himself by the presumed murder, since Frisbie can obtain no sympathy as a wife beater. Its peculiar angles, neatly worked out and up, are holding, and the story becomes superior to the talker as a novelty or otherwise,

though without the additional draw dialog at present must give.

Bert Glennon deserves unlimited credit for his handling of the direction. He and William LeBaron, the FBO production head, and who adapted the scenario from Zangwill's "Big Bow Mystery," can 60-50 on putting this one over. While the title writer must again be mentioned for judgment and phrasing, straightforwardly.

Sterling actors, nearly all, and played their roles. No outstander. The judge spoke well, as did the district attorney, and Trevor, the young man convicted (Carroll Nye) also has a talker voice. Neither of the leads spoke. Their sides were told in the captions. Nor did any one of the main principals, excepting Mrs. Frisbie, talk. The young woman of the prolog was no better than the other women, vocally, while Lynn Overman, the light comedian of the prolog, had the same disadvantage as the others on this sounnder, that the voice did not come out of his mouth. It sounded throughout, except in rare instances, like any other disc record. In the prolog there was a whirr, while lips were often evident.

The court scene could be reduced to silence with brief eliminations and without harming its value. Or even captions might cover that entire proceeding that perhaps ran for four minutes.

As a synchronized picture FBO has shown the trade something in this one. It's also a pioneer, in so far as doubling a talker with a silent, and able to separate without a retake in the making, and without leaving doubt with the exhibitor a talker, silent, would be the same story in continuity and action. "The Perfect Crime" is.

MYSTERIOUS LADY

Metro-Goldwyn-Mayer production and release. Starring Greta Garbo and featuring Conrad Nagel. Based on Ludwig Wolff's novel, "War in the Dark." Directed by Fred Niblo. Treatment by Bess Meredyth with Wm. Daniels. Cameraman: At Capitol, New York, week Aug. 4. Running time, 83 minutes.

.....Greta Garbo
.....Conrad Nagel
.....Edward Connelly
.....Col. Von Raden
.....Richard Alexander

Secret service story involving a Russian feminine spy and an Austrian officer which demands all the drawing power of the Garbo name and whatever impetus that of Nagel.



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 contortionist dance around an idea. Here her bends, splits and twisting kicks are dramatized into a picture of slinking, stretching cat, instead of being presented in straight routine as acrobatic dance feats. Toe dancers have dramatized such routines as 'The Flying 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

First TALKER TRIAL SCENE B'WAY SMASH!

FBO scores solid hit

Class Mystery Shocker Regales Sweltering Throngs
at NEW YORK RIVOLI with Most Miraculous
Music..Sound..and Dialogue Effects yet Recorded!

Court room scene in dialogue, most sensational
show smash yet synchronized..with an amazing
prologue and epilogue with Lynn Overman and
Claire Adams!

But FBO has not forgotten the thousands of showmen
who have not yet obtained sound installations . . .
You can have it in SILENT FORM as well...sound
or silent "The Perfect Crime" is the outstanding
mystery sensation of years.

AMAZING SOUND AND DIALOGUE EFFECTS

First smashing representation of a court
room trial scene . . . lifted to terrific heights
of drama by punch dialogue . . .

The solemnity of the judge . . . slashing
attack of the prosecutor . . . powerful de-
fense of his rival . . . plea of the condemned
boy . . . collapse of his girl wife . . . shrieks
of newsboys . . . verdict of "GUILTY . . .
FIRST DEGREE!"

Thrilling mystery effects, including the
groan and rush of the wind . . . the crack
of lightning and roll of thunder . . . NEVER
BEFORE HAS MYSTERY BEEN PUT SO
ENTERTAININGLY ON THE SCREEN!

And the most delightful and inspiring
musical accompaniment since the
beginning of synchronization.

NO WONDER THE WORLD'S GREAT-
EST SHOWMEN ARE BOOKING IT!

ALL EARLY WEEK
RECORDS N. Y.
RIVOLI SHAT-
TERED!
STUPENDOUS
SWEEP AT RIVOLI,
BALTIMORE!
BOILING
CROWDS BATTLE
FOR ADMISSION
AND FIND NEW
THRILLS IN SEN-
SATIONAL DIA-
LOGUE AND MU-
SICAL ACCOM-
PANIMENT!
WATCH FOR COM-
plete and au-
thentic re-
turns on these
record-making
engagements
of FBO's NEW
TALKER MARVEL.

William Le Baron
Presents

THE PERFECT CRIME

DIRECTED BY
BERT GLENNON

Clive BROOK
Irene RICH

TULLY MARSHALL
EDMUND BREESE

Story by WM. LE BARON from
ISRAEL ZANGWILL'S novel!

NEW YORK REVIEWS HAIL GREATEST AIR SPECTACLE!

MORE THRILLING THAN PREDECESSOR

"There are some sequences which surpass other pictures which have dealt with aviation. Several planes are 'cracked up' and they are 'cracked up' so irretrievably that there is little fake about them. It must have taken some very expert flying to get those scenes. And it is a safe bet that it wasn't done without injury. The screen version has a sweep which was denied to the stage version and, as a result, this newcomer is infinitely more thrilling than was its predecessor." —George Gerhard in

N. Y. Evening World

SHOULD BE RIOTOUS HIT

"A good war picture. Magnificent air fighting. Strong love story. Fine acting and direction. Colleen Moore does great emotional work. The theme song 'Jeannine I Dream of Lilac Time' looks like a hit. The photography is beautiful. Should be a riotous hit." —N. Y. Mirror

COLLEEN MOORE HITS WITH LILAC TIME

"'Lilac Time' should remain on Broadway for many months to come. Colleen Moore adds another hit to her long list of screen successes. The story is poignant with pathos, thrills and sentiment with just enough comedy to stifle a surreptitious tear as it courses slyly, but unfailingly down the cheek. The character of Jeannine gives Miss Moore unusual opportunities. Many thrilling and sensational aviation scenes and sheer dare-devilry in the clouds. There are numerous pathetic touches to these scenes all of which build to a climax that is almost breathtaking in its intensity. George Fitzmaurice directed the picture and First National can feel justly proud of the finished product. Atmospherically it is perfect, from the standpoint of cast it is delightful, and the direction extraordinary. Colleen Moore hits with 'Lilac Time.' In fact everyone who had any connection with the development of the picture comes through, and with 'flying' colors." —H. D. S. in N. Y. Telegraph

—H. D. S. in N. Y. Telegraph

ONE OF FINEST EVER MADE

"'Lilac Time' is an honest success of the Hollywood school and I am happy to be able to pay it tribute. The picture is honest, true and beautiful. I salute those who made it. This is one of the finest—if not the finest and strongest—pictures First National has ever made. Colleen Moore in 'Lilac Time' gives a true and beautiful performance, and those of us who have watched her for years should be proud of her. The chief feature of 'Lilac Time' is its air stuff. Some of its young pilots simply took their lives in their hands and smashed expensive ships all over the exteriors. The flying shots are superb. They alone are worth a visit to the picture. There is one in particular, where Colleen is adrift in a swirling pursuit plane, that is simply immense." —Leonard Hall in N. Y. Telegram

—Leonard Hall in N. Y. Telegram

WILL MAKE MONEY; WORTH GOING FOR

"Showmen will want to know if 'Lilac Time' will make money. It will. As a box-office number it will slide over the plate without a bit of trouble. As a piece of commercial property it's worth going for. Has the formula that leads to big grosses. The air stuff is immense. Carries a dramatic kick that is unmistakable." —Maurice Kann in Film Daily

—Maurice Kann in Film Daily

BY ALL MEANS SEE IT

"'Lilac Time' has thrilling drama, exquisite beauty, a wonderful love story and Colleen Moore sends you home with romance in your heart. By all means see it." —James R. Quirk, Editor of Photoplay Magazine

—James R. Quirk, Editor of Photoplay Magazine

"The picture itself is entertaining and Miss Moore truly delectable." —N. Y. American

—N. Y. American

MORE THAN AN AVERAGE OF THRILLS

"Some sequences in Colleen's film pack much more than an average amount of thrills. Not only breath-taking but amusing." —Irene Thirer in N. Y. Daily News

—Irene Thirer in N. Y. Daily News

STARRING
**COLLEEN
MOORE**

a GEORGE
FITZMAURICE
Production Presented by
JOHN MCCORMICK
with **GARY COOPER**

Scenario by Carey Wilson • From
the Play by Jane Cowl and Jane
Murlin • Adaptation by Willis Gold-
beck • Titles by George Marion, Jr.

"LILAC TIME"
SELLOUT IN NEW YORK AT \$200 TOP -- FIRST THREE
WEEKS AT Carthay Circle, LOS ANGELES, broke all house records.



Whether your theatre is wired or not,
FIRST NATIONAL PICTURES
are a **SOUND** investment!

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays, President

can add. Just average program stuff and wide open to heavy cutting.

Using up 83 minutes to unload this yarn is ridiculous. Most of the padding is in the first 2,500 feet. After that it becomes a matter of the number of closeups desired. Reducing the close shots of the principal pair and the early superfluous script footage would have left room for Stan Laurel. The house should have taken care of that.

Productionally this is very nice. Court balls, hundreds of uniforms, big interiors and beneath the surface much intrigue. Tania has engineered her way into the heart of Karl but he turns on her when his uncle says she's a spy.

For that Tania grabs some Austrian plans and Karl is court-martialed and stripped of his uniform, much like "The Tempest."

The secret service unc extracts him from prison so he can trail Tania to Warsaw. Posing as a musician, Karl finally finds his former sweetheart who gives evidence that he's still alive with her by returning the plans a fellow Austrian officer has slipped Gen. Alexandroff (Von Seyffertitz), in pursuit of Tania for years. The general becomes so wise that Tania shoots him. At the dramatic high point she fools the Russian military and gets across the border with Karl by auto. Final presumption is that the couple will be at home in Vienna.

Inasmuch as the opening title includes that familiar phrase, "Vienna before the war," little else need be said. Miss Garbo, personally, has done and is capable of better work. Niblo in directing has seen fit to send her scampering through a woods on a spring afternoon closely

pursued by her lover. That's one trouble with the picture. It's all very tried and if true just as tiresome. Allowing that other theatres will cut it, and plenty, "The Mysterious Lady" shapes as a moderate feature for the simple minded femmes. Miss Garbo rates and needs story material with more punch. Whatever kick this one held in print, Niblo has diluted with excess footage. It may develop matinee appeal.

Nagel has had his hair waved for the event and gives a capable if quiet performance. Von Seyffertitz does his customary heavy. Other cast members do not figure importantly.

FORGOTTEN FACES

Paramount production and release. Supervised by David D. Selznick. Directed by Victor Sjöström. Featuring Clive Brook, Mary Brian, William Powell and Lilian Harlow. From story by Richard Washburn Child. Adaptation by Oliver H. P. Garrett. Screenplay by Howard Estabrook. Titles by Julian Johnson. Runs 75 mins. At Paramount, New York. Week Aug. 4.

THE CAST
"Heliotrope Harry" Harlow.....Clive Brook
Lillian Harlow.....Lillian Harlow
Mary Brian.....Mary Brian
William Powell.....William Powell
Fred Kohler.....Fred Kohler
Tom.....Jack Loden

Latest underworld opus to be released by Paramount, goes back to the "Raffles" characterization and has Clive Brook in impeccable evening attire throughout, except for a brief sequence in which Brook as "Heliotrope Harry" Harlow, is in the brig and of course in prison uniform.

Oliver H. P. Garrett who did the adaptation, Howard Estabrook who wrote the scenario and Julian Johnson who titled, managed to make a fairly interesting picture out of a top heavy yarn.

At times Johnson was called upon to alibi those lapses and to dispose of beau coupe footage with his titles, in a manner that would have taxed the ingenuity of a night club lawyer. He hurdled all of the obstacles and saved the opus from banality on several occasions.

The story concerns the father love of Heliotrope Harry, who returns from stinking up a gambling house to find his wife is making cheate with a wicked looking gent. Harry after finding his squalling infant left in her crib by his big hearted rib, opens her boudoir door and a puff of smoke rising from below the focus of the shot, informs the peasants that Harry has rubbed out his opponent.

The pair had counted upon pri-

vacy, as the wife had thoughtfully notified the coppers just what minute Harry and his pal, Froggy (William Powell) were going to frisk the gambling joint. By getting out a few minutes ahead of schedule, the men had missed the police.

Incidentally the stick up was accomplished without the aid of masks, tear gas or other impediments. Just a good old fashioned shake by a couple of hustlers who weren't worrying about their liberty.

After plugging his unseen rival Harry takes the kid and via Johnson's titles tells his frau that if she ever lays her filthy hands on the youngster again she will be given her celestial ukelele and an eternal trip on the rumble seat of some cloud.

Harry and Froggy pick out a nice home on the set and after planting the child on the doorstep, step behind some trees to watch. The bell is answered by two of Hollywood's kindest mother and father types, and we're hep immediately that it's going to be pretty soft for the kid.

To digress a moment. It has been "established," thanks to Mr. Johnson, that Harry's nickname comes from his addiction to heliotrope in any form from perfume to flowers. The baby has a sprig of it in her hands, when she's fondled. Don't forget that, children. It's important.

Harry evidently calculates his wife will lose no time in notifying the gendarmes of his marksmanship, for he elicits a promise from Froggy that he will go straight and watch over the kid. Picking out a copper who has a wife and kids and needs promotion badly, Harry gives himself up, and we find him next doing life, or doing it all as the boys in stir colorfully peg it.

A clever bit of direction is used here to duck the ordinary time lapse. Brook is shown looking at pictures of his daughter. He is out of the shot after she is shown as an infant. The camera is focused over his shoulder and as the pictures, sent him by Froggy, shows her development into girlhood, a la Mary Brian, we see the father again with gray hair and the marks of his sentence showing plainly in his face.

The girl's mother has been seeking her all these years but hasn't been able to locate her, thanks to Froggy. She hasn't regenerated any and her motives are selfish.

Meanwhile the daughter has become engaged to a young society

chap and preparations are being made for the wedding.

Froggy has the clipping from the newspapers with pictures of the couple, etc. The mother frames a phoney accident in front of Froggy's rooms and is carried in by confederates, supposedly dying. She tells Froggy her dying wish is to see her baby. Will he tell her where she is? He won't. One of the confederates then speaks a title about showing her a picture of the girl. "It might help her." Froggy hands him the clipping. Don't you love that?

From then on things happen. The mother visits the jail and taunts Harry with her knowledge of the girl's whereabouts. He goes berserk and is dragged to his cell. He plots with the head screw to spring him but no chance. Another convict is reported missing. Harry manages to mangle his hand and is carried to the hospital where the other con finally keeps a rendezvous with a trusty in on the "crush, Harry is to escape with him. They tie up the trusty, who is in on the frame.

The warden enters as No. 1309 is about to screw via window. They tie him up, but with 1309 out of ear shot the warden reminds Harry he gave him his word of honor he wouldn't try and escape, when he made him a trusty. Harry relents and is untying him when 1309 discovers the cross and tries to knife both of them.

After considerable whoopee the guards arrive. Harry is paroled, but has to give the warden his word he won't crack his wife. Inspired by a message in the Bible, Harry decides to outwit her and punish her that way. He gets into his daughter's home as the butler, by framing the real butler and frightening him out of town. Then he lays a trail of heliotrope for the wife and frightens her out of several attempts to meet the girl. He intercepts letters written to himself under her foster father's name, plants sprigs of the plant where she'll find them and finally sends her an automatic with a sprig of heliotrope in the box.

On her last attempt to see the girl, he admits her in his character of the butler and leads her to the top of the house. She follows him into a darkened room and he lights up his face with a flashlight. She shoots him.

Froggy darts out from somewhere and is about to give chase when the title, "Let her go! I've arranged everything. The fake cop. The window—the ladder." And if you

think he hadn't you're crazy.

The fake copper starts up stairs as she sees the open window with a ladder conveniently placed. She darts to the window, starts to descend and the ladder breaks, crushing her to her just deserts, as Harry makes a graceful exit from this world of angles and close ups. Surrounded by his daughter, her foster father, Froggy and several others, Harry titles that he is sorry he is leaving her service—so soon! But it wasn't unanimous.

Baelanova, as the loose morated mother, and Brook, as Harry, did what they could with the roles. Powell was swamped under his incredible assignment. Miss Brian was sweet, girlish and charming as the grown up daughter of the crook and Fred Kohler has a few teeth gnashing moments as the escaping convict.

Even sound couldn't have helped this one much.

SHACKELTON

(ENGLISH MADE)

Described as an official account of the expedition to the South Pole during which Sir Ernest Shackleton lost his life. No screen credits given. At the 33 Ave. Playhouse, N. Y. Week Aug. 4. Running time, 60 mins.

Good entertainment for high class audiences. Majority of shots are in polar regions, duplicated in greater detail in films dealing with other expeditions.

Rough sea of ice and proximity of ship to bergs most thrilling incidents in picture. Intimate study of birds is better than average travelog stuff, and provides laughs. Majority of footage is ordinary of its kind with too much attention paid to the civilized and inhabited locations on the ship's course.

JOHN and HARRIET GRIFFITH
Dancing Specialties Plus Personality
Appreciation to Fanchon and Marco

ENGLAND ONG
CHINESE BLUES SINGER
SECOND CONSECUTIVE YEAR
WITH FANCHON AND MARCO
Thanks to Harry Wallin

Jackie Souders and his Orchestra
NOW AT THE Strand Theatre
Vanover, N. Y.

GEORGE MARION, Jr. Paramount Dialogician!

(HOT DAWG!)

Hollywood rumors that Mr. Marion is about to become an Associate Producer are Malicious Lies! Mr. Marion is Pale but not Polluted

At Present Titling

"THE FLEET'S IN"

For Paramount

B. P. SCHULBERG AT THE CONTROL

"Jazz Singer," Silent, Song and Music Cued by Radio-Victrola Hook-Up

Jersey City, Aug. 7.

A hitherto unparalleled theatrical situation is being witnessed in New Jersey, where a photograph-radio device is saving Al Jolson's picture, "The Jazz Singer."

"The Jazz Singer," as produced by Warner Brothers, depended upon Vitaphone's presentation of Jolson's songs. The Lincoln theatre was one of the first to get the picture without the Vitaphone. The singing strips of celluloid had been trimmed and subtitles filled in the blank spaces. For instance, where Jolson sang a Mammy song the sub-title would be: "I'd go a million miles for one of your smiles, my Mammy!" This title eliminates about 200 feet of film.

The drama and pathos of "The Jazz Singer" was reflected in Jolson's face when he sang. It also reacted upon the rest of the cast. And, naturally upon the audience.

The Stanley and the National theatres in Jersey City had played the picture with Vitaphone before the cut version came to the nearby Lincoln. One day—a matinee—was enough to convince William Gold-hart, Lincoln manager, that the film was a lot of hokey without Jolson's songs.

The idea of a victrola hookup had been bronched before. Word from the Stanley-Fabian office advised that the experiment had been tried on a small scale in Hackensack.

Goldhart called in Frank Hermance, a radio-victrola expert of Union City. He brought in a 104 RCA loudspeaker, an orthophonic Victrola and a Sparta six-tube radio set. Four Jolson records, made for the Brunswick company, were secured. They were: "Mother of Mine," Record No. 3719A; "Blue River," Record No. 3719B; "My Mammy," No. 3912 and "Dirty Hands, Dirty Face," No. 3912. One of Cantor Rosenblatt's records was also secured. It was "Kol Nidre," Victor Record No. 55197B, a number which Rosenblatt sings in the Vitaphoned version of "The Jazz Singer."

Adjusted Volume

Max Glass, orchestra leader of the house, was called in for a special rehearsal of the arrangement between matinee and supper shows.

He "cued" the picture, using the regular Warner's cue sheet. The Victrola was in the pit and he slipped the records on just as Jolson's lips started moving. The same songs were recorded as Jolson had Vitaphoned. The "cue" system worked perfectly after a long and tiresome rehearsal. The wires from the Victrola ran into the wings, to the receiving set which picked up the sound and set it out on the 104 loud speaker. The speaker's volume was easily adjusted.

That night the result was eagerly awaited. The audience, that had heard of Jolson's songs at the other theatres, with the Vitaphone arrangement thought that the Vitaphone was being used in this house, too, when Jolson sang just as clearly as he had on the regular equipment. The hookup worked perfectly. Where the matinee audience had walked disappointedly from the house the night patrons leaned forward and stayed eager until the song and picture faded from view in a great ending.

Jolson's first song used is "Dirty Hands, Dirty Face." In a scene at Coffee Dan's, Los Angeles cabaret, "Mother of Mine" is sung when his mother attends the dress rehearsal of the Broadway revue the jazz-singer is to be starred in. "Blue River" is the snappy song used when he returns to his home and shocks the cantor, his father, by singing jazz in the synagogue.

"Kol Nidre" is used when Rosenblatt sings in the synagogue scene and is also doubled for Jolson's singing of the same number. The voices are curiously alike—Jolson's and Rosenblatt's. "My Mammy," the best number of the lot, is used as the fadeout when Jolson is singing his triumphant jazz-song to his mother in the first-night audience at the Winter Garden, New York.

Manager and audience agreed that the "Victrola," while more trouble to handle than the regular Vitaphone, has done its part in saving Jolson's first singing picture in Jersey.

U. A. Withdraws from Seattle House Operation

Seattle, Aug. 7.

The old Coliseum theatre is going to again be known by that name, the two big United Artists signs coming down this week. It means that the U. A. is going to sell its films in Seattle on the open market and not try to run a theatre of its own or in conjunction with the West Coast as has been the case off and on the past year. First it was the old Liberty that was changed in name to the United Artists but after a few months of failure with the operation resulting in losses, the name went back to the Liberty. The Coliseum, a dandy located house, became known as the United Artists theatre. Biz good for a long time but finally off so that the house closed. Recently opened at two-bit price jointly with U. A. and West Coast, but now it seems U. A. has withdrawn.

"Stark Mad." All-Talking

Los Angeles, Aug. 7.

Warners will start "Stark Mad," an all-talker, Sept. 5. Story is by Jerome Kingston with Lloyd Bacon directing.

Cast includes H. B. Warner, Louise Fazenda, Lois Wilson, Henry B. Walthall, Claude Gillingwater and John Miljan.

Garrick, Minn., 3,000, Dark for Next Season

Minneapolis, Aug. 7.

Garrick, 2,000-seater and one of the finest houses on the F. & R. circuit, will remain closed next season. At least, there are no plans at this time for reopening the house, according to Harold Finkelstein, general manager of F. & R.

Before the opening of the Minnesota, the Garrick rated next to the State here as the ace F. & R. house and did a splendid business last season. After the Minnesota's advent patronage dwindled to negligible. The house lacks a cooling system and usually has been dark during the summer. This year, however, it closed unusually early because of the poor patronage due to Minnesota's opposition.

A report has been in circulation that the McCall-Bridge Players (musical comedy tab) would go into the Garrick instead of the Palace, where they have been housed in the past, and that the Mutual burlesque wheel would abandon the Gayety for the Palace. This has proven erroneous. The McCall-Bridge Players open their third season here at the Palace on Aug. 25. The Mutual wheel is expected to continue at the Gayety.

The Strand, another F. & R. Public film house seating 1,400 and next door to the Garrick, reopens this month to house specials and the better grade of first-runs. The Seventh Street (Keith's) across the street from the Strand and Garrick is not expected to reopen unless the Hennepin-Orpheum returns to reserved seats and two-a-day. All three houses are in the heart of the loop.

Moving Up 2d Runs To Hold Business

As a result of constant house to house inspection under the supervision, Loew's division managers in New York have made a number of changes in film booking for the new season.

Where Loew houses played certain leaders and did a land-office biz, and other houses considered in the same district played them some time later to returns not so good, the latter theatres next season have had their bookings of such features shoved up two and three weeks ahead, the day and date being close to that of the other Loew district theatres.

This is expected to keep neighborhood regulars more regularly as patrons of their own theatres, thereby heading off the desire to see the pictures at the other house rather than wait a month or so until it reaches his own neighborhood. This is what the division managers hope to eliminate and incidentally boost the house that has been the loser by playing the picture some much later.

Fight Film in Minn.

Minneapolis, Aug. 7.

Despite the federal law prohibiting the transportation of fight pictures, the Tunney-Heeney fight films were in Minneapolis a few days after the staging of the bout in New York. They now are on exhibition at the Lyric and drawing.

Officials of F. & R., which concern bought the film outright for Minnesota, had nothing to do with bringing it here from New York, they say the pictures were purchased from a person whose identity they do not wish to reveal. They do not know if this person transported the film into Minnesota.

Federal authorities at no time during the past two years have attempted to halt the local showing of fight pictures, or if such efforts have been made they have proved fruitless.

Local Beaut Road Show

Chicago, Aug. 7.

Great States Theatre is building a road show around a dozen or more bathing beauty contest winners. The girls represent the various towns in which the circuit has theatres.

When the beauty revue plays the various houses on the chain, applause will determine which girl is to cop the title of "Miss Illinois."

2 Indies Talk Out on Talkers; Say Silent Pictures Are Best B. O.

B. & K. Hold U's 1st Runs Out of Marks Houses

Chicago, Aug. 7.

Universal will not put first-run pictures in Marks Brothers' two big neighborhood houses, Granada and Marbro. The decision was reached just as Balaban and Katz had decided to relinquish their rights to unplayed Universal pictures rather than play for a monopoly on the unplayed films.

Universal and Marks Brothers were all set to enter into a first run deal, when B. & K. advised that they would continue the Universal contract upon the advice of their attorneys who are now preparing that firm's defense in the trade restraint suit brought by Marks brothers against B. & K.

B. & K. will play the pictures in some of their smaller houses to avoid a total loss. The Universal contract was acquired by B. & K. when they took over Karzas' North Center theatre and guaranteed that house's contract with Universal. The house has since gone dark and left the B. & K. list.

Loew Closes Two Pools

Baltimore, Aug. 7.

The Stanley has been set for a Loew pooling, with operation by Loew commencing at once. The Stanley will be wired and the Stanley stage units discontinued. It will get the important pictures.

Loew's Century, also wired, will continue as before, with Loew's Valencia also a part of the pool. Howard Kingsmore, Loew's manager here, will be general manager for the three houses.

Atlanta, Aug. 7.

A separate company is being formed by Loew and Universal to operate U's Capitol here, under Loew's direction.

The deal is being closed in New York.

With the Loew vaudfilm policy in, Pantages vaude will go out. Pan has been booking the Capitol for U.

All-Sound at Schenectady Cleaning Up in Heat

Schenectady, N. Y., Aug. 7.

Strand, one of the first houses in the state and in the east to operate on a program of all sound and canned music, is packing them in even on these days of sweltering heat. While the Strand is doing standing room business the State, in comparison, is starving. The Farash Theatrical Enterprises, William Shirley, president, operates both the State and the Strand. Shirley is pondering over the fact that he did not install the mechanical unit at the State, a much better and bigger house.

The Strand has both Vitaphone and Movietone. The program does not include a comedy but instead it has three Vitaphone talking shorts and a feature picture with either Vitaphone or Movietone musical accompaniment. The house uses Fox and Warner pictures on a 50-50 basis.

The house has no orchestra. Patrons have been storming the theatre.

Cracks at talkers are taken by two film producers who have okayed them for their own product. William R. Fraser, general manager of the Harold Lloyd Corporation regards them as a "novelty that will wear off" while Sam Saxe, head of Gotham, offers this apology for typing up with RCA's Photophone for 14 of his pictures:

"Our company will synchronize pictures but my candid opinion is that talkers will never surpass silent drama at the box office."

Saxe gives as the main reason accommodating exhibitors who have installations, although he says in the same breath: "It is no secret that the vast majority of exhibitors could not get installations if they wanted them until this time next year. The industry cannot afford to stop because of what will occur a year later."

The independent producer also reviews the flurry of presentations two years ago and their state today. That good silent pictures always have been the draw and that pictures alone put vaudeville in the dark is Saxe's argument for concentration in the film rather than the fixings.

While Fraser is a little more conservative in expressing his viewpoint, he states that producers who rush the talker market will do the film business irreparable harm. He also says that bad pictures caused the slump during the past year. The producers who use their heads on the talker situation are those who will head next year's box office parade rather than those who have jumped too quickly he observes.

No Fight Film Demand

Los Angeles, Aug. 7.

More than a score of film prints of the Tunney-Heeney battle has been brought to the coast with the racketeers and promoters trying hard to unload on theatre owners.

So far little interest has been shown in the fight film around town and the boys who have the prints are going after the outlying territories and small towns.



WALTER BRADBURY

World's Greatest
Legmania Dancer

NOW WITH
Fanchon and Marco

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ORGAN CONCERT
PARAMOUNT THEATRE
NEW YORK

"VACATIONING"

Mr. Exhibitor:
Pretty soon you will get
'Making the Grade'
from Story by George Ade with
Movietone Accompaniment and
Dialog.

IT IS AN
**ALFRED E.
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**FANCHON &
MARCO IDEAS**

The Original of Their Type,
the Most Consistent of Their
Kind.

Now you can see how perfect a Synchronized Picture Can Be

No. 598—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

AND NOW "THE MAN WHO LAUGHS" IS READY FOR YOU TO HEAR AS well as to SEE.

NOW YOU WILL HAVE THE BEST OPPORTUNITY YOU HAVE EVER HAD to realize how much a glorious picture—perfect in itself—can be improved by the addition of cleverly directed sounds.

WITH ALL THE WILD TALK ABOUT SYNCHRONIZATION WHICH HAS had the whole industry standing on its head, it is no wonder that confusion has been worse confounded.

AND NOW, OUT OF THE CHAOS OF GUESS-WORK AND GOSSIP, COMES the supreme achievement which will prove without the shadow of a doubt that when even a perfect picture is properly synchronized with all due regard for theatrical effects, it can be made even better than perfect!

NEVER HAS THERE BEEN A MORE CONVINCING DEMONSTRATION OF the possibilities of the movietone process than you will get when you SEE AND HEAR "THE MAN WHO LAUGHS".

DURING THE SCENES AT THE FAMOUS SOUTHWARK FAIR, YOU WILL hear the cries of the barkers, the shouts of the happy people, the blowing of their horns and the throbbing of their other merry-making noise-machines.

THROUGHOUT THE SCENES WHEN GWYNPLAINE IS AMUSING HIS audience—that audience which rocks with laughter—you will HEAR the gales of laughter, and you will hear the tumultuous cries "Gwynplaine! Gwynplaine!"

IN THE MOB SCENES, PANDEMONIUM IS LET LOOSE AND THE MOVIE fan does not live who will fail to get a terrific "kick" from this grand combination of eye and ear entertainment.

THE MUSICAL SCORE IS A GEM IN ITSELF, BRINGING OUT WITH EVEN extra emphasis the fine points of this exquisitely directed picture.

AND ONCE MORE I WANT TO SAY TO THOSE EXHIBITORS WHO HAVE no sound equipment in their theatres just this:—Whether your patrons simply SEE "The Man Who Laughs" or whether they both SEE and HEAR it, they will be entertained and uplifted in spirit as no picture has aroused them for a long time.

WHETHER THEY'RE SILENT OR WHETHER THEY'RE OTHERWISE Universal has the pictures!

JOE E. BROWN

SCORES SMASHING HIT IN FILM DEBUT!

DAILY NEWS
NEW YORK

**Joe E. Brown, Acrobat, Leaps
Off Stage to Fame in Film**

Proves "Hit of the Show" Without a Fal-

With the aid of good direction, acting and photography, the task of transferring Joe E. Brown, acrobatic comedian, from the stage to the screen is here accomplished.

NEW YORK JOURNAL
JOE E. BROWN ON ROXY SCREEN

New York Evening Post

**Joe E. Brown in a Backstage Drama
at the Roxy**

"Hit of the Show" Without a Fal-

New York American

**"Hit of the Show"
Interesting Film**

"Hit of the Show" the new picture at the Roxy theatre offers in-teresting variations on the theme of

THE FILM MERCURY

Announcing A New Screen Discovery

Quite some time having passed since the writer made any forecast concerning a screen player. I will now strike a time in the person of an actor by the name of Joe Brown. They are going to hear a lot about him in the future my guess.

Without any fanfare of trumpet or ballyhoo, a new screen star burst into the cinema firmament over the week-end.

Without any fanfare of trumpet or ballyhoo, a new screen star burst into the cinema firmament over the week-end.

The Morning Telegraph
**JOE E. BROWN MAKES HIT
IN FILM DEBUT AT ROXY**

Joe E. Brown makes his film debut in "Hit of the Show" at the Roxy this week.

OPINIONS OF NEW YORK AND HOLLYWOOD CRITICS:—

DAILY MIRROR, Thursday, July 22, 1928

Joe Brown a Winner

Star of "Hit of the Show" at Roxy Not a Find but an Old-timer of Vaudeville.

By BLAND JOHANESON.
THIS WEEK a new star arrived on Broadway. Not an important "find." Not a 17-year-old star forced to the top because somebody thought she was pretty. But a real trouper, who arrived by knowing how to do his work. Joe E. Brown in "Hit of the Show" isn't a great picture. But this actor's performance as the sentimental, impulsive hammofer, who killed himself trying to save his show, made it.

BROADWAY, which knew him in his vaudeville and musical comedy days, forgot professional jealousy to pronounce him an inevitable star. Every New York viewer praised his performance. And, ironically, Joe E. Brown had made four movie tests here and been turned down four times before he went to the Coast without a contract.

THE most charitable fan couldn't call Joe handsome. He has the biggest mouth ever seen for mugging before the camera. Romantic roles are absolutely closed to him. He is perfectly equipped to play a pathetic comedy role like that of "Hit of the Show." And advance reports say he is as effective in "The Circus Kid," in which he is a lion tamer. His first job was to play a minor role of a comedy newspaperman in "Circus Girl Wins." Now he is working with Bob Daniels in "Take Me Home."

"A song and dance man, without a job or a cent, but with a heart of gold, is admirably played by Joe Brown."
—Jeffrey Holmstead, N. Y. World.

"Mr. Brown's acting is good . . . he imbues his part with some of the wistfulness of the also-ran."
—N. Y. Times.

"Yet it is not as bad as it might have been, thanks to Joe E. Brown's genuine characterization and the stage atmosphere that Ralph Ince managed to inject."
—N. Y. Herald-Tribune.

"Joe E. Brown has the soul of a Romeo. On the advice of friends Joe made a plunge into pictures, and I think he is going to make quite a splash . . . He is an excellent actor. He is an unusual type. He does an agile acrobatic dancer, which should help him in some of his parts. But it's the human quality in him that attracted me most."
—Wifred Braton, The Film Spectator.

"With the aid of good direction, acting and photography, the task of transferring Joe E. Brown, acrobatic comedian, from the stage to the screen is here acceptably accomplished. Drawing upon what might have been material from Brown's own precinema career, the story gives the newcomer ample scope to display his peculiar talents."
—N. Y. Daily News.

"Despite the familiarity of the material with which he is furnished, Brown manages to be sincerely affecting. . . he is a new face to look at in the cinema's new clown for critics to watch and predict about."
—John S. Cohen, Jr., New York Sun.

"Making his debut as a screen actor, Joe E. Brown is a real success at the Roxy this week . . . It may be a little early to prophesy. But judging by this picture the motion picture world has a new, real comedian, with a touch of pathos that is true art."
—Brown should go far in his new venture.

"This week a new star arrived on Broadway. Not a 17-year-old star forced to the top because somebody thought she was pretty. But a real trouper, who arrived by knowing how to do his work. Joe E. Brown in "Hit of the Show" at the Roxy. . . This actor's performance as the sentimental, impulsive hammofer, who killed himself trying to save his show, made it. Broadway, which knew him in his vaudeville and musical comedy days, forgot professional jealousy to pronounce him an inevitable star."
—Bland Johanneson, N. Y. Mirror.

"Joe E. Brown and his 440-yard grin involve a very great deal of humor and what is more remarkable—the phenomenon of honest pathos. . . "Hit of the Show" is none the less effective. . . and Joe Brown is almost entirely responsible."
—John Hutchins, N. Y. Evening Post.

"A new screen star burst into the cinema firmament over the week-end. . . Right now we want to go on record as saying that Joe E. Brown gets our vote this week for his outstanding performance as "Twisty," the valiant trouper of small time. That guy Brown can jam more humor and pathos into one quirk of his eyebrows and twist of his lips than any other guy we've seen in a long time. . . He has that rare combination of the tragic-comedian such as the screen has seldom had."
—N. Y. Graphic.

"Joe E. Brown gets this week's hand-picked laurel wreath for his work in "Hit of the Show." He gives a performance which is at the same time tragic and hilarious."
—N. Y. Evening Journal.

"Movie break promising the greatest general public good and entertainment in the cinematic advent of Joe E. Brown. . . now a full-fledged screen star facing success as great as he enjoyed in his golden days in musical comedy. . . He gave a performance so many-shaded humor and really moving pathos that the sentimentality became honest emotion."
—John Hutchins, N. Y. Evening Post.

"Joe E. Brown gives one of the best performances I have ever seen. His work, which ranges from comedy to pathos, is truly remarkable. He holds your riveted attention every moment he is before the camera."

"Brown has one of the most appealing personalities that has reached the screen in several years and with proper handling there is no limit to how far he can go. He is a natural comedian, yet superb in moments of sentiment or tragedy. He can undoubtedly be made one of the biggest favorites on the screen today."

"Brown should score an immediate and immense hit in "Hit of the Show." From then on it will only be a matter of getting the proper stories and roles for him. Brown has a personality different than any one on the screen and some care will be necessary in selecting the right sort of material for him."

"Brown is ideal for a box-office favorite, in the silent drama because his quaint personality quickly wins its way into the spectator's heart. For the Movie-tone or Vitaphone, Brown is the best bet in the business today!"

—Tamar Lane, The Film Mercury.

"Joe E. Brown as "Twisty" does an eccentric comedy pathos role of the "Laugh, Clown, Laugh" order, only he plays it straight. He is the whole picture. . . Brown does a very interesting characterization of the homely order and holds the interest nicely."
—The Film Daily.

"Joe E. Brown's performance under the able direction of Ralph Ince is one that will long be remembered and must indeed be gratifying to himself as he covered himself with glory. No doubt we will hear in the near future Joe E. Brown signing a long time contract under the F.B.O. banner."
—Hollywood Film-graph.

"Hit of the Show" at the Roxy is a good picture which introduces a new star, Joe E. Brown, of vaudeville and the musical comedy stage. . . It is Joe Brown who makes the picture. His work is fine."
—New York Daily Mirror.

"Joe E. Brown makes his film debut at the Roxy this week. This popular comedian caused many a laugh and his gift for pantomime and funny facial contortions are developed to the full. . . he establishes himself as a film comedian full of possibilities. . . Brown makes his own character a thoroughly human one."
—N. Y. Morning Telegraph.

"Joe E. Brown makes an unusually auspicious debut before the Klieg. With years of song and dance experience behind him it is hardly to be wondered at that the stage star's characterization is more than skin deep."
—N. Y. Telegram.

"Joe Brown goes through his part of the gullible, big hearted booby, "Twisty," with all the aplomb of a motion picture veteran. He makes the somewhat garish little story almost believable."
—Geraldine Fitch, N. Y. American.

"HIT OF THE SHOW"
AN F. B. O. SPECIAL
DIRECTED BY RALPH INCE

PERSONAL REF FOR PICTURES
IVAN KAHN
6363 HOLLYWOOD BLVD.
HOLLYWOOD, CALIF.

Labor Unions' Fight Continues To Hold Up Wire Installations

Difficulties arising from the opposition of stage electricians against the installation of talking equipment in theatres by outside electricians continue. They have temporarily halted equipment installations in New York and Chicago, and may assume countrywide proportions unless a settlement is reached.

Stage electricians are said to have no claim against the electric companies or against the theatre. They are opposing other electricians, members of the A. E. of L. It's a union matter that involves the theatres, which may have to settle the difficulty.

The stage electricians say that they should be given the work of wiring the theatres on account of previous connections in the industry, while the opposition claims the I. A. T. S. E. men are not competent to do this kind of work and haven't the required knowledge of the intricacies of wiring installation.

The sudden and persistent threats of the stage electricians to go on strike are in many cases attributed to the efforts of the musician leaders, who are trying to halt the advance of talkers.

The first theatre to be affected was the Central, New York, where

"Lilac Time," First National sound picture, was scheduled to be shown with sound effects. The wiring was stopped and it was found necessary to put in a regular pit orchestra while effects were tried back stage with a group of singers.

The threatened strike may hold up installations in over 400 theatres indefinitely. In New York and Chicago over 150 installations were slated to go into theatres. No wiring can be done for the present in these two cities.

Earle, Wash., Wire 2 Others First

Washington, Aug. 7. Earle, Stanley-Crandall picture presentation house, quivering as to policy, announces the theatre is to be wired. Meantime it will continue under the present policy.

During the "making up the mind" period, the Fox bought up all remaining Warner talking features not sewed up by the other S.-C. house, Metropolitan. The Fox buy was 12 Warner talkers.

Situation is thus further complicated, for Loew's Palace is already wired and is saying nothing about it so far.

Wire equipment in the Fox, particularly installed prior to the opening last September, is now being set up with the first talker scheduled for the early fall.

Shrine Civic Auditorium, of recent weeks a roller skating spot, will be turned into a straight grind picture house Aug. 10. New policy will be operated by the Al Malakiah auditorium company. Third and fourth run films, twice nightly at 25c with weekly changes of program. George Ramsey, Al Malakiah Temple recorder, will be in charge of the theatre.

Louis Natheaux, Billy Naylor and Carmencita Johnson added to "Ned McCobb's Daughter" (Pathe).

"Patriot" on Grind; Wiring Embassy, N. Y.

Rialto, New York, closes this Sunday night to remain dark until Thursday (Aug. 16) when "The Patriot" (Par) will open at a special reserved seat \$3 premiere. This kills off any chance of the Jannings picture coming in for \$2, which was a possibility until Monday's sudden decision. It is also reported that "Wedding March" and "Dirigible," also Paramount pictures, will be similarly handled when ready for release.

"Patriot's" premiere will give "Loves of an Actress" just one week on the 42d street corner, it having played the Paramount, with the incoming feature starting on a regular grind run Friday morning.

Another switch is "The Tempest," reaching the Rivoli, New York, before "Two Lovers." The first named U. A. film is due at this house Aug. 18, the Embassy going dark to be wired. It gives "Tempest" a run of 13 weeks at the latter house.

Loew's Thieving Doorman Pleads Guilty in Court

Frank Faber, 48, of 203 Lexington avenue, doorman employed at Loew's New York theatre, Broadway and 44th street, pleaded guilty to petty larceny in Special Session. He was continued under \$500 for investigation and sentence Aug. 13.

According to Charles Ferguson, manager of the theatre on whose complaint Faber was arrested July 5, the doorman had been observed for some time to take tickets from patrons at the door. Instead of tearing the pasteboards in half and returning one part to the patron Faber lifted the whole ticket.

When Ferguson questioned him the doorman admitted he had retained 25 tickets worth \$1.60. He turned these over to the manager admitting he had intended to sell them and keep the money.

He denied he had been working the scheme with anyone employed at the theatre.

Detroit Managers Threaten to Lock Out Operators on 30% Increase

Detroit, Aug. 7. What was pronounced a "final ultimatum" has been delivered to the picture operators by Detroit exhibitors in answer to the local's demand of a 30 per cent increase over the present wage scale, expiring Aug. 31.

Exhibitors are standing pat on their refusal to grant any salary raise, this following their unsuccessful attempt at cutting the operators' scale about two months ago. At that time several theatre owners informed the union that unless its members would help to lower operating expenses, they would have to close.

Windsor, Ont., Capitol May Go to F. P. Can.

Detroit, Aug. 7. Sale of remaining interest in the Capitol, Windsor, Ont., to the Famous Players Canadian corporation for \$250,000 awaits the outcome of a stockholders' meeting Aug. 13.

Transfer of the property for that amount would secure for Famous for \$250,000, a parcel originally involving stock amounting to \$800,000. A deposit of \$25,000 has been made with the balance due Dec. 1, should the stockholders sanction the deal.

The Capitol was built about seven years ago for Loew, operated by that circuit for a short time and then turned over to the shareholders. Famous Players bought a major interest in the house after Loew stepped out. The current deal includes the balance of the building and the site.

Capitol has been playing a split-week combination policy with five acts booked through Keith's. Lately it has been showing a profit, but to gain that status the owners were forced to darken their three other theatres in the same town.

Famous Players has announced the Capitol deal will in no way interfere with proposed plans for a new \$1,000,000 theatre in Windsor. For this project the Canadian subsidiary of Paramount has procured a site on Ouellette avenue, main street.

Casey Robinson is titling F. N.'s "Out of the Ruins." Barthelmeis, and Gene Towne doing likewise for the same company's "Waterfront."

An unofficial announcement from the exhibitor end states a reply from the operators must be forthcoming by Aug. 13, otherwise there will be a complete lockout of union operators and non-union men employed in their stead. Many house owners have voiced opinions that this would be comparatively simple in Detroit, excepting where show business is concerned, this is practically an open shop town.

In answer to the lockout statement Max Rubens, business agent of the operators' local, said any such move on the part of exhibitors would be ridiculous, also that the union will not deviate from its 30 per cent demand, nor will it compromise.

Exhibitors state they will not arbitrate after Aug. 15.

Exhibitors state they will not arbitrate after Aug. 15.

STANLEY and BIRNES
Coming East Shortly.
Who Cares?
Featured in a
FANCHON and MARCO IDEA
"SPANGLES"
Direction WM. MORRIS AGENCY

AURIOLE
CRAVEN
FEATURED IN
"DANCING FEET"

ALFRED BROWER
World's Fastest Russian Dancer
Re-engaged by FANCHON & MARCO
Direction WILLIAM MORRIS

"MADAM SHERRY"
World's Famous Musical Comedy
by Otto Harbach-Carl Hoshner
Motion Picture Rights
FOR SALE
G. F. Bacon, Hudson Theatre, N. Y.

Coolidge Was Away! But What'd They Care? Melson Was There!

Washington, D. C.—While Charlie Melson, maestro of ceremonies, played at the Earle here during the week of July 14, three notable events occurred. Two were tragedies—the assassination of President Obregon and the fatal crash of Captain Carranza, the flier. The third event was: the Earle sold out. The U. S. Government thought so much of Melson that on Friday afternoon, near the end of his engagement, they declared a holiday for Government employees. Some said this was because of the heat, but those in the know credited the half-holiday to the m. c. President Coolidge was away, vacationing in the wilds of Wisconsin. He missed a lot by missing Melson. The critics of the capital vouched for this. They raved, and the S. R. O. sign got an airing. Here's what they said:

T. K. Y.—Washington "Times"
"There's a brand new master of ceremonies at the Earle this week, and he has a new bag of tricks and a flying baton. We saw his show twice. Give the boy a hand! And Irmanette shows us some new twists with a violin."

H. S.—Washington "Herald"
"Melson, master of ceremonies, in an agreeable manner, hands us a clever song and amazing chatter that stamps him a royal success! The clever Irmanette is charming in playing violin, graceful in dancing."

Nelson B. Bell—Washington "Post"
"A new master of ceremonies is introduced to Washington audiences in Charlie of it."

Melson, who shows considerable ability in a vocal solo and several amusing skits, Irmanette displays versatility."

Mabelle Jennings—Washington "News"
"On the stage, Charlie Melson, master of ceremonies, presents a lavishly staged revue that boasts some really good talent, including Irmanette. Melson has a likeable personality and puts over his song, 'That's My Way of Forgetting You,' nicely. Irmanette plays the violin divinely."

Washington "Star"
"The show introduces a new personality master of ceremonies in Charlie Melson, who is her-by recommended for some Hall of Fame. Irmanette dances and plays the fiddle simultaneously and makes a real 'go' of it."

He Captured the Capital!!!



Charlie Melson as He Appeared in Washington
Do You Know That—

Charlie doubles as m. c. at the Stanley, Jersey City, and Branford, Newark?

Charlie is under the personal direction of Fanchon and Marco?

That Harry W. Crull is his personal producer, Mr. Crull being the directorial wizard of the Stanley-Fabian Corporation?

That S. H. Fabian has granted the maestro a month's vacation?

That Irmanette, who also drew the raves in Washington, is, in private life, Mrs. Charlie?

A Flock Of Records

A Sure-fire Fox-Trot Song!

**"YOU'RE
A REAL
SWEETHEART"**

by
IRVING CAESAR
and CLIFF FRIEND

*A Clever
Fox Trot!*

**"GOTTA
BIG DATE
WITH A LITTLE
GIRL"**

by
HARRY CHARLES and
HENRY H. TOBIAS

*A Very Different Sort
of Novelty Ballad!*

**"IS IT
GONNA BE
LONG?"**

(TILL YOU BELONG TO ME)

by
WHITING, COWAN
and ABBOT

"Another 'No, No, Nora'!"

**"DON'T CRY
BABY"**

(CRY BABY DON'T CRY)

by
GUS KAHN &
TED FIORITO

*A New Spanish Waltz—
by the writers of RAMONA*

"CHIQUITA"

(CHI-KEE-TA)

by
L. WOLFE GILBERT
and
MABEL WAYNE

A High-flying Ballad

**"I'M WITH
HON"**

by
BENEE RUSSELL

**"YOU CAN'T GO WRONG
WITH ANY 'FEIST' SONG"**

711 SEVENTH AVE.,

SAN FRANCISCO
935 Market St.
BOSTON
181 Tremont St.

CINCINNATI
707-8 Lyric Theatre Bldg.
TORONTO
193 Yonge St.

LEO FEIST

PHILADELPHIA
1228 Market St.
DETROIT
310 Michigan Thea. Bldg.

l Sweethearts!

"A Sensational Waltz Ballad!"
**"I TORE UP
 YOUR PICTURE
 WHEN YOU SAID
 GOODBYE—"**

(BUT I PUT IT TOGETHER AGAIN)

Just A
 Busy Little
 FOX TROT SONG
 from Chicago!

MORSE and
 DONNELLY

**"TOO
 BUSY"**

by
 NED MILLER and
 CHESTER
 COHN

ad!—Can't Miss!!

**"NGIN'
 ME"**

HENRY H. TOBIAS

"Mellow—Tuneful—Fascinating!"

**"LONESOME
 IN THE
 MOONLIGHT"**

by
 BENÉE RUSSELL
 and ABEL BAER

"An Unusual Ballad!"

**"LAST NIGHT
 I DREAMED
 YOU KISSED
 ME"**

by
 GUS KAHN and
 CARMEN LOMBARDO

IST INC.

KANSAS CITY
 Gayety Theatre Bldg.
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 Orchestrations*

50¢

FROM YOUR
 DEALER
 OR DIRECT!

Literati

At B. O. Rates

George White ordered the ads of his "Scandals" out of the New York "Evening Journal" this week. That was said to be retaliation against the paper's alleged orders not to mention "Scandals" in any of the special departments nor to run any pictures of the show's people, though the advertising department denied it.

Friction started with the editorial department. An executive asked for two "Scandals" tickets recently, the order later going for four tickets. White claims to have dug the tickets from an agency. The squawk came from the editorial people because they had to pay for the tickets, but at box-office prices. White contends thumbs were ordered down on his show from then on.

The "Journal" several years ago established a record daily rate for amusements at \$150 per line, with a minimum of 10 lines. That met with Broadway opposition, and its theatrical ad column was shot to pieces. Slowly the paper recovered most of the theatres, though the Shuberts have not fully conceded the rate and lineage minimum, making insertions only on certain days weekly.

Gotta Getup at 9 A. M.

Prodigious Hollywood lucre couldn't tempt one playwright on a 24-week written contract at \$1,500 week preferred by M-G-M. The story has it Barry was set to affix his John Henry when a clause at the bottom of the contract calling for the writer's 9 a. m. clock-punching

on the lot for six days a week caught his eye.

When asked what the idea was he was told so that Irving Thalberg could lay his hands on him (or any of the authors) whenever wanted. The playwright explained that since he does his creative writing at all hours of the night he couldn't see the sense of the 9 a. m. check-in.

The "World's" Inside

'Tis said that the real low-down on the New York "World's" policy of deferred play criticisms until the second morning following an opening has to do with the difficulty of their critics making the last edition because of the sheet's downtown location on Park Row. Herbert Bayard Swope is understood to have called the "Times" and "Herald Tribune" executive editors with a proposal for a uniform second day following "show" slitting down sheets because of their Times square location had the advantage on time schedule. The other two standard size morning papers did not fancy Swope's suggestion. The morning tabs were not consulted.

The "World" gained a consensus of opinion concerning the new plan of reviewing which will have either Alison Smith or Jeffrey Holmsdale doing the openings until St. John Ervine's arrival in America in September. This disproves a current literary rumor that the British critic and playwright slipped into the country incognito, it having been mentioned the Leonard Halls had Ervine out about town.

Regarding the "World" consensus, Philip Goodman and A. H. Woods were particularly opposed to the plan. The literary critics like Mencken and Nathan, in view of their periodical activities, approved the idea.

"The World" does not appear to take in its calculations whether readers will wait 24 hours for the reviews.

Fan Mag's 2 Issues

"Hollywood Magazine," formerly a combination weekly community and picture fan publication, is now being published semi-monthly with two divisions, one for local circulation and one for national circulation. Both have the same editorial matter.

The magazine is being published by the Hartwell Publishing Co. It was claimed to have been recently adopted as the official publication for the Motion Picture Academy of Arts, but this has been since denied by the Academy.

F. P. A. in Politics

Franklin P. Adams, New York morning "World" scribe, is being urged to head the local Democratic ticket at Weston, Conn. in the fall campaign. F. P. A. claims he isn't seeking the nomination as first selectman but that he will run on a "Better Roads for Weston" platform if the party wants him.

F. P. A. has stirred up quite a lot of comment as a result of his references in "The World" and "Life" to Weston's bad roads.

Van Vechten's "Spider Boy"

With "Spider Boy," (Knopf) his latest novel, Carl Van Vechten joins the ranks of those celebrities who, having gone to Hollywood and accepted the lavish hospitality of the picture people, returns to New York and proceeds to bite the hand that fed them. Carl, however, has gone in for a little frolicsome nipping rather than any serious biting.

"Spider Boy" details the experience of an ingenious and innocuous

young playwright, who, stumbling into celebrity, finds himself caught in the whirlpool of temperament, orchids, swimming pools, prop mothers, epics, extras, and all the other ballyhoo that is commonly supposed to mean Hollywood.

The idea of kidding Hollywood is not new. Van Vechten has simply tried once again what numerous short story writers, novelists and playwrights have attempted. But it may be hard to satirize a place that is itself the essence of all satire.

"Spider Boy" is entertaining enough, and has a few recognizable characters. One suspects the thinly disguised presence of Pola Negri, Elinor Glyn, Marshall Neilan, D. W. Griffith and a score of others. The subject matter is admirably suited to Van Vechten's lush and lavish style. Particularly felicitous in enumerating the various elegances of the cinema coast.

But the great Hollywood novel is yet to be written.

Publishing Profit

Profits in book publishing average 6 per cent to the publishers after paying royalties, production cost, overhead and exploitation expenses are charged off. An author oftentimes gets more out of a book than the publisher, considering, in the case of a \$2 edition, that it costs about 60¢ to produce, 10 or 15 per cent of the net selling price to the author for royalty, which is another 20 or 30 cents; and the sizeable discounts to the book sellers. A \$2 book fetches wholesale \$1.20, so 70 or 80 cents charged off for printing and royalty. The publisher has the general overhead and advertising costs to meet out of the difference. If it develops into a best seller, the production costs are proportionately brought down because of the mass output.

Publishers concede that the thing to do is control your own printing presses like the Doubleday, Doran Co., at Garden City, L. I.

"Show Girl" Big Seller

J. P. McEvoy's "Show Girl" is in third edition with a fourth on the press. Day and date it is outselling "Gentlemen Prefer Blondes" so far. Simon & Schuster contracted for the McEvoy yarn prior to its "Liberty" serialization from the manuscript.

Asked if serial publication in a popular periodical like "Liberty" might affect the book rights, the publishers aver that only in the case of a very popular novelist of the day does that mean anything. Or, with Michael Arlen of the moment, a serialization in "Cosmopolitan" might take his readers with him in on the book rights, but for the average writer it makes little difference either way, since novel buyers and periodical readers are almost two distinct classes.

Answering "President's Daughter"

Since the publication of Nan Britton's book, "The President's Daughter," in which the author accused the late President Harding of being the father of her child, a number of friends of the late President are understood to have gotten together in an attempt to refute the woman's charges. Unable to take the matter to court, the group hopes to fight Miss Britton's claims by the same means she has employed; through the press.

It is understood a number of books will be issued to disprove the charges on various grounds. First of these is "A Dead President Makes Answer to The President's Daughter." It bears the imprint of the Golden Hind Press, and the author is given as Anton Shrewsbury Jenks, said to be a pen name.

The book is a satirical reply to Miss Britton's work.

Funny About "Islander"

"The Staten Islander," which passed out of existence last week after serving Staten Island for nearly half a century, presented a peculiar problem. Always without competition, "The Staten Islander" prospered when the island was nothing but a collection of little villages. Yet Staten Island's growth saw the newspaper's decline. The bigger the community's opportunities for a newspaper, the more "The Staten Islander" began to fall.

It was not the fault of the newspaper, but of the community. The influx of population to Staten Island came almost wholly from New York City, and these newcomers could not see a local newspaper. They insisted on reading the metropolitan papers. Recently, when some of the business people of the island desired to make known to their fellow residents various points about the island, they selected not "The Staten Islander" but a New York daily.

Zoe Beckley Flying

Zoe Beckley has accepted a tough assignment. In behalf of a syndicate she traveled by airplane to Mexico City to obtain a personal interview with President Calles of Mexico.

Miss Beckley went from New York south and her final stop before hopping off to Mexico City was at San Antonio.

Her pilot was Errold Bahl and her entry into air from the States, the first by any American newspaper woman, was expected to prove an unusual event in the Mexican capital. Some 16 years ago Miss Beckley was a special writer on the old New York Evening Mail. She has also contributed to other New York papers meanwhile.

Tully Abroad

Jim Tully is leaving Hollywood in ten days for London and the Continent, where he plans to interview for publication George Bernard Shaw, Sigmund Freud, once Kaiser Wilhelm, Mussolini and Maxim Gorky. While in London he will add in launching his stage adaptation of his story "The Legends of Life." Tully's "20 Below" is now running in London.

"Comet's" Am. Edition

The Paris "Comet" with the August issue started an American edition co-incidental with the French edition. The publication is of "The New Yorker" type of periodical, although a monthly unlike the "New Yorker" which is a weekly, and has been in existence 15 months.

Mrs. Selwyn's Play

Ruth Wilcox, young wife of Edgar Selwyn, has decided to turn literary. She is at work on a play, described as a comedy drama.

Mankie Gets Bolton

Whitney Bolton, "Herald-Tribune" star reporter, is the latest addition to the Mankiewicz group for Paramount. Bolton, with whom Mankie has been negotiating for several months, will not depart for the coast until October.

Blocks Brooklyn Buy

Paul Block's purchase of the Brooklyn, (N. Y.) "Standard Union" was a surprise. In view of the negotiations William Randolph Hearst had carried on with John Early and his associates for that newspaper, Block had desired to enter the Brooklyn field, and on his recent visit to Hearst at the other's California ranch, in company with (Continued on page 40)

COAST NOTES

Complete cast for Pathe's "Ned McCobb's Daughter," in production: Irene Rich, Theodore Roberts, Robert Armstrong, George Barrard, Edward Hearn, Carol Lombard, William J. Cowen directs.

Anita Page opposite Ramon Novarro in M-G-M's "Gold Braid."

Kathleen Collins opposite Ted Wells in "Glad Rags," U. Joseph Levigard directing.

Fred MacKay in "The Play Goes On," U. Conrad Veidt starring. Mary Philbin and Leslie Fenton, also.

George Irving added to "Docks of New York," Paramount.

George Marion to title "Varsity," Paramount.

Paramount loaned Howard Estabrook to Inspiration to write another original story for that company.

Columbia's next picture to go into production will be "Power of the Press," directed by Millard Webb.

Charlotte Wood, former secretary to Hunt Stromberg, associate producer at the M-G-M studio, promoted to post of fashion writer in the publicity department, replacing Katherine Alberts. Miss Alberts resigned to become a staff writer on "Photoplay" magazine.

Emil Alberstein, who, prior to coming to the West two years ago, operated several picture houses in (Continued on page 39)

ED LOWRY
Master of Ceremonies

SKOURAS BROTHERS
AMBASSADOR
ST. LOUIS, MO.

A KUNSKY ENTERPRISE
CO-OPERATIVE
BOOKING OFFICES, Inc.
Madison Theatre Bldg., Detroit
Can Break Acts Jump East or West
WHITE OR WIRE
HOWARD O. PIERCE LEW KANE

MASTER OF CEREMONIES
HERMIE KING
Direction of FANCHON and MARCO
Fifth Ave. Theatre, Seattle

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Titles by
**MALCOLM
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GOODRICH**
FREE
LANCING

Scenarios, Continuities and
Titles

HARRY SCOTT HEUSTIS
FITZROY 2904

JOHN WATERS
Directing for
M. G. M.

BENNY RUBIN

"CLASSIEST, FUNNIEST MASTER OF CEREMONIES"

—FANCHON and MARCO—

"GREAT BET FOR TALKIES—WRITING, DIRECTING OR ACTING"

—UNG, "VARIETY"

JACKIE COOGAN AND DAD A SENSATION
MATERIAL WRITTEN BY BENNY RUBIN

GRAUMAN'S EGYPTIAN, HOLLYWOOD, CAL.



Broadway's Newspaper Critics Called
 "POW WOW"—The Greatest Stage Show the
 PARAMOUNT THEATRE Has Had in Nearly Two Years!



PAUL OSCARD'S

Newest Stage Production for Publix

"POW WOW!"

IT'S A "WOW" — AND HOW!

Paramount, New York, Now (Week of Aug. 4)

WITH FOLLOWING ARTISTS FEATURED

HARRY LOSEE

FEATURED CHARACTER DANCER

as

"THE STORM GOD"

PAUL OSCARD says "That Harry Losee is the greatest American dancer that he has ever seen—and he has seen them all."

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"

"HELEN PACKARD'S

Interpretations of Indian Dancing Are an Inspiration—She is an Artist to Her Fingertips"

PAUL ASH

HORTON SPURR

A Good Novelty Adds Zest
to Any Program

PAUL ASH Likes Us and
We're Satisfied—Also JACK PARTINGTON

ED AND MORTON BECK

Thanks to Max Turner and Abe Lastfogel,
Wm. Morris Office

THE FELICIA SOREL GIRLS

Dancers in "POW WOW"

PAUL OSCARD'S Indian Unit

FIRST APPEARANCE IN THE EAST

GINGER ROGERS

A Year Ago PAUL ASH Said There Was Only One GINGER ROGERS and Now the Publix and JACK PARTINGTON Agree With PAUL

Held Over Indefinitely at the Paramount, New York

Direction WM. MORRIS

Thanks to MAX TURNER

Gas Station's Ballyhoo Bear Kills a Man

Marlboro, Mass., Aug. 7. Attacked by a black bear kept for entertainment purposes at a filling station here, Herbert H. Gidley, 49, died of the resultant injuries.

The bear escaped from its cage and Gidley was one of several men trying to get the animal back when it attacked him. Before he could be released from the clutch of the infuriated animal, internal injuries had been inflicted.

SHELTON BROOKS' ACT

Shelton Brooks, who formerly played vaude with Ollie Powers but which combination was dissolved when the latter died, now has his own colored outfit, "Nifties of 1928."

The Brooks show is playing in and around Chicago in the colored houses.

TINSEL METAL CLOTH FOR DROPS

36 in. wide at 75c a yd. and up

A full line of gold and silver brocades, metal cloths, gold and silver trimmings, rhinestones, spangles, lights, opera hose, etc., etc., for stage costumes. Samples upon request.

J. J. Wylie & Bros., Inc.
(Successors to Siegman & Well)
18-20 East 27th Street
NEW YORK

Big Shot Cantor

Eddie Cantor is building a new home at Great Neck, L. I. His 10 acres set him back \$100,000. The house will stand him \$400,000 when completed. Eddie figures that should rate him right among the big shots.

2-a-Day at \$1 in Wash.

Washington, Aug. 7. Keith's will reopen here with two-a-day vaude within six weeks. This statement was published by Andrew Kelley, d. e. of the "Times," on Friday.

House will play to a \$1 top. This leaves the status of the Earle (Stanley-Crandall) still unsettled.

Ez Keogh With Morrison

Chicago, Aug. 7.

An inter-operating combination will go into effect Sept. 1, between the Ez Keogh agency of this city and the Charles Morrison agency in New York.

Both are Keith booking agencies, and each an active agent in his respective territory. The two agents will probably spend much time in both cities.

WITH RED GRANGE

Jimmy O'Neal and Charlie Yates are putting together an act which will have Harold "Red" Grange at its head.

A cast of four, besides Grange.

FRISCO'S STICK-EM-UPS

Irving Ackerman and Rube Wolf
Both Caught in Same Way

San Francisco, Aug. 7.

A couple of stickup guys in this town started out to clean up theatre men last week. Rube Wolf, master of ceremonies at the Warfield, was the first victim. While he was putting his car in the garage near his home two bimboes with masks and rods jabbed a gun in his ribs and Rube forgot all funny wisecracks. The other bird cleaned him of a ring worth \$450, \$210 in currency and some personal trinkets.

Irving Ackerman of Ackerman & Harris was the second victim. They got him the same way, while he was putting his car away. Ackerman, however, came off luckier, as he lost only \$75 and a wrist watch.

Berlin's Wintergarten Nearly Made New

Berlin, July 27.

Wintergarten.—Rebuilding and remodeling much more work than intended. The house will look entirely new and will cost \$350,000, 50 per cent more than estimated.

The reopening was scheduled for July, but it will hardly take place before Aug. 20. Performers are engaged for Aug. 1 and will get their salary from that date on. The headliner of the opening bill will be Emilia Vidali, Argentinian singer. Schuch, former co-director of the Scala, is engaged for the Wintergarten.

Scala will reopen Aug. 1 with a big program. On the east side of Berlin the builders are turning the Ostbahnhof into another variety theatre under direction of Jules Marx, manager of the Scala. It will be named "Plaza," and the opening Dec. 1. Marx is bringing new life into the dead conditions of the German variety profession.

Palais de Dance for the coming season under new management of Hoffmann, owner of the cabaret Charlott. It will be conducted on a more popular style with big dance attractions. Renovation of the place is nearly finished. It will be called Alcazar and conductor similar to the Alcazar Hamburg.

Different cabarets are preparing to open. Few smaller ones open during the summer did fairly well with favorable weather. Up to now were only a few hot summer days.

Loew's Comedy Acts

A number of standard Keith acts have signed with Loew for blanket contract tours of 25 to 30 weeks. Among them are Wilson Brothers, Joe Morris and Flo Campbell, Dooley and Sales, Jones and Kay, and Harry Girard and Co. in a new revue.

Sam Lyons, of Lyons & Lyons, booked.

MURRAY HEADING UNIT

Ken Murray will head his own vaude unit next season sponsored by the Keith production department. Murray is currently appearing with the Harry Carroll unit but withdraws next month.

Franklyn Graham Agenting

Franklyn Graham, former assistant to Dayton Webster at the Keith office, has opened an independent theatrical office.

Theatres Proposed

Ambler, Pa.—\$100,000. Owner, Dr. R. V. Mattison. Local. Policy, pictures.
Brooklyn, N. Y.—\$300,000. Owner, P. S. Levy, 1975 83d street. Architect, C. A. Sandblom. New York City. Policy, pictures.
Chicago.—\$150,000. Olympic, Chicago, alterations.
St. Benjamin Harrison, Ind.—\$50,000. Owner, United States Army, care Lieut. Col. Hyde. Ft. Benjamin Harrison. Architect, C. K. Howell. Indiana. Policy, pictures.
Omaha.—\$75,000. Community auditorium. Owner, American Legion, Wm. F. Brunst. Court House. Architect not selected.
Pittsburgh.—Also offices. Fire rebuild. Owner, Alsop Estate.
Springfield, O.—\$40,000. Fire. Owner, Alsop Amusement Co. local. Architect, Mid-West Engineering and Construction Co., Columbus, O.
Beloit, Wis.—Owner, Fischer Paramount company, 35 So. State Street, Chicago. Architect not selected. Contemplated. Policy not given.
Cleveland, O.—\$400,000. Owner, P. Gusdanovic, 401 Film Exchange Bldg., Cleveland. Architect, N. N. Pettit, 182 Williamson Bldg., Cleveland. Policy not given.
Cairo, Ill.—\$80,000. Owner, Gen. Theatre company, 224 W. 8th street, Cairo. Architect, T. S. Thompson, Carbondale, Ill. Policy not given.
Freeport, Ill.—Owner, United States, Inc., 14 W. Lake street, Chicago.—Architect, same. Policy not given.
Joplin, Mo.—\$750,000. Also store and hotel. Owner, United States, Inc., 14 W. Lake street, Chicago. Architect, same. Policy not given.
Menasha, Wis.—\$250,000. Also store. Owning company care of J. M. Cobe, 629 Farwell street, Milwaukee, Wis. Architect, H. D. Wernham, Inc., 1535 Oakland avenue, Shorewood, Wis. Policy not given.
Marion, Ind.—Owner company forming, care W. A. Brennan, 428 Illinois Bldg., Marion. Architect not selected. Policy not given.
McKeesport, Pa.—\$150,000. Also store and apt. Owner, H. Amusement company, 212 1/2 Fifth avenue, McKeesport. Architect, J. Ebersson, 200 W. 57th street, N. Y. C. Policy, pictures.
New York, N. Y.—\$1,800,000. Owner, Concourse Realty company, 6 Loew's Enterprises. H. Fleischman, 1540 Broadway, N. Y. Also offices. Policy not given.

New Pop Dance Absent

Since the black bottom's successor to the Charleston, there has been no new popular dance creation.

Low Leslie's "Blackbirds" revue is now making an effort to establish "The New Low-Down" but it has, as yet, not caught on.

There have been a host of freak routines, notably the "Varsity Drag" from "Good News," too difficult and eccentric for ballroom simulation, as well as the native Ethiopian "Sugar Foot Strut," "Louisiana Low-Down," etc., but these too are sectional.

HOBOKEN'S 3,500 FABIAN

New House Opened—Vaudfilm on Grind—Prof. Meyer in Again

The Fabian, claimed \$2,000,000 vaude and picture house at Washington and Newark streets in Hoboken, opened Aug. 2.

Fabian is a French-designed house, rather gaudy, but the finest thing Hoboken has seen in a show-house. It is about a 3,500-seater, with a mezz and balcony.

Charlie Melson, master of ceremonies at the Stanley, Jersey City, officiated in the same capacity for this opening. His introcs were lively. He did not live up to the dull speeches of the night and probably saved the show.

Fred W. Schroeder, transferred from the Central, Jersey City, is manager of the house. Opening was with "The Cossacks," flicker, and a fifth-floor Keith-booked bill.

Grind policy in effect.

The Fabian is a 2 refrigerated house. Telegrams came in from all over, and Professor Meyer, astrologer of Hoboken, who has the rep of picking everything wrong from a Heeney victory over Tunney to the end of the world (six times).

INCORPORATIONS

New York

Blue Theatre Corp., Manhattan: theatres; \$1,000; Nancy Jaffer, Sidney Goldstein, Lavinia Cowart.

New York Garlick Players, Inc., Manhattan: theatres; \$1,000; Frederick G. Wasmuth, Theresa F. Brown.

L. E. M. Theatre Enterprises, Inc., Manhattan: theatrical; \$1,000; Lawrence Leon, Michael Monos, Leopold Grossberg.

Hamilton Ave. Theatre Corp., Brooklyn: theatrical; \$1,000; Apollis Anagnost, Constantino Korpoglou, Philip Zoltich.

Arlay Productions, Inc., Manhattan: theatres; \$1,000; Joseph H. Rickton, Milton L. Maier, Edward E. Cohen.

Westchester County News Reel, Inc., Bronx: Edward J. Kayton, Lillian Kayton, William M. Bennett.

Americana, Inc., Manhattan: theatrical; Joseph P. McEvoy, Richard H. McCann, Albert L. Hoskins.

Witer-Buffalo Corp., Syracuse: theatres; Mitchell Filzer, Nathan Abelson, James P. Martin.

Fleider Film Facts, Inc., New York: industrial pictures; Edward C. Fleider, Ormonde W. McClure, Ruth A. Conlan.

Corning-Liberty Corp., Gloversville: theatres; N. M. Banker, Isabel H. Gelsler, Forrest E. Ferguson.

C-M Theatre Co., Inc., Schenectady: theatrical; C. G. Abramson, James H. Glavin, Joseph Catalano.

D'Emell Scenole Effects, Manhattan: theatres; Leo F. Road, S. G. Smith, C. S. Lewis.

Brooklyn Riviera Theatres, Inc., Brooklyn: Solomon M. Straussberg, Rebecca Straussberg, Geo. M. Carleton.

Patrick Kearny, Inc., Manhattan: theatres; Thomas J. Cleere, Yetta Goldenberg, Patrick Kearny.

McMark Phonograph Corp., Manhattan: motion picture films; Nat Nathanson, George K. Rolanda, Frank B. Portes.

CHICAGO

New corporations in Chicago: Erie Theatre Corp., \$5,000; Dexter Amusement Corp., \$30,000; Danville Theatrical Enterprises, Inc.

Kennedy-Murdock-Casey On European Visit

Joseph Kennedy, J. J. Murdock and Fat Casey of the Keith-Orpheum vaudeville circuits, will sail for Europe Aug. 18, according to present plans.

Kennedy and his production head at FBO, William Le Baron, are scheduled to arrive in New York from the west coast today (Wednesday).

Pat Casey is back at his desk in the V. M. P. A. offices, after his recent illness.

Kennedy while west completed a survey of the First National Co., but deferred signing a contract as special adviser of the company, until he returns to New York.



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Direction of ESTELLA GREEN

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Keith Unit Shows May Replace Some Straight Vaude Programs in Keith's 2-a-Day Next Season

Next season production plans of the Keith Circuit will see units replacing straight vaudeville bills in many of the houses where straight vaudeville will be projected for a come-back.

The units will average about \$5,000 weekly cost of the show to the house, and will play the straight vaudeville houses first. About 20 weeks of this type of house can be played, it is expected, before the units reach the "audience" houses where they will be pruned to meet the house budget.

John Schultz, in charge of the Keith Production Department, has in preparation "Shuffle Along, Jr.," an all colored unit; Ken Murray unit, and a Harry Carroll unit which will include Demarest and Collette and the California Collegians.

The "Shuffle Along, Jr." unit was written by Eubie Blake with dances staged by Leonard Harper. The cast includes Blake, Broadway Jones, Katie Crippen, Dewey Brown and Melinda. Dances will be made. The Riverside, New York, will be used for auditions in picking choruses for the various units. Wednesday, Aug. 15, at noon Schultz and Carroll will look over talent and pick girls for the Carroll unit. Experienced chorus girls are scarce. Many of the applicants for Keith's New Faces Week who have had auditions and were not considered experienced enough for singles, will be given an additional opportunity to make one of the units.

The Carroll unit will open a tour of the east and west Sept. 3. "Shuffle Along, Jr." is scheduled to open in October. The unit broke in last week at Paterson, N. J.

The units are being produced and financed by the circuits. All of the units produced by Schultz last season were considered successes artistically and financially. Most of the principals used in the cases of last season will be back in new units the current season.

Club Dept. Cut

Chicago, Aug. 7. It may be two o'clock in Oskaloosa, but it's still housecleaning time in the Association.

Ben Piazza has placed the Club Department on a strict business basis, effecting a probable future saving of around \$7,500 a year. The department has been a steady loser since formed.

Minor letouts of the week include Anna Stack, Anna Horowitz, Charlie Van and William McFee.

After Lita Grey

Lita Grey Chaplin, divorced wife of Charlie Chaplin, film comic, is being propositioned for a vaude tour by Keith's production department.

Mrs. Chaplin is reported amenable to the vaude idea. If the deal goes through this will make the second woman invading vaude with former Mrs. Charles Chaplin's billing. The other being Mildred Harris (Chaplin).

\$850 FOR BURT GORDON

Harry W. Crull, at the Stanley, Jersey City, broke a rule of economy this week with \$850 for Burt Gordon.

Chick and Andy, signed with the Shuberts for the McIntyre and Heath show, are also slated at big money here—above the \$200-\$300 top Crull has been paying.

HIGH SALARY REJECTION

Los Angeles, Aug. 7. Unable to interest the Orpheum Circuit in a \$7,500 weekly salary for Lila Lee and himself, Roy D'Arcy will open in a skit, supported by a small cast, at the local Orpheum Aug. 26.

D'Arcy's salary will be considerably lower than the figure originally asked.

Todd-Lorner Wedding

J. Warren Todd, general eastern manager of the Gus Sun Circuit, and Rhea Lorner (Lorner Girls) were married at the Park Central, New York, Aug. 1. Bridal couple left for a motor trip through Canada.

Ill. Village Eggs Aimee's Disciple Out of Town

Bardolph, Ill., Aug. 7.

Ralph Chidester, disciple of Aimee Semple McPherson, whose "cult" organization has been accompanied by a violent division of sympathies here was egged out of town last week when 200 villagers stormed the "tabernacle" in which the Chidester followers were gathered. The building was stoned and battered.

After the first attack the anti-Chidester element sent an envoy demanding Chidester's delivery to them. This was refused and the attack resumed which continued until midnight. Women and children, who comprised the greater part of the Chidester followers, were removed to safety. Word was passed out that Chidester was dead. A form was carried out, the bearers insisting their leader was dead, and Chidester was spirited away and with his disappearance the excitement died out.

Bardolph isn't interested in what became of the McPhersonite so long as he stays away from the village.

Segregation Insisted Upon By Dallas' Show Censor

Dallas, Aug. 7.

Segregation of races in Dallas theatres must be observed, local theatre owners are told in a letter sent out by Mrs. Ethel Boyce, theatrical censor.

When a permit for use of negroes on a local stage was requested Mrs. Boyce said she would grant the permit only on the agreement that a cast including only negroes is used. No mixed casts will be tolerated.

She also ruled that where negroes and whites are allowed to attend the same performance in any theatre in the city, sections must be set aside for each race.

"Miss Universe" Showing

Miss Universe, the Galveston world's champ, beauty, is being groomed for Broadway musicals at the Dorothy Knapp by the William Morris office, which meantime has the prize bathing beauty routed for three weeks of one-nighters. Miss Universe is being guaranteed \$1,000 a week and transportation both ways for herself and mother.

L. C. Case, Springfield, Mass., promoter, is buying her for a week in Penny dance hall territory and a fortnight in New England, opening Aug. 13 at Fern Brook Park, Wilkes-Barre, Pa.

Burton-Hastings Agency

Harry Burton, for many years a Keith agent, and Ned Hastings, writer and agent, have formed an agency partnership, with offices at 160 West 45th street.

They will handle acts for all the independent houses and also expect to do some producing next fall.

Hurock's Franchise

S. Hurock, concert artist manager, has been awarded an agent's franchise by Keith.

Many of the concert platform artists going vaudeville are under Hurock's management and have previously been placed through Keith agents.

NEW ACT COMMITTEE

John McNally, E. G. Lauder and Major Thompson are the committee appointed to interview applicants for auditions for the New Act Week.

Card indexes were necessary to catalog the applicants, according to Keith officials, and all applicants will be notified where to report for trials.

Gil Wells' Vita Disk

Los Angeles, Aug. 7. Gilbert Wells made a Vitaphone record while playing out here. Wells canned one of his standard numbers.



GERALD GRIFFIN

Hartford "Daily Times," Dec. 16, 1927, said:

"Gerald Griffin, a singer extraordinary and a story teller of merit, is the big hit of the show. Gerald is recalled many times and favors with some of the old-time numbers which win hearty approval from the audience. Gerald is a likeable chap, a good singer and a capable entertainer."

BILLY HOUSE DIDN'T OPEN FOR KEITH'S

Disappointed Maryland, Balto.—Rehearsing for Shuberts

Billy House and Co., booked into the Maryland, Baltimore, this week, refused to open when notified by the Keith Circuit and his agent-manager, Harry Rogers, the Chicago producer.

It developed House had signed a contract with the Shuberts and was notified to report this week for rehearsals. A contract exists between House and Rogers, which Rogers alleges will prevent House from appearing in a Shubert production or elsewhere without his permission.

When the Keith people learned that House would not open in Baltimore, two acts were sent to fill the vacancy.

The Rogers-House association is said to be of several years' duration. Rogers is reported to have agreed for a production for House when a Keith route at Rogers' figures was not forthcoming.

A former custom of Keith's in cases where an act failed to open was for the house concerned to file a claim against the act for the amount of salary for the week, through the V. M. A. In most cases the agent or producer was held responsible.

MINSTREL LIFE FILM

Los Angeles, Aug. 7.

Universal purchased an original story by Norman Sper and George Rogan of the life of a minstrel from the early days up to the present. Curtis Benton will do the adaptation and continuity. It is designed for dialog, and will contain a number of old-time stage names in the cast.

Irene Delroy Slips Away

Irene Delroy escaped the ship news boys on a quiet farewell to Broadway for a European trip.

BARTON IN 3D WEEK

James Barton will hold over at the Palace next week, his third consecutive week.

Barton will change his act, doing "Moonshine," a dramatic sketch written by Arthur Hopkins and produced at one of the Lambs' Gambols. Barton is rehearsing it under Hopkins' supervision.

SAMMY IN SHORTS

"Sunshine" Sammy, the former "Our Gang" colored youngster now playing the Leew vaudeville houses, has been signed by M-G-M for two short subjects to be made at Cosmopolitan Studios.

Ansel Wright, former assistant booker in the Orpheum Circuit, is associated with Leo Morrison.

Keith's Switchboard Untrammelled Now—Listening in Ordered Out

Pat Casey Back Home; Can't Work Too Hard

Pat Casey is back in New York but he can't work too hard, so the doctors say. With 205 pounds hanging onto him, Pat hasn't made up his mind to admit the prescription boys are his bosses.

If the docs prevail, Casey may go to Europe later this month, with Joe Kennedy, the Keith head. Kennedy probably wants to get away for a little while from building up fading show units, like Keith-Albee, First National and Pathe.

When Pat left New York for Atlantic City after delightfully beating what the docs say was the worst case of bronchial pneumonia they had wrestled with in years, the Casey lad had lost 30 pounds. He could afford it. But Pat picked up 20 of the missing poundage letting his feet get sunburned on the beach while he watched charming bathing suiters.

If Pat doesn't go to Europe or anywhere else excepting Times Square, he doesn't exactly know just what he'll do for the present. As usual, he isn't worrying. The V. M. P. A. is still sticking.

Spelling Mary King

Pat's comely and sisterly cousins, Mrs. George Weedon and Mary King, returned from A. C. with him. They are now resting also, along with a nurse or so. Miss King is from Springfield, Mass. She says the first time her name ever appeared in print was in "Variety" and it was spelled Mary Kane. Miss-spelled names in "Variety" is such a slight error among its many that an effort to laugh it off with Mary did a double somersault. The gal was sore.

Miss King says she had intended to send the item to the Springfield papers, to let them know she didn't have to depend upon the home town for publicity. But how could she explain the Kane for King? No one answered. Even Mrs. Weedon burned.

Miss King demands this correction, without any libel threat. She made a special plea that "Variety" in its usual ignorance doesn't make it worse now by spelling her first name M-a-r-y-i-e.

Trio Settles Salary At 1 Wk. in Saratoga

Saratoga, Aug. 7.

Adler, Weil and Herman settled the two-week contract they held to appear at the new Lido Venice here for a single week's salary and are returning to New York tomorrow (Wednesday) to negotiate new Victor contract. The boys are the California Humming Birds on the disks.

Harry Lenetska of the Morris office came up over the week-end and got together with John Steinberg, fixing things amicably around. The boys' idea of sitting around doing nothing but drawing their salary and taking an occasional flyer on the nags.

The lid is still clamped down on roadhouse entertainment hereabouts, the game rooms profiting thereby.

Belle Baker on Talker

Belle Baker may sign with Warner Bros. to make a feature length Vitaphone picture. Miss Baker recently finished a four-week tour of the Balaban and Katz houses around Chicago at \$4,000 weekly, and is said to be asking a similar figure for a return to the Keith and Orpheum circuits.

Warners' plan is to make a feature-length talker of the singer to follow Johnson's next and Fanny Brice's talking debut.

JOE BROWN'S RETURN

Los Angeles, Aug. 7.

Joe E. Brown, appearing in a number of pictures for FBO, is en route to New York, where he will return to the stage.

Smith-Dale Short

Smith and Dale (Avon Comedy Four) will do a Movietone short. Leo Morrison arranged the contract.

Phone communication in or out of the Keith New York office, through its switchboard, is now free from listening in under instructions. The new order came about with the installation of a new girl crew of board operators. That happened a couple of weeks ago.

For many years an impression existed that all phone talks through the Keith switchboard were either recorded or listened in on. That idea became so firmly imbedded in the minds of the Keith people, during the days E. F. Albee guided the institution, that any one in the office having private matters calling for phone use, would go outside the offices to transmit them.

With the Kennedy-Murdock command of Keith's, it was anticipated that former irritating methods would be dispensed with, including the stool pigeon system also for years in vogue in the Keith offices, theatres and among actors playing for Keith's. Actors quickly located the stool pigeons in their midst and they were marked for life.

As recounted recently in Variety, the listened-in phone conversation was discovered through the Keith office officials having the purpose of conversations held over the phone that must have been conveyed to it through a report of the talk. No private phones were permitted the office staff.

With the abandonment of the several obnoxious practices prevalent under the Albee reign, the character morale of the Keith organization as captained by Kennedy-Murdock will be highly improved.

Nite Club Owner Turning Producer

Jack Duffy, the nite club entrepreneur of the Frivolity, Silver Slipper and Castilian Royal roadhouse, is taking to vaudeville production. He may also do a legit musical with Lew Brown as an independent venture.

Duffy has a new class room in mind for the McCarthy Sisters for the fall. Meantime he is sending out a nite club flash act with the McCarthys, Peter Woolery and a band.

C. K. Y's Old Gag

Syracuse, N. Y., Aug. 7.

If Clara Kinball Younger, erstwhile screen star, accepts the advice of local vaudeville reporters, who caught her act at B. F. Keith's here little boy who besieged her with retort of stories.

Particularly the one about the little boy who besieged her with requests for her photo, and, when pressed for an explanation, admitted he needed 12 of 'em to swap with a friend for one of Norma Talmadge.

Exactly four screen favorites have told that same yarn on the Keith platform to date—and Charles Ray is due to headline the last half of the week.

Beer Cost \$50

Worcester, Mass., Aug. 7.

Joseph Clouthier, of New Bedford, who told the police he was an actor and was on one of the vaudeville bills in town was robbed by three men in a taxicab.

Clouthier said he met the three men after a performance and they went with him to the taxicab.

On the trip home in a taxi he said they held him up and took \$50, he stated.

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Burlesque Rehearsing

Burlesque vacations are over this week. Some of the companies will rehearse two or three weeks. Through some of the shows opening in September, it has done away with rehearsals that otherwise would have encountered the heat.

CARLENA
DIAMOND
(DANCING HARPIST SUPREME)
Doing the Harp Dancing Specialty as Originated by Her Dad, Charlie Diamond

VALE
AND
STEWART
-YES! WE DANCE-
Direction of LYONS and LYONS
A PUBLIC UNIT "DANCING FEET"

Meyers and Davis Out

Harry Meyers and Helen Davis will not be featured in Murray Rosen's "The Bohemians" on the Mutual Wheel.

The team withdrew from rehearsals when Myers, suffering from throat trouble was ordered to rest by his physician.

Jessie McDonald and Art Mayer supplant the dropouts with remainder of roster including Frank Henry, Billy Shikler, Opal Oakley, Mickey Kane and Emily Billings.

QUITS IN 50TH YEAR

Tom Henry, veteran Columbia Circuit house manager, has resigned in his golden jubilee year of show business.

Henry's last portfolio was the Gaiety, Boston, which he took over after leaving the New York offices of the Columbia Amusement Co., where he was an assistant to Sam Scribner for years. He resides in Boston.

Tops for Comics

Top salary for comics on the Mutual burlesque wheel this season has been set at \$125 weekly, and with but a few of the featured class making this top. Second comics rate between \$75 and \$85, with "name" soubrettes listed at same price, with exception of a few at \$100.

When the \$100 knick obtains for soubrettes, the comics are shaved to keep the payroll within the limit.

The scrapping of the Columbia wheel has provided an oversupply of comics, save a few who have since diverted to vaudeville and with producers getting plenty at the above price. The oversupply on available burlesque talent obtains also in other principal assignments.

Mutual and Stocks

There is a belief around the burlesque byways that the Mutual wheel in addition to operating its regular circuit will have a hand in a number of stocks next season. There is a belief burlesque stocks will be more numerous than in any previous year due to the elimination of the Columbia circuit.

SYRACUSE STOCK AUG. 25

Syracuse, N. Y., Aug. 7.

But two familiar faces will be in stock burlesque troupe which Tom Phillips installs at the Savoy here Aug. 25. Billy "Scratch" Wallace and Charlie "Ich" Robinson, comedians, have been signed. Newcomers will embrace Jack Baker, Bob Wolfe, Peggy Gilligan, Peggy Stover, and Flo King. A chorus of 10 will start the season and Phillips will stage the shows.

House will operate on a grind with second run pictures filling in. Phillips, represented Michaels last season, is acting for himself this year.

Stock in Trenton

Stock burlesque will be given another try at the Trent, Trenton, N. J., with Harry Edwards opening a stock Aug. 20.

Belle Miller's Divorce

Belle Miller, burlesque soubrette, was awarded a decree of divorce at Denton, Md., last week, from J. R. Thomas, Texas business man. Mrs. Thomas sued on grounds of desertion and the suit was uncontested.

Miss Miller returned to New York after the decree was signed to begin rehearsals for "Moulin Rouge Girls" on the Mutual wheel.

Eddie Sullivan in Brooklyn

Eddie Sullivan has been appointed manager of the Empire, Brooklyn, next season. Sullivan had been manager of the Olympic, New York, for a number of years.

JIMMY MYRTLE
Conlin and Glass
with HANK MILO
Tivoli Theatre
SYDNEY, AUSTRALIA

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"Bathtub Idea"
LUCILLE
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in SPECIALTY DANCES
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Ellen Delmour's Fringe Caught Fire on Stage

Ellen Delmour, chorus girl in "Hooray" (burlesque), at the Irving Place theatre, was severely burned about the legs and body when her dress became ignited during the performance, due to a flash of fire from a blank cartridge revolver fired by Joe West.

The girl was standing close to West when he discharged the weapon. Fringe on her dress became ignited just above the knees. The entire company was on the stage at the time.

West and some others succeeded in smothering the flames. Meantime the curtain was lowered.

Miss Delmour was carried backstage where she was given temporary treatment and later taken to St. Vincent's Hospital. While the burns are painful, doctors said they were not serious.

JUDGMENTS

Bray Screen Prods., Inc.; W. F. Schaefer; \$1,358.
Daniel V. Arthur; The Lambs, Inc.; \$278.
Byran C. Hilliam; same; \$552.
Al B. White; Bank of U. S.; \$1,539.
Louis N. Jaffe Art Theatre Corp. and L. N. Jaffe; Heywood Wakefield Co.

Firm's 14 Acts

Chicago, Aug. 7.
LeRoy Prinz is staging all dances for Greenwald & Weston, vaude producers.
At present there are 14 acts in preparation.

AT EMPIRE, NEWARK

Burlesque will be restored to the Empire, Newark, N. J., next season when the Mutual shows will play that house instead of the Lyric. The switch shifts James Sutherland to the Empire.

The Lyric will go into a 10c. grind picture policy.

EMMETT CALLAHAN RESTING

Emmett J. Callahan, assistant president Mutual Burlesque Association, was forced by illness last week to pass up all burlesque work including the Mutual stock at the Columbia.

E. J. went to Lake Hopatcong; his physician ordering a rest.

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FANCHON TAUGHT ME TO DANCE
MARCO GAVE ME A JOB
HOT DOG! I'M AT LOEW'S STATE THEATRE
LOS ANGELES, WEEK OF AUGUST 10

BOBBY AGNEW

Burlesque Changes

Joe Howard will manage Kitty Madison's "Jazztime Revue" on August 10, Circuit.

Herbert Harris, juvenile with Apollo Stock; V. H. Dunbar, comedian with Hurling and Seamon; Sheila Jordan, soubrette with H. & S.; White and Noir, harmony singers, with J. G. Jermoy; Lew Rose and "Brownie" and "Boob" Blake and Besse Rosa with Waldron's Casino Stock Co., Boston; Lillian Kaye, soubrette, and Daisy Dean, soubrette, with Ed Sullivan's Mutual Burlesque Co.; Fred Teich, comedian, with Irving Place Stock; George Hunter, straight, with "Sliding" Billy Watson.

"Ginger Girls" (Sam Reynolds) Harry Clex, Fritz White, Vinnie Phillips, Fred Walker, Al Baker, Tom Clarkson and Ritzie Phillips. "Frivolities of 1928" (Harré Strousse) Charles Williams, Ruby Foreman, Fred Neely, John Cook, Lou Galloway, Adeline Parks and Tommy Gradick.

"Puss-Puss" (Ziesler & Todd)

WANTED

Principals and Small Chorus Girls for Billy Watson's Chicken Trust. Chorus must be young, petite, handsome and experienced. Salary, \$20 each weekly. Sleepers and Everything furnished.

"Krouse Meyer's Alley" will be introduced for first act.

"Little Philip's Christening" will be the second act.

Attention Salaries in first letter. No time to bid each other. If you don't get an answer I have some one at good as you for less money.

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PANTAGES CIRCUIT Presents

ROGER and EDNA

HURST

In "BLAME IT ON MR. BELL" by EUGENE CONRAD

Jim Bennett, Lew Rice, Jack Reynolds, George Sullivan, Ella Sears, Ruth Darling and Flo Dearth.

"Wine, Women and Song" (Lew Talbot) Jyness La Rue, Frank O'Rourke, Eddie Floyd, Myrtle Wilson, Bobby Collins, Don Gauthier and Peggy Norman.

"Step Along" (Sam Morris) Lena Daley, Jack Reddy, Lew Lewis, Charles Smith, Flo Troutman and Loretta Lee.

"Round the Town" (Ed Ryan) Wayne McVeigh, Bob Blake, Ray Bond, Sylvia Pearl, Louise Miller, Jessie Roos and Anna Blair.

"Hindu Belles" (Callahan & Bernstein) Hindu Washer, Hap Fryer, Sam Burns, Tommy Moran, Evelyn Murray, Gertrude Foreman and Sid Berlin.

"Speed Girls" (Ed Douglas) Fred Binder, Nellie Nice, Joe Benner, Millie Willis, Ord Weaver, Guy Post and May Conley.

Gus Flaig, out of the Mutual stock, Columbia, New York, is succeeded by Jack Reid, Mutual producer. Reid the latter part of the month takes out his show, "The Record Breakers."

Billy Fields, burlesque comic, underwent an operation last week at the French Hospital, New York City and is well on the road to recovery. Fields expects to leave the hospital this week to begin rehearsals for "Sporty Widows" on the Mutual Wheel.

Sam Morris, Mutual producer, is ill at his home 112 W. 47th street, New York City. Ben Bernard, former partner, is pinching hitting for him pending recovery.

Columbia Stock All Summer

To Emmet J. Callahan goes the credit for the Mutual stock sticking it out throughout the summer at the Columbia, New York, as the present stock will stick there now until the Mutual outfit, "Girls from the Polies," opens there Aug. 20.

Chatter in Paris

(Continued from page 2)

little application to modern life, and that he is going to write another one.

Mitzi, on her way to Budapest, her home, says that the French players use too much makeup. She marveled at the 53-year-old Mistinguett who nightly tires out five or six dancers strutting herself.

Mitzi says she is going back to the States in September to star in "Lovely Lady."

The Sultan of Morocco says that he prefers pictures to the speaking stage.

That is his secretary said he said it, even though the Sultan has an eye for the lovely ladies of the theatre.

The Yale Glee Club knocked both the Americans and the French, witnessed their first performance here for a cocked hat.

The collegians charged 'em lots of dough and crowded the house at that.

The American divorce expose has reached the dizzy heights where important French governmental officials are involved. The investigation started when one of the clerks of the Divorce Court was transferred to another court.

His Deputy, similar to an American Congressman, squawked to the effect that the clerk should be returned to his original position even though charged with accepting American filthy money. The clerk was not sent back to his old job, so he started telling about the other fellows.

George K. Arthur, Metro-Goldwyn-Mayer star, has been making a pilgrimage to the battle fields, where he fought in the 41st British Division in France. He arrived in Europe on the "Leviathan," on which he occupied the suite de luxe. This made him a suspicious character on board, for nobody had previously believed there was a Scotman willing to put up the price for such accommodation.

Louis Nalpas (Paris) and Gainsborough Pictures (London) have reached a working agreement for the mutual distribution of their respective productions, the English end being handled by W. F. Films, an important renting organization forming part of the Gaumont Ideal General Theatres and the Denman interests.

Paulette Duval has returned from America and been booked by A. Millar for the Whitehall Film Co. of London, for the film being produced by Guarino. Exteriors will be taken in the Pyrenees, while all interiors are to be done in the new Whitehall studios near London.

Movietones will be on tap in Paris for the first time at the Paramount in a couple of months.

An Egyptian Prince spoke out of turn to the always smiling Joe Zell, who creates more Montmartre atmosphere than all the rest of the Hill joint proprietors put together, because he learned how in the States, and he smacked the Prince down.

The dusky skinned titled one was standing by the cash box making whoopee to the annoyance of Mme. Zell who was trying to juggle the accounts. Jack Bushby, who has a bar downtown but helps Joe occasionally, stepped over to the Prince and quietly announced that his behavior was distasteful. Whereupon the sheik let out a terrible yelp. Bushby maintained his composure but the wise cracks were too much for Zell. He brought one from the floor which landed flush on the Prince's chin. Waiters deposited His Highness outside. Lots of threats about what the Prince was going to do, but that was the last seen or heard of him.

Kenneth Foster, student of Oriental theatre, just arrived here after two years spent in studying Chinese playhouses, says that American playwrights could get numerous ideas for plots and themes if they would take the trouble to go east.

Peggy Joyce is worried because her engagement story to Lord Northesk only made page 3 in the local papers. Peggy was figuring on a surefire ballyhoo with the Lord dangle around her heels when her diary comes out in "Smart Set."

Male mannequins at Deauville almost caused a riot in the summer resort last Sunday. The deers frolicked and waltzed about, skipping the gutter at will.

John Laffer has been in town, holiday making and sounding the

ground for a local showing of "Ups-a-Daisy," a Lewis Gensler show for New York not yet produced. He is accompanied by his brother, Ben.

Andre Ulmann, former manager of the Cameo here, has been appointed house manager of the Paramount theatre in Paris.

"Champagne's Girls" is to be the title of a picture produced by Henry Roussel on behalf of Cineromans Films de France, which will be commenced in August. The story will deal with the troupes of English girls dancing in the local music hall revues.

Edmund Sayag, director of the Ambassadeurs restaurant-theatre, Paris, has assumed the management of the Apollo theatre (Paris). It will be devoted to vaudeville next season.

Raquel Meller has two new songs

In her act at the Palace which are registering success. The Spanish maiden's new ones are "La Madre" and "La Rada."

There is a legit theatrical crisis in Italy. Reports to Paris from Rome indicate the authorities appointed a commission to study the situation. The result of these inquiries show the causes of the slump to be the extensive competition of moving pictures, an excessive number of troupes touring Italy, heavy taxation and the inferior quality of stage material available at present.

There has been a shakeup at the Casino de Paris, with the introduction of legitims in a sketch. Most notable arrival is Valentine Sayton, proficient dancer. Mlle. Galtrey, who rode horseback from Paris to Nice recently in record animal time thereby becoming heroine of the competition, is also listed.

SCENE ONE

PLACE: Office of Al Grossman, Vaudeville Agency.

TIME: 12:10 Noon, Tuesday, July 31, 1928.

Actor Asks Agent for Loew Time

SCENE TWO

PLACE: Office of J. H. Lubin, General Booking Manager of Loew Circuit.

TIME: 12:15 Noon, Tuesday, July 31, 1928.

Mr. Grossman Sees Mr. Lubin and Mr. Schenck

SCENE THREE

PLACE: Same as Scene One.

TIME: 12:30 Noon, Tuesday, July 31, 1928.

Mr. Grossman Tells

ARTIE LEWIS
with PEGGY AMES

IN

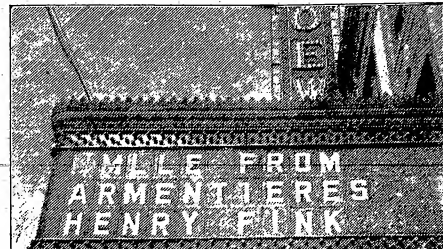
"WE KNOW A THING OR TWO"
THAT THEY ARE BOOKED SOLID FOR THE ENTIRE LOEW CIRCUIT, OPENING AUGUST 20 AT NORFOLK, VA.

Thanks to Mr. J. H. LUBIN & MARVIN SCHENCK

Direction AL GROSSMAN

HENRY FINK

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Keith-Albee
Palace,
New York

This
Week,
August 6

CALL

CALL

Jack Reid's "RECORD BREAKERS" will start rehearsals Thursday, August 9th, at 11 A. M., at Fifty Ninth, 341 West 47th Street, New York City. All people signed please report. Can use snappy, good-looking chorus girls. Rehearsals will be easy. Acknowledge to

JACK REID, Care Mutual Burlesque Assn.

723 Seventh Ave., New York City

WARNER BROS.

(WIRED)
(Hollywood)

Los Angeles, Aug. 3. A zippy, snappy and novel prolog is "Masquerade" in which Larry Semon is in conjunction with the screen showing of "Lights of New York." The show runs through without interruptions for a half hour, and is a something unusual in present day picture house entertainment.

Harry G. Mills at the organ with a novelty prelude to stars. Two Vitaphone shorts, Conlin and Glass and Shaw and Lee, follow to satisfactory results.

Leo Forbstein is handling the baton in the pit. For the overture his gang rendered their own "Lullaby." The arrangement made by Forbstein is one of the best heard hereabouts, in quite some time.

Stage revue opens in a set representing in exaggerated fashion a night club with James Burroughs chanting the theme melody to introduce the chorus, all in black and white. A number of songs, some of them from the repertoire of the famous Broadway musicals, are sung by the four stage show. Sally and Ted, local favorites, came next with an adagio that showed numerous manoeuvres.

Doris Walker and the sextet sang "Manhattan Mary," which introduced many of the old "Mary" re-trains. This gal is one of those pep and personality types, having the line and a little bit of everything, and she sang and danced with the chant and stepping she does.

The line girls, 12, trotted out for an intricate toe routine, and then another dozen females in reverse color costumes from the first contingent, were ushered on, with the double dozen presenting an alternate line of black and white ensemble that made a great flash and received applause before half through the number. Alice Weaver, cut cuts, is featured in this unit. Tut Mace, tiny little doll, soloed with some toe steps.

Burroughs and Doris Walker had a duo chant, "Funny Little Face." Miss Walker wore a half comedy mask, which she removed when she attired as grotesque mannequins backing up the number. The girls had queer shaped heads painted on the inside of the skirts, which they held over their heads for the finish.

A West Point finale showed a silken tent pulled through a trap and against a black background, with the girls in Academy uniforms coming up through the trap and out of the tent. To a West Point tune the 24 ensemble girls, led by the Atkins sextet, executed a military drill and march, and then, with the tent, withdrawn as the last went through, and taps sounded. House lights flashed to bring every one on for a very pretty finish, with the dinner for a shadow effect back of a screen showing them all off to war.

International News, after which the feature, "Lights of New York." House, doing capacity since opening, turned over the play for the last evening performance.

Edwards.

GRANADA

(CHICAGO)

Chicago, Aug. 2. Marks Brothers are staging the eighth annual Chicago Musical Show at their Granada and Marbro theatres this week and next. Heretofore this event has been held in Balaban and Katz theatres.

Show amounts to little more than a promenade of models between presentation acts. No attempt has been made to feature any outstanding creation of the furrier, or to make a promenade of models between presentation acts. No attempt has been made to feature any outstanding creation of the furrier, or to make a promenade of models between presentation acts.

Show could have been made more effective with a little showmanship. The furs were not utilized to the best advantage and little effort was exercised in obtaining pretty mannequins. Of 50 girls only 10 stood out.

Beautiful stage settings, silver columns and foliage arrangements of green and silver, dropped from the flies. The opening of the show in tinsel costumes of considerable brevity for a picture house.

Ruth Marcott, attractive girl, was lowered from the flies and the girls went into a paganian dance well routine.

Rosemary and Capello, a dango team, copped the glory. Combination is a surefire attraction. Next were Ruth Marcott and Jean C. G. vocal working in one. More dancing by the ballet with dazzling blinking white foots going on and off. Hard on the optics, the show was promoted and then the Dixie Four colored song and dance men out of place in this show.

A change of scenery brought a colorful interior and a fine English reception hall. The ballet and another fur berry here in this set. Entire cast on for the finale and another promenade of the fur-ladies. Picture time with "The White Sabres" (Col.). Conklin and Glass on Vitaphone and Movietone news-reel completed. Business capacity not claiming to be breaking house records.

Loop.

BRANFORD

(NEWARK)

Newark, N. J., Aug. 5. Any show is a good show that has Charlie Madelyn in it. Madelyn, 17, in it. Harry Crull showed judgment in bringing back this popular girl for Charlie's last week here before his vacation. Although she hasn't appeared here for some time she is still about the most popular of all Branford favorites, next to Charlie. Dainty and clean in her comedy, she is wholeheartedly funny, sings charmingly and dances brilliantly. The two make a corking team.

Charles is on throughout the show. He sings a ballad and a jazz number, takes a full off his stand into the pit and leads the band as though the afternoon would be ruined if he didn't use his last bit of energy. He deserves a vacation, but doesn't need it.

On the hottest afternoon of the year Crull appropriately staged a show. He sings a ballad and a jazz number, takes a full off his stand into the pit and leads the band as though the afternoon would be ruined if he didn't use his last bit of energy. He deserves a vacation, but doesn't need it.

Newsreel and Jim Thomas' console work were out, presumably on account of the long feature, "The Goodbye Girl" (M-G). Best picture shown here in weeks, and preceded by a trailer showing Mack Sennett at work and flashes of the stars he has discovered. Entire show 122 minutes.

CAPITOL

("Winter Sports" Unit)
(NEW YORK)

New York, Aug. 4. Between five and ten minutes over the two-hour period this week the Capitol presented a picture, "The Mysterious Lady" (M-G). No film shorts other than the newsreel with the stage presentation held to minutes. It's "The Mysterious Lady" (M-G) which runs snappily and entertains.

Among the current stage principals are Fuzzy Knight, Joseph Regan and Steve Savage. Stage ensemble of eight girls, led by Fuzzy Knight, swelling to 12 after male and female duos had specialized and a round dozen of the Alexander Oumansky Girls. The Steppers followed and the Oumansky girls bailed. It wasn't hard to look at. Walt Roemer sent his band through a "Bouquet of Memories," a number which permitted the girls to "parton" a little and was thankfully shy of comedy attempts. Orchestration was intricate and well played.

Most of the house's lone patronage couldn't quite fathom what Fuzzy Knight was trying to do, but seemed to like his energetic methods and the weird sounds emitting therefrom. Knight did two numbers, finishing with his "Minnehaha." In six minutes. Recently with "Here's How," legit musical. Knight figures picture house and especially vaudeville, and he does as this boy has a nutty way all his own.

Regan tenored his way through two songs with the aid of a special pianist and concluded by having Regan beg off for him. Regan is adhering to popular ballads, smart, and the admissions okayed him immediately.

Next on tap was Steve Savage, who also appeared the natives, but by an acoustic and comedy dance. Two boys, apparently extracted from the troupe of juvenile Steppers, proverbially broke legs in playing various forms of "winging" and then two or three girls started sliding on sleds from a perch near the flies to off stage. A gigantic snowman appeared as the back stage unit holding talent and getting rid of it with pace.

Orchestra did "Slavonic Rhapsody" to heavy appreciation as the overture. The orchestra did "Slavonic Rhapsody" to heavy appreciation as the overture. The orchestra did "Slavonic Rhapsody" to heavy appreciation as the overture.

Next week, "Four Walls" (M-G). Sid.

STATE

(BOSTON)

Boston, Aug. 7. Break in the weather yesterday brought a turnaway and will probably break the record for "The Cossack" responsible for some of the draw but old man weather did most of it as the house is not refrigerated and very uncomfortable for the public at above \$0 with cardboard tickets.

State is not as yet wired. The union opposition in Boston stirred up vicious but this house will go audible shortly from present indications.

Feature act was Eddie Mayo and his harmonica gang. Originally, Boston mob and they came into their own last night. The whole unit is as neat a natural as has been thrown theatrically in months, but there is no such that could be done for it with showmanship along comedy lines that it is a pity the money isn't being spent on it while it is still in its first prime.

The secondary act was Howell, Harger and Theodore. An acrobatic dancing routine that clicked from the first curtain.

The comedians were the Roach "Their Purple Moment," another free custard hurler that rolled them out of their seats. Birge Peterson at the organ, and the orchestra for succession had a supporting routine for the publishers' plug that had real material in it. The house sang in the days of old when the warring nations, the rafters ring in one of the suburban theatres, and proves conclusively that the trouble in the State was one of sloppy material rather than poor rendition.

Libby.

LOEWS STATE

(LOS ANGELES)

Los Angeles, Aug. 3. Rubie Wolf is making a three week's visit to the State. Although he has been away at the Granada, San Francisco, the past few months, he is a familiar figure around this town. He proved that by his opening with an early draw. Stage show is lightweight and inexpensive, but the orchestra and the band probably figured Rubie didn't need much outside help. At that, they managed to get in enough entertainment to run around 50 minutes, but will doubtless close.

Secondary billing in the show went to the Trado Twins, hoofing brothers from the east, and George Laine's Denver. The boys are a great looking set of molls who can do things. Rest of the talent comprised Louis Meehan, tenor, singing and sitting with the band; two acrobats, one from Ethel Meglin's troupe of kids; Carlotta Cortes, Mexican song and dance youngster; and Murray Peck, song-dog.

Opening number by the band was a well handled classic. Wolf has always been inclined to favor the heavy stuff and with this one got a chance to show his stuff. He got a high score on his first entrance and set the pace for the Trado boys who hopped a couple of mean bucks and winged off to applause. Hot band and number followed arranged to bring out individuals and groups. Neat and effective routine proceeded with the gals in a nifty red and green color scheme more than about 14, rendered a pleasing native tune and came back for a pop song and wound up doing a few steps with Rubie. The show was brought to the chorines out in a wiggle routine, not appreciated by the audience.

Meehan tenored a sob ballad and the Meglin kiddies cleaned up. Rubie and the band finished with a belting routine through a new ballet.

M-G newsreel was short carrying but four unimportant items. J. Wesley Lord did his organ manipulations straight for the screen subjects and filled in some odd moments. Feature, "Forbidden Hours" (M-G).

ORIENTAL

("Cairo" Unit)
(CHICAGO)

Chicago, Aug. 3. Attractive production and a medium sized troupe were squelched by an M-G who possibly needed bicarbonate of soda. Al Kvale seemed what you might call "outgoing" and "friendly" and brought the right annoyances. He was just before he got scuffed and kicked at bells that had fallen from ballet costumes. He also finished a cigarette and gave the drummer a drag. The orchestra turned the things over with his musicals, and by the time "Cairo" had played its 60 minutes quite a few customers were not Kvale's previous manner of working.

Jack Laughlin has come through on production, and graduated full replica of a Cairo street scene. Return of the Kinsler ballet for this unit helps to inject life into the presentation by whirling through one of their acrobatic leaping bits. The Darling Twins, who harmonized and high kick, are made to order

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

Isobel and Peggy Stone, daughters of the late Gov. W. H. Stone, of Pennsylvania, who left \$200,000, went into the Texas Guinan, after being the heroines of much publicity when they were found living in an abandoned barge in the Harlem river. Isobel is a singer and Peggy a sculptress. Planted by Strauss, p. a. for Guinan's.

Mrs. Marietta Bailey Prevost, heroine of a divorce brought against her rich husband, whom she called her "savior," was awarded \$175 a week and \$2,500 counsel fees. Formerly chorus girl.

Grace Fisher dragged Ballard MacDonald to court for failure to pay \$11,300 back alimony.

Dagmar Oakland, of "Show Boat," taken to a hospital in New York for an immediate operation for appendicitis.

Eva Le Gallienne has for her third season of producing plays at the Civic Repertory Theatre a system of double casting of leading roles. It will enable her to devote her time to directing rather than acting. The season will start with "The Would-Be Gentleman," opening Oct. 1.

The formal filing of Referee Saul B. Earon report in New York Superior Court terminates the long pending litigation over the authorship of "The Bird of Paradise." It has been adjudicated that Grace A. Fendler is the real author of the play and Referee Baron has fixed \$781,891 in profits and royalty earnings as Mrs. Fendler's award.

for any producer's revue. Al Norman is an original eccentric dancer for early spotting in the big houses. Return of Paul Small, who started here as a plugger with "The Bird of Paradise," is a singer of ability but at the Oriental gets outside billing. That's because of his long stay here. Second act of the ballet was in a spinning routine led by Lybie Carem. This was followed by a holdover from last week, Helen McDermott, who handled two little love ditties, holding Kvale's hand, and got over generally on her cuteness. Only money she was Billy Gals' fit, although one or two blue points could be omitted. Presentation finished with a slave market tableau on the raised stage, the gals being covered to avoid too much s. a.

Henri Keates, organist, hit a dead house, but induced quite a percentage to yodel by means of comedy slides.

"Red Lips" (U), feature, was recognized by many as a rebash of the old "Plastic Age," but only change was converting the hero from a football player to track man. Par News completed.

PARAMOUNT

("Pow-Wow!" Unit)
(NEW YORK)

New York, Aug. 4. The Public-Loew unit, "Pow-Wow!" at the Paramount this week, is about as colorful a presentation as the house has held this summer. Paul Oseard devised and staged it. It is a kaleidoscopic blend of gorgeous Indian costuming on the Felicia Sorrel Girls who do a totem pole dance, concluding with a Forest Fire effect.

Paul Ash, as a Northwest Mounted in real coat, etc., led his musiciens similarly garbed. Paul also straightened for Ginger Rogers, baby-faced newcomer, who prettified the couple of ditties acceptably. The band also had a vocal contribution, a parodied "Get Your Man" number that was good for laughs on the scatter volleys of flash.

The specialties clicked hugely, opening with Horton Spur in a pip of an eccentric routine. Ed and Morton Beck just ruined them with their "Laugh, Clown, Laugh" sold in heavily dramatic manner. They opened with "Massaging the Window Panses," in which they tell of the things they see while washing windows. Good comedy contribution.

"The Legend of the Evening Star" with Paul Keast, baritone red skin; Helen Packard, Harry Love and Helen Packard, baritone red skin, interesting innovation.

Carmile Vitto's settings and Charles Le Malre's costumes couldn't have been improved upon. They were attractive and pleasing. Joseph Kline led the Paramount orchestra for the prelude and newsreel incidental music, followed by Henry Hartshorn, who played "Carmile" on the organ. Murtagh scored nicely.

against Oliver Morosco and Richard Walton Tully.

Both Morosco and Tully, as producer and accredited author of "The Bird of Paradise" were sued for plagiarism.

The suit has been dragging through the courts for over a decade. A feature of the action has been that Mrs. Fendler's son had since prepared for the bar and become an attorney to legally protect his mother-author's interests. Morosco is a recently discharged bankrupt.

Fred Stone is suffering from a badly crushed right leg and is all she called her "savior," was awarded \$175 a week and \$2,500 counsel fees. Formerly chorus girl.

Ruth Reed, actress, who was arrested for possessing two revolvers, was held in \$60 bail. The guns were the property of her husband, who died two years ago.

Helen Morgan, hostess, is through with night clubs, she says.

Charles Sabin, recently dissolving his dancing act with Eleanor Ambrose, now announces that he has broken with Barbara Bennett. The break came about when Sabin refused to give Miss Bennett a long term contract, after she had heard he was about to resume his act with Miss Maurice.

"Elmer Gantry's" opening at the Playhouse is postponed until Thursday. Plenty of fireworks around the theatre Tuesday, resulting in the withdrawal of William A. Brady from participation and the retirement of Lumsden Hare as director. He has been succeeded by Joseph Graham who staged the play in Detroit.

Patrick Kearney, dramatist, and Joseph E. Shea, producer, have taken full charge of the presentation. Hare will remain in the cast.

Despite Arthur Richman's poverty plea that his playwrighting income has been negligible and that his \$8,000 annuity from his father's estate had been considerably depleted, New York Supreme Court Justice Schmuck awarded Mrs. Madeleine Richman temporary alimony of \$300 a month and \$3,000 costs. The playwright opposed the custody of the child with the mother, alleging hysterical nervousness. The Richman's reside at 1054 Park avenue. The wife is a former actress and is suing for an absolute divorce.

LOS ANGELES

Erle Kenton, picture director, granted an interlocutory decree of divorce from Gladys Kenton, whom he married six years ago. Kenton's complaint charged desertion.

Rose Sprigman, Mexican dancer, granted an annulment of her marriage to Geromino Sprigman. Couple married in March, 1925. The girl said she left him shortly after, when he refused to operate a couple of Mexican joints of ill repute.

Vernon Stiles, singer, sued for divorce by his wife, Esther Stiles, is named in a \$250,000 alienation suit filed against Eloise McGinnis, wife of a wealthy mine operator in Montana. Usual charges in the complaint. The wife is a former actress. New York in 1923 and separated a few weeks ago.

Peggy Prior, screen actress, filed suit for divorce from Theodore von Eltz, film actor. Her complaint relates Von Eltz recently struck her and pointed a gun at her. Couple married seven years ago and have two children, for whose custody the wife asks.

Edwin Keller and Sidney Burton, members of the Motion Picture Production Guild, were arrested for participating in recent hench bombings in small picture houses downtown. Several weeks ago Joseph Burbridge was sentenced to six months in jail for the same offense.

Charming Lind, who was betrayed by Charles Lind, of Christie Pictorial, was arrested, screen girl, filed three separate suits against the film producer demanding a total of \$1,847,500 damages. The girl lodged that Christie promised to

(Continued on page 42)

PRESENTATIONS, BILLS

THIS WEEK (August 6)

NEXT WEEK (August 13)

Shows carrying numerals such as (5) or (6) indicate opening this week on Sunday or Monday, as date may be. For next week (12) or (13) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

GERMANY

Month of August

BERLIN
Scala
Zelma
Ryan & Burke
Gaston Palmer
Rene & Godfrey

Picture Theatres

NEW YORK CITY

Capitol (4)

Walt Roesner

Capitolians

Joseph Reason

Steve Savas

Juvenile Steppers

Frank Stever

Fuzzy Knight

A. O'Connell

"Mysterious Ladies"

Ull Walter

"Argentine Nites"

Ull Walter

Rocky 2

Dorothy Burke

De Boncourt

Johnston & Lord

Gulliet Georges

Komarov Albert

Rousseau Deligault

Louise Bava

Tiana Sia

Chester Dale Girls

Gina Clements

Ree Bertin Sia

Rocky 2

Vergie & Coney

Rene Thano

Nico-Romoff-Yous

Royne-Marcilla

Elena-Bennet

Nadva-Bennet

Paul Chon Bd

Jardin

D'Aclimination

Alfonso Bros

Contreras's Dogs

M. & M. Chotot

Miss Martha

Myles & Houdie

Mile Paulella

Kiki the Monkey

Garzon

Schouwsky Girls

Wolter Tr

D'Almalco

Darius Monagrie

Marling

Dransen

Suzette O'Neil

Yvonne Farache

LONDON

Week of August 6

WINSOR PARK
Empire
F. O'Whisper
HACKNEY
Empire
De Brie
Tler & Ross
Fayre Sia
Valiere
Van Dock
Arthur Mack
Les Georges
LONDON
Allambrun
Mackey's Bd
Jovens
Beth Challa
Horse Kennen
Pine & Hurley
O'Neil Sia
Coliseum
Chinese Syn
Tris Sia
Anna & Louise
Neil McKay
Chris Charlton
Frida & Romain
Charles Pigeons
Terrier Nations
Victoria Palace
Houston Sia
Dick Henderson

PROVINCIAL

England

ARDWICK GREEN
Empire
Artists & Models
BIRMINGHAM
Empire
Spice of Life Rev
Grand
Belle Avon
Ann Coney
J. C. Browning
Fred Duprez
Syrax
U. S. A.
Marilyn Souther
Fred Culpitt
BLACKPOOL
Grand
Damsel in Distress
Opera House
Vagabond King
Palace
Teddy Brown Rev
David Pools
Miquette & Maxley
Palace
Winter Garden
Do Rev
BLANDFORD
Allambrun
Tipperary Tin Rev
BRISTOL
Hippodrome
Fannie Ward
2 Bobs
George Ward
Deirdre Ellinger
Frank Pender & O'N
CARDIFF
Empire
Crooked Bill
CHATHAM
Empire
Clowns in Clover
CRISWICK
Empire
August 1928
DUNDEE
King
Mr What's His N
GLANGOW
Empire
Vogues & Vanities
Empire
Able's Irish Rose
HANLEY
Empire
Formby's Nite Out
HILL
Palace
The Terror
LEEDS
Empire
Sophie Tucker
& Bell
McCullough

NEW YORK CITY

Capitol (4)

Walt Roesner

Capitolians

Joseph Reason

Steve Savas

Juvenile Steppers

Frank Stever

Fuzzy Knight

A. O'Connell

"Mysterious Ladies"

Ull Walter

Rocky 2

Dorothy Burke

De Boncourt

Johnston & Lord

Gulliet Georges

Komarov Albert

Rousseau Deligault

Louise Bava

Tiana Sia

Chester Dale Girls

Gina Clements

Ree Bertin Sia

Rocky 2

Vergie & Coney

Rene Thano

Nico-Romoff-Yous

Royne-Marcilla

Elena-Bennet

Nadva-Bennet

Paul Chon Bd

Jardin

D'Aclimination

Alfonso Bros

Contreras's Dogs

M. & M. Chotot

Miss Martha

Myles & Houdie

Mile Paulella

Kiki the Monkey

Garzon

Schouwsky Girls

Wolter Tr

D'Almalco

Darius Monagrie

Marling

Dransen

Suzette O'Neil

Yvonne Farache

Oscar & Williams

Browns Birds Rev

Lorraine

Patricia Bowman

Nicholas Daka

Berthoff & Bulla

33 Roxvates

Chicago, Ill.

Avalon (6)

Del Lompe Bd

Gardner Twins

Royal

Edgar Bergen Co

Capitol (6)

Paul Mall

Cowboy 4

Mills & Ray

Chicago (6)

H. L. Spitalny Bd

K. L. Spitalny Bd

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NEW HAVEN, CT.

Hand & M

"Wonderful Girl"

Chet Martin Gang

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CONEY ISLAND

rlyves
 (13-15)
 Paulsen 15
 Frank 16
 Ed Edwards
 McCoy & Walton
 16
 20
 24 half (16-15)
 28
 32
 Kranz & Kaufman
 Betty Lou 16
 20
 24
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 32
 Wenge Length
 32
 36
 M Correll & Pfr
 40
 44
 Princess Wahetika
 48
 52
 Mitchell & Stovall
 56
 60
 FAY ROCKAWAY
 64
 68
 Smith & Har
 72
 76
 Down Home.
 (Two to all)
 80
 84
 Mel Kice Unit
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 Albes (13)
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 B'rms Fitz & M B's
 Gus Edw 16
 (6)
 Pulcer & Douglas
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HOWARD SLOAT

BONDS FOR INVESTMENT
A. R. Leach & Co., Inc., 57 William St., N. Y.

Ale Verne
Foreythe & Kelly
Buck Russell Rev
Bushwick
(One to fill) (1-15)
Zalla & Wilburn
Rogers & Gearhart
Albin & Gorman
Harry Priest Rev
Zoe
(One half (16-19))
Trenton Marks Co
Clare & Gorman
Big Boy Williams
Ester Bernice Rev
(One half (20-23))
(One half (24-31))
Harry J Kelly Co
Yachting Party
Roy & Gorman
Crisp Sis
Paul Nelson
"1st half (13-15)
Chas & B. Ralph
Clare & Gorman
Shm's & Tols
Red & Lucy
McGowan & Gorman
McManus & Hickey
23
Frank Viola Co
3 Hauer Boys
Clare & Gorman
Henry Fink
C Gibson Fink
Clare & Gorman Co
24 half (31-2)
Denny Brown 3
Anderson & Graves
McManus & Hickey
Fred Ardeth Co
Wave Lengths
Gorman
1st half (13-15)
One to fill (16-19)
Big Boy Williams
East & Dunka
Clare & Gorman
(One to fill)
24 half (31-2)
Zalla & Wilburn
Rogers & G'rdhart
Clare & Gorman
Reddick's Rev
(One to fill)
(One to fill) (9-12)
Silver King
Ayras & Dunn
Wanda Carpenter
(Two to fill)
1st half (13-15)
B & B Miller
Clare & Gorman
Billy Batchelor Co
Clare & Gorman
Gibson Friek & S
24 half (16-19)
Pauline
Frank Hamilton Co
Oliver & Cranlie
Wanda Carpenter
Jack Russell Co
Clare & Gorman (12)
Bramfont
Eli Brown Co
Clare & Gorman
Arlis & Gish
Fridkin & Rhoda R
ALON, O.
Palace
1st half (13-15)
Alex & Peggy
Leon Leonard Co
Clare & Gorman
Harry Burns Co
(One to fill)
(One half (16-19))
Briants
Clare & Gorman
B & E Gorman
Stop Look & Listen
(One to fill)
2d half (30-32)
Clare & Gorman
5
Thyros & Rogers
Rene Riano Co
Clare & Gorman
Kluku Japs
ATLANTIC CITY
Alamo (13)
Gus Fowler
Clare & Gorman
Clifford & Ransom
Nitra Vermille
Clare & Gorman
Carr Bros & Betty
Ryan Sis
(One to fill)
Cannon & Lee
Clare & Gorman
McKay & Artie
Odelo Carano
Clare & Gorman
Carroll & Grwnay
Clare & Gorman
BALTIMORE, MD.
Uptown (16)
Clare & Gorman
Oliver & Francis
Gwynne (n)
Clare & Gorman
Hedley O'rdan & C
McManus (13)
Thert Lyell
Cannon & Lee
Vic Gorman
Mullen & Francis
John Hermann
(One to fill)
Will Morris
Marty & Nancy
Francis Tennant
Milton & Durant
Radio Jacks & G'n
Clare & Gorman
Hippo (13)
Greta Ardine
Clare & Gorman
E Ross
T. Beunington O

Palace (13)
Lester & Irving
Clare & Gorman
Viola Dana Co
Wada Dana Co
Morton Scott Rev
(One to fill)
Manuel Vega
Glad Moffatt
Clare & Gorman
Local Act
Clare & Gorman
Stop Look & Listen
CLEVELAND, O.
1st half (13-15)
Jewell & Rita
Clare & Gorman
Tangier's Arabia
(One to fill)
2d half (16-19)
Linda LaMont
Clare & Gorman
(Three to fill)
25 half (9-12)
Clare & Gorman
Along Taylor & Bobbe
Clare & Gorman
Edith Clifford
Hadj Ali
Clare & Gorman (13)
Cortini
Dene Apollon
Clare & Gorman
Frances White
(One to fill)
(6)
Perez & Margue
Clare & Gorman
Trek Murdock Co
Clare & Gorman
Clare & Gorman
(One to fill)
Clare & Gorman
Keith's
1st half (13-15)
Clare & Gorman
Duffy & Gleason
Clare & Gorman
Hadj Ali
(One to fill)
2d half (16-19)
Jewell & Rita
Taylor & Bobbe
Clare & Gorman
(Two to fill)
Clare & Gorman (9-12)
All Wrong
Wheeler & Sans
Clare & Gorman
Aussie & Casook
(One to fill)
KAYTON, O.
Keith's
1st half (13-15)
Clare & Gorman
Aussie & Casook
Clare & Gorman
1st half (16-19)
Jewell & Rita
Taylor & Bobbe
Clare & Gorman
(Two to fill)
Clare & Gorman
All Wrong
Wheeler & Sans
Clare & Gorman
Aussie & Casook
(One to fill)
DETROIT, MI.
Keith's
1st half (13-15)
Aussie & Casook
Dene Baker
Clare & Gorman
Clare & Gorman
Moore's Jolly
(One to fill)
(One half (16-19))
Conlin & Hamlin
Clare & Gorman
Rookie
Muller & Mack
Moore & Ruth H
24 half (9-12)
Clare & Gorman
Morton Scott Rev
Duponts
Viola Dana Co
Clare & Gorman
& Brown Bros
DETROIT, MI.
1st half (13-15)
Clare & Gorman
Snow Clumb's
(Three to fill)
Clare & Gorman
Caffery & Miller
Francis Whitte
Clare & Gorman
Byron & Willis
(One to fill)
Uptown
1st half (13-15)
Clare & Gorman
Poster Fagan A
Lester Lester Co
Clare & Gorman
2d half (16-19)
Clare & Gorman
Geraldine & J
Snow C'ubus
Clare & Gorman
(One to fill)
2d half (30-32)
Clare & Gorman
Felix & Da
Jean Joyson
Clare & Gorman
6 Rocketts
(One to fill)
DETROIT, MI.
Erie (13)
Harris & John
Hips & John
Wheler & Son
(One to fill)
(Two to fill)
Miley & J
Ideally & Gurn
Snow Clumb's
(One to fill)
GRAND RAPIDS
1st half (13-15)
Caffery & Miller
Clare & Gorman
Johns & Meph
Clare & Gorman
Hingstman T
(One to fill)
Clare & Gorman
Alice Dwyer C
Don Cunningham
Clare & Gorman
Norman Thoms
Parker & Son
(One to fill)
2d half (9-12)
Clare & Gorman
Janet Childs

[illegible]

MILWAUKEE
Falwace (13)
J. Janice Sing
Payne & Hilliard
Lyndell & Higgins
Dance & E. C. Guss
(Others to fill)
Keno & Green
Audie Rowland
Norberto Ardell
Guy Lombardi
T. Chas Hill
MINNEAPOLIS
Menapella (13)
Phantom
Noree
Nancy
Payne & Lee
Payne & Hilliard
T. Chas Hill
(6)
Phantom
Audie Rowland
F. X. Bushman Jr
Rainbow Row
T. Chas Hill
OAKLAND, CAL.
Opheum (13)
Onr Gang Kids
A. J. B. Guss
Val Harris Co.
Howard & Higgins
Shaw & Carroll R V
Gilbert & French
James J. Jeffries
Upham Whitney R
Herbert Clifton
Mood & Bernard
T. Chas Hill
Nelly & Leary
Noree & Green
OMAHA, NEB.
Opheum (13)
Margie Clifton Co.
Who Done It
A. J. B. Guss
Castle of Dreams
T. Chas Hill
Fido Peggy
(6)
Flo Myers Girls
Mason & Kevler
Belmont Collection
Gracie Deagon
Kay Harris Co.
SAN FRANCISCO
Golden Gate (13)
Upham Whitney R
Glee & Take
Phantom
Noree & Green
T. Chas Hill
(6)
Seamus Hayakawa
Nancy
Bee & Ray Gorman
Gracie & M. Elise
Redmond & Wells
(One to fill)
Jeanne Eggers
Slim Jim Timpin
T. Chas Hill
Roy Rogers
Larimer & Hudson
Teller Sims & Ackl'n
(6)
Klating Kent
Shaw & Carroll
Bert Hanlon
Frank & Guss
Rastell
(6)
A. & Waldman
T. Chas Hill
SEATTLE, WASH.
Opheum (13)
Illinois State
Ship Ahoy
Hoy & Guss
Stewart & Olive
Monroe & Grant
Hoy & Guss
(6)
Music Rev
The College Rev
Franklin D'Amore
Frank Keenan Co.
Chas Wilson
Hector
T. Chas Hill
ST. LOUIS, MO.
Opheum (13)
Jack Benny
Dauntion Shaws
(Two to fill)
(6)
Tiny Town Rev
Lorin Roker Co.
K. J. Jubilee Sing
Frank & Higgins
Bury's Dog Stars
VANCOUVER, B.C.
Opheum (13)
Kans & Ellis
Rodrigio Luis Orch
M. B. Harvey
Lowell Sheridan
New York City
Wolf & Jerome
(6)
Illinois State
D. Ship Ahoy
Jelly
Mistwa & Olive
Monroe & Grant
New York City
WINNIPEG, CAN.
Opheum (13)
Mortimer
Jack Merfin
Phantom
(6)
Garfield S. B. D
Flo Lewis
Lubin Larry & A
Hoy & Guss
Jack Haney
Paul Xocan

BOOKED
THIS WEEK
HENRY REGAL & CO.
LOEW'S
Direction
Joe—LEDDY & SMITH—Ed
226 West 47th St., Suite 901

Proctor

NEW YORK CITY
86th St.
1st half (13-15)
Delaney Barker Co
Fred Carroll
(Three to fill)
2d half (16-19)
Jack Jörn
(Others to fill)
125th St.
1st half (13-15)
Delaney Barker Co
Neil O'Brien Co
(Three to fill)
2d half (16-19)
Saxton & Dunbar
(Others to fill)
WEST END
New Rochelle
1st half (13-15)
Shuler Harris Co
Morton & Green
Jack Jörn
(Two to fill)
2d half (16-19)
Tring Alva Burnett
Marion Giffin
(Two to fill)
Mt. Vernon
1st half (13-15)
Delaney Barker Co
Southern Knights
(Three to fill)
2d half (16-19)
Chandler Boys
Shuler Harris Co
Shuler Harris Co
(Two to fill)
WEST END
New Rochelle
1st half (13-15)
Shuler Harris Co
Morton & Green
Jack Jörn
(Two to fill)
2d half (16-19)
Tring Alva Burnett
Marion Giffin
(Two to fill)
Mt. Vernon
1st half (13-15)
Delaney Barker Co
Southern Knights
(Three to fill)
2d half (16-19)
Chandler Boys
Shuler Harris Co
Shuler Harris Co
(Two to fill)

ATLANTA, GA.
Majestic (13)
Majestic (13)
BEAUMONT, TEX.
(13)
(Same house plays
Lace Charles, 14;
Shreveport, 15;
Albany, 16)
All Girl Show
DALLAS, TEX.
Majestic (13)
Dallas Warbler, Sis
Northern & Ward
John Cameron Co
Jack Major
Walter Henry
FT. WORTH, TEX.
Majestic (13)
Majestic (13)
Don Humbert
Gene Fuller
Hester & Percival
In the Orient
HONOLULU, T.H.
Meridian (13)
Ellen & Marjorie
Dorothy Marie
Dean & Wallace
Jack Redmond

NEW ORLEANS
1st half (13-15)
(Same hall) pils
Lace Charles, 14;
Shreveport, 15;
Albany, 16)
Alberta Lee Co
B. T. & Bros
J. M. & H. Perkins
Lace Charles, 14;
Grace Elder Co
OKLAHOMA CITY
1st half (13-15)
Lace Charles, 14;
Al Striker
Sherman & Oyce
Geo Broadhurst
Hester & Percival
S. N. ANTONIO, T.
Majestic (13)
Dolores
Osman & Sche
Marion Sundin
Hester & Percival
Lee Gail Zens
T. Chas Hill
Opheum (13)
Agemius
Lewitt & Hall
Anger & Fair
Hera Turpin
Hoy & Guss

Association

CHICAGO, ILL.
American
1st half (13-15)
Tony & George
Ernest Hall Singers
Hoy & Guss
(Two to fill)
2d half (16-19)
Al Tucker
Hoy & Guss
(Two to fill)
(Two to fill)
Hoy & Guss
(Two to fill)
Dault & LaMura

Adeline Klein's Co.
 Johnny Lucas Co.
 V. N. Nettles
 (One to fill)
 2d half (16-18)
 J. McKinnon
 Garden of Melody
 (Three to fill)
 Englewood
 1st half (32-35)
 Billy Link Co.
 Zeck & Ranioloff
 (Two to fill)
 2d half (16-18)
 The Taming
 Toney & George
 Gossip Club
 (Two to fill)
 Majestic (12)
 Smillette Bros.
 (Three to fill)
 Will Aubrey
 (Three to fill)
 Tower
 1st half (12-15)
 Young, Kee Tr.
 Jim Lucas (2)
 (Three to fill)
 2d half (16-18)
 DAVENPORT, IA.
 1st half (12-15)
 Geo. & Ann
 McCarty & Moore
 J. & J. McKenna
 (Three to fill)
 Tiennan & Dees
 2d half (16-18)
 Mason & Keeler
 1st half (16-18)
 Collegiate
 (One to fill)
 Rosita Orth
 Dare Wohl Co.
 Hayden & Dees
 Bernilvick & Marsh
 (Two to fill)
 DES MOINES, IA.
 Orpheum
 1st half (12-15)
 5 DeCaros
 Mason & Keeler
 (Three to fill)
 Collegiate
 (One to fill)
 2d half (16-18)
 Geo. & Ann Shuler
 (Two to fill)
 McCarthy & Moore
 J. & J. McKenna
 (Two to fill)
 2d half (9-11)
 Dorn & Dees
 Dorothy Bush Bd
 Moran & Graumann
 (One to fill)
 JOLIAE, ILL.
 1st half (12-15)
 Larry Rich Friends
 2d half (16-18)
 (One to fill)
 KANS. CITY, MO.
 1st half (12-15)
 Ann Garrison 3
 (One to fill)
 Klein Bros.
 (One to fill)
 ST. LOUIS, MO.
 Orpheum
 1st half (12-15)
 5 Br. (12-15)
 Keno & Greene Co.
 (Two to fill)
 2d half (16-18)
 C. Hayde & J. J. User
 2 Southern Girls
 J. J. User
 Gerber's Galettes
 (One to fill)
 De Marcos Co.
 Senator Murphy
 Honore & J. User
 Dickinson's & M'Gly
 Adeline Klein's Co.
 MILWAUKEE, WIS.
 Riverside (12)
 M. & H. Murray
 Speaker Lewis
 (One to fill)
 Singing Cadets
 Edgo & Media
 (Two to fill)
 ROCKFORD, ILL.
 1st half (12-15)
 Acra & Queen
 2d half (16-18)
 Undercurrent
 Jack Merhu Co.
 (Two to fill)
 2d half (16-18)
 Drake
 Keno & Greene Co.
 (Two to fill)
 Chas. Irwin
 (Two to fill)
 2d half (9-11)
 Haunted
 Geo. & Ann Stam
 Gaston & Andrus
 Adrian
 (Two to fill)
 SIOUX CITY, IA.
 1st half (12-15)
 1st half (12-15)
 Washington's Blues
 J. J. User
 Florence Myers
 J. J. User
 Grace Shown
 Style Show
 (Two to fill)
 Moran & Graumann
 Side Kicks
 (Two to fill)
 2d half (16-18)
 Chas. T. Aldrich
 Payne & Hillard
 (Two to fill)
 Chas. Hill Co.
 Des Cards
 (Two to fill)
 Palace
 1st half (12-15)
 Ben Hamid Tr.
 Lane & Harper
 (Two to fill)
 Adrian
 Curley Burns Co.
 2d half (16-18)
 WLS Show Hoat
 (Two to fill)
 2d half (9-11)
 Century Serenade
 (Two to fill)
 Keller Mock Co.
 Edge & Media
 (Two to fill)
 SPRINGFIELD, ILL.
 1st half (12-15)
 Devil's Circus
 (Two to fill)
 Floviva
 (Two to fill)
 2d half (16-18)
 Masters & Gray
 (Two to fill)
 Ben Hamid Tr.
 (Two to fill)
 Tracy & Ray
 Geo. & Ann C.
 J. & J. McKenna
 Bud Snyder Co.
 (Two to fill)
 ST. LOUIS, MO.
 Grand (12)
 Feryl & Gray
 2d half (16-18)
 Stray Widgets
 Racine & Ray
 Broadway Life
 (One to fill)
 ST. PAUL, MINN.
 1st half (12-15)
 Moran & Graumann
 Edge & Media
 Eddie Borden Co.
 (Two to fill)
 2d half (16-18)
 Dashington's Co.
 Russian Art Co.
 Florence Myers
 J. J. User
 Grace Shown
 (One to fill)
 2d half (9-11)
 Danes Rhaphodoff
 Zula Strain
 Ruth Robinson
 (Two to fill)
 WAUKESHA, WIS.
 Generoso
 2d half (16-18)
 Toby Wilson Co.
 (Two to fill)

KANSAS CITY
Fantasio (13)
Paul Kellner
Howland & Joyce
Chas. H. Jones
Roger & E. Horst
Mario & Rosita

MEMPHIS, TENN.
Fantasio (13)
S. J. Williams
Chas. Willis
Mabel Tolson
Harrison & Gordon
Vardell & King

OFFICIAL DESTINIST TO THE N. Y.

DR. JULIAN SIEGEL
1600 Broadway, New York
Bet. 46th and 47th Sts.

Butterfield

KANSAS CITY, MO.
1st half (12-15)
Texas
BET. HARRY, MCH. LIBERTY
2d half (16-18)
J. & F. Cavanaugh
Jarvis & Harrison
(12-15)

ELINT, MICH.
Capital
1st half (12-15)
Serge Flash
Ester Vagan
(One to fill)
2d half (16-18)
W. F. W. W. W.
K'L'M'ZOO, MICH. State
1st half (12-15)
Schellier's Artistic
Ester Vagan, & C
Curley Burns Co
2d half (16-18)
Chad Irwin
(Two to fill)

LANSING, MICH.
S. J. Williams
1st half (12-15)
Casino de Paris
(Two to fill)
2d half (16-18)
Schellier's Artistic
Ester Vagan
Curley Burns Co
PONTIAC, MICH. State
1st half (12-15)
Woolf's Jr. F. W.
2d half (16-18)
Park Sig. & H. W.
MAGNET VEG.
(One to fill)
3. SAGINAW, MICH. Temple
1st half (12-15)
Mr. & Mrs. Phillips
(Two to fill)
2d half (16-18)
Serge Flash
Ester & Van
Casino de Paris

COAST NOTES

(Continued from page 30)

New York, has purchased Jesse Melrose, vaudeville, and will operate it as the first house of a contemplated chain of theatres in Southern California.

James Ford, Frank Chew & Huntley Gordon added to "Outcast."

Complete cast for Fox's "Woman," which Irving Cummings will direct, Mary Astor, John Boar, David, Oscar Appler, Robert Elliott, Lita Tora, William H. Miller, Helen Lynch.

Erle Kenton for Columbia to direct "Street of Illusion" original.

Olive Borden assigned to lead "Stolen Love" for F.B.O. L. Shores to direct.

"Doran Cox directing "Just Time," Edmund Cobb Western feature for U. A.

Al Christie signed Nancy Dove a long-term contract after she has had spent her apprenticeship in Christie comedies as an actress and small part player.

Mary Brian will play opposite Charles Rogers in his second Paramount starring picture. Will Austin and Gadd Oaklie in the Frank Tuttle director.

Walter Reimann, former technical director for Ufa, now on coast engaged by U. A. to direct sets for the next John Barrymore starring picture.

Alice Lake added to "Runaway Girls" for Columbia. Mark Sandrich directing.

Gwen Dolan signed by Universal to play in two reel western directed by Walter Fabian.

United Artists will film the private life of Christopher Columbus with Fred Niblo assigned to direct.

Famous Short Stories has made production headquarters to Universal City where its first picture "The Condemned Woman" will go production under direction of Herbert Dillion. Cast includes 1. Ted, Owen Moore, Montagu Love, Julia Armit, Dell Henderson.

"All at Sea," original by B. Morgan, will be the next for Universal and George K. Arthur. There is now in Scotland and is expected to return about Sept.

Harry Sweet will be teamed with Sam Cohen in Fox's next picture. Henry Lehrman directing. Mary Beebe in cast.

Title for Harold Lloyd's next picture "The Butcherfly Chaser" sound.

Harry Braxton will title Tim Coy's latest M-G-M picture.

Thelma Todd for "The Haul House," F. N.

Isabel Keith added to Paramount "Sins of the Fathers," starring Jennings.

John Bowler leading man in the "The Woman." Mary Astor a title.

Maria Alba and Tom Terry in "The Girl in the Red Velvet Shoes" and Lela Moran. Chas. Kell in director.

Douglas Fairbanks has started "The Iron Mask."

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Girl Couldn't Marry Convict Sentenced To Sing Sing 5 Yrs.

George Schimowitz, alias George Green, 19, manager of marathon dancers, was sentenced to from five to 10 years in Sing Sing by Judge Morris Koenig in General Sessions following his plea of guilty to robbery in the third degree. At the same time his partner in crime, Isadore Kleinman, alias Ralph Barnes, 20, who says he has been running gambling games with Bernard's carnival for the past few years, was sentenced to five years.

Before the two men were led away to be taken to Sing Sing Rose De Nesa, who has been taking part in the marathon dance at Coney Island, pleaded with Judge Koenig to be permitted to marry Green in the courtroom. The Judge refused to perform the ceremony, but informed the girl that with the permission of the Commissioner of Corrections she might be married to the convict in the Tombs.

The girl rushed to the Municipal building, but was informed by the marriage license clerk that Green must be present to sign the license and no one in the clerk's office was inclined to go to the Tombs to obtain the signature. Green, with Kleinman, was finally taken to State's Prison without the marriage taking place.

The two men pleaded guilty to holding up "Professor" John J. Scott, teacher of dancing in his studio at 1658 Broadway, on April 17 last and stealing \$1,200 in jewelry and \$40 in cash. The two men had called at the studio and represented themselves as Kinney and Kane, vaudeville dancers. They told the "professor" that they wished to take a lesson in tap dancing. When he led them to his office Green drew what appeared to be a gun from his pocket. The two then bound the teacher after taking his valuables.

Detectives Maskell and Walsh, of the West 47th street station, were assigned to the case and on information decided to shadow Miss De Nesa, who was living with Green and Kleinman and his wife, at 302 West 55th street. The girl finally led the officers to Newark where the two men were found. In their possession was found the jewelry stolen from Scott. Green claimed to have managed marathon dancing throughout the country, ever since the first event of this kind was held in Pittsburgh.

LITERATI

(Continued from page 30)

Mayor Walker, Block may have shown Hearst why he wanted the "Standard Union" for himself. "Standard Union" has failed consistently since the Early group acquired it, with its circulation now at 53,000. It had previously approached 80,000.

Schauermaann's Change
Karl Schauermaann, for the past 10 years dramatic and movie critic of the Milwaukee "Leader," has resigned. He departs Sept. 15. Schauermaann will leave on an extended trip through Europe writing special articles while abroad for the Milwaukee "Journal."

Baxter, M. E. on "Post"
Norman Baxter has been made m. e. of Ned McLean's "Post" in Washington. Baxter has written sports, politics and editorials during his sojourn on the morning daily. He succeeds Henry Jones who has filled practically every assignment on the paper during the past 35 years. For the last 10 he was the m. e. Jones' health forced his retirement.

Harry Heustis Free Lancing
Harry S. Heustis, former dramatic editor, New York "American," now on the Coast as a free lance title-and-continuity writer, is titling shorts for Famous Authors Productions.

Heustis served 18 years with the Hearst papers.

Samuel Chotzinoff, music critic of the New York "World," is the author of a biography of Beethoven, which Simon and Schuster will publish in the fall.

FORE

McConnell Takes 'Em Over
Playing at the Rye Country Club the latter part of the week, Fred McConnell, sales manager for Universal's western and Jewel productions, took over Ned Depinet, Lou Metzger and Arthur Ungar by going around this 5,452-yard layout in 88. Par for the course is 69. Depinet shot 106, Metzger 98 and Ungar 128.

McConnell plays the game despite an artificial leg. The longest hole on the course is 499 yards and the 18th, 410, carries a card par of 5.

A Snappy 210

Young Pat Rooney swamped his father and others who happened to be around last week by shooting an 80 at Norfolk, a course near Southold, L. I.

The junior Rooney came in just 130 strokes ahead of his dad, who went around in a snappy 210. Benny Thau, Loew bookie, and Charlie Morrison, Keith agent, were also in the foursome. Thau taking Morrison on the medal score 105 to 110.

A search party went out for Pat, Sr., and found him resting in the shadow of a Reddy tree. A match is now in the making between Pat, Leo Morrison and Little Billy with Jack Pulaski to referee.

Breaking 80 Abroad

Buster West is on the other side of the Atlantic getting in his share of golf. To prove it he forwards two cards from Saint Cloud, famed French course outside of Paris, where he and George Swift found enough time to play 35 holes July 25. With the course measuring 5,507 and having a par of 71, Buster broke 80 on both morning and afternoon rounds turning in a 78 and 79 respectively. Charlie Mosconi please note. Swift's scores are 92 and 90.

West's morning card shows two successive birdies 3's on 427 and 400 yard holes. The first hole measures 470 and carries a card par of 4. Neither got a birdie here.

Weekend Summaries

Playing in the ball sweepstakes at the Old Country Club, Long Island, and in Clet A. Pete Mack uncocked an 84. With a handicap of 14 it gave him a net of 70.

Sam Harris continues to stick in the high 80s. Playing at Lakeville the legit manager did 87 on Saturday and cut two strokes off that the next day.

Charlie Yates, Loew agent, went around Glen Ridge on 76 on Saturday and 75 on Sunday. The latter total is the result of a 41 and 34. Yates says he's hitting 'em further than any pro.

Double Crossing Himself

Marvin Schenck, Loew bookie, can't make up his mind. He started out playing left-handed, but eventually shifted over to shoot from the port side of the ball. Now he's back playing left-handed and staying consistently between 85 and 90.

Reports are that Schenck almost went nuts trying to reach decision but will retain his sanity, so long as he keeps breaking 90.

Fenimore's Course Record

Leo Diegel holds the course record at Fenimore with a 65. Jimmy Donaldson, main instructor at that club, has a 69 to his credit up there this summer and last summer turned in a 68. Mehlhorn, having won the Montauk Point tournament on Saturday, was on hand Sunday having a practice round.

Jess Freeman, Keith agent, got loose on this course last week and is still smiling about a 99.

Victor Diegel isn't representing Fenimore in tournaments. He's Adolph Zukor's private pro, and Donaldson acts in the same capacity for Jesse Lasky during the winter months.

Locking of Kitchen

Closes 2nd Davis Cafe

Washington, Aug. 7. Justice Hatfield has refused to permit Meyer Davis' Cafe Paraiso to remain open pending an appeal of his decision padlocking the place for one year.

This forces the closing of the Le Paradis-Roof-as-well, though the injunction did not apply there. Because of the court's order closing everything—kitchen, service rooms, etc.—on the third floor. As the roof was on the kitchen, it automatically shut the outdoors place as well.

Davis plans to open the Club Chanticleer in the fall, with the kitchen on the second floor.

On the Square

"Lucky" Getting Heavy Play at Beachside

At Long Beach, L. I., the women are going so strong for the Lucky or Lotto game nothing else along the boardwalk is receiving much attention. In the largest place with the Lucky game, 120 can play at one time, seated against long tables. Each pays 10 cents and there is a winner for every game, with a prize, the maximum cost to the house being \$3. Each game at capacity brings in \$12. It has been recorded where this place ran off 38 games within one hour.

The house percentage leaves the game not needing a gimmick. Even on the carnival lot, where it is known as the Corn Game, it's run on the level. The prize satisfies everyone.

One of the places at Long Beach has an announcer or caller of the numbers who gives it individually by sing-singing the calls. Another place has a colored caller.

Betting and Booking Rum Runners

One may not make up losses on the pokies by smuggling booze into the United States. Valon Green, better and bookie of New York City, learned this when Constable W. F. Branch arrested him at Mooers, N. Y., for possession and transportation of liquor. As the pinch was made, the car and its contents, wine worth \$1,000, were seized. Green had been following the ponies north since the close of the winter season in New Orleans. He had trekked as far as Montreal but the bangtalls refused to run true to form for him in the Old Dominion. Green got the idea of making some money by smuggling a load into the States. All went well until he reached Mooers.

On arraignment before U. S. Commissioner George S. Bixby, the better from New York was held in \$1,000 bail for the next term of federal court. When the necessary bond was not forthcoming, the doors of the Clinton County Jail banged behind Green.

Broadway Double-Crossed

(Continued from page 1)

to for a little while until I lose the blues?"

"Let's go to Guinan's, she stays open all night," suggested Gordoni, who is a pleasant fellow and as glib as the rest of us.

Hospitality

When Gordoni, who is part of the Street, breezes into a club with friends, Texas Gulfian or her employers are not going to question him. They manage to find hospitality, which is another name for schnapps. Even Texas herself was won over by the agents who heard that she goes for flattery in a big way, and soon after Texas was one of their best tipsters. Of course, Tex didn't mean to talk too much but you know how it is.

"Why don't you go down to my other place on 48th street?" coaxed Tex to the agents, "my brother, Tommy, will take care of you," and she proceeded to phone her brother and vouched for the newsmen. Tommy's name is now featured on the affidavits.

The wives of the agents played big parts in what probably will turn into a drama. One of the squaws suffered from a severe headache while at the Frivolity Club one night. "My wife is going mad with a headache," moaned the agent to Berryman, "can you get some aspirins?"

Nice to Strangers

"Bah—springs!" frowned Berryman. "Let me get her some migraines, they work fast." Five minutes later the wife's headache was gone. "We are both so grateful," said the agent, "you have been very kind to us." Today Berryman argues that it pays to be nice to strangers, but it doesn't pay much.

The various lads who tipped off their own rackets sit around and look at the empty chairs in the dives. "It looks like the end," they say, "and the newspapers aren't giving us a break, either. They keep printing that we are padlocked or closed, which scares customers away. I have never seen it so bad."

And the papers in New York also appear to have changed in their attitude toward the night clubs. Formerly they editorially sneered at the raiders. Last week there was no sympathy in their accounts for the clubs. "The Mirror" opened up the fire with a personal animadversion aimed at Guinan, headed "Why Guinan?" The next day the same paper devoted two columns to a defense written on Guinan by her mother and father.

Helen Morgan is frightened. She remained away from her club several nights last week, finally giving up the ghost Monday night and closing down the Helen Morgan Summer Home at 16 W. 52nd street permanently. The Furnace, Mimic and Jungle rooms have also closed since the federal proceedings shut down for good, being scared or the victims of scared-off patronage. Texas, on the other hand, disparaged the agents by telling reporters what she thought of them. They are nothing but a lot of bums!" she growled.

"They are trying to make an example out of me," she said, "but I am not breaking any laws. I'm a paid entertainer and they have got to prove otherwise." It is also her

boast that she has never tasted liquor in her life, which many will testify to on Broadway. Tex thinks she is going to Hollywood in September, however, to make a talking picture for Warner's, the law permitting, of course.

Concerning the Morgan and other shut-downs, Tex remarked in the Federal Court building on Monday, "I'm not a quitter." Along with the other defendants she was held in \$1,000 bail.

Miss Morgan and N. T. G. (Granlund) who did not appear on Monday promised to show up the following day and dodge a bench warrant for contempt of court. Their excuse is they have not been served by the government.

Heaviest Blow

Some of the lesser species took advantage of Federal Court leniency in pleading guilty and getting off with \$200 fines. Among them was the Don Royal Club on West 53d.

When one of the better known night club managers was asked what he intended to do if his place was closed, he indifferently replied: "Open up again around the corner." That sums up the attitude of all. If there is a personal injunction against him he stands a jail sentence if nabbed again.

Broadway hasn't felt such a blow in its gay life history. Backers are reluctant to put up dough to outfit new cafes and credit is easing off. Everybody is in a sour mood, and even one's best friends are now treated coldly. "You just can't trust anybody any more," they say, "you don't know if your best pal is a copper or the innocent victim of a federal investigator."

Some of the best known Times Square night clubs are seemingly resigned to taking the legal veil for six months for Volsteadian violation, the tip-off coming from the moving out of stuff and furnishings to other spots. The idea is that when the padlock comes not too much valuable stuff will be sealed.

There is a feeling that some of the cafe people who have repeatedly kidded the government are slated for an uncomfortable jam with the authorities, who seem intent on making somebody the goat a la the Earl Carroll unpleasantness.

One "inside" on the wholesale Federal descent has to do with a cafe man threatening to turn evidence against the boys who have been overdoing the shake and the take of late.

One philosophical cafe man has stated that having made his pile of \$120,000 he's satisfied and is content to pay for it with a six months' Atlanta sentence if necessary.

St. Louis' Ill. Dog Track

St. Louis, Aug. 7.

Madison Kennel Club, operating the Madison track just across the river from St. Louis, has seized upon the opportunity vouchsafed it by the closing of the big dog tracks in and around St. Louis, and has renewed its Madison track in Illinois.

The season is for an unlimited engagement. The admission price—and they really do charge admission at the Madison track this year—has been cut from \$1 to 50 cents.

IVAN PYLE'S SHAKE KICKS BACK ON HIM

Barney Schwartz Doesn't Believe Everything He Hears About Padlocking

Accused of attempting to shake-down Barney Schwartz, owner of a night club at 136 West 10th street, Ivan Pyle, 49, Hotel Maryland, mining prospector, was arraigned before Magistrate Vitale in West Side Court and held without bail for a further hearing.

According to Schwartz' story to Detectives Leech and Hannigan, West 47th street station, Pyle met him in the lobby of the Maryland Hotel and announced he was a former U. S. Senator. He remarked about Schwartz' club having been padlocked recently and said he was a personal friend of Judge West and Miss Willebrandt, U. S. assistant district attorney.

Schwartz told the detectives that Pyle stated he was in a position to have the padlock removed by his friends but that it would cost \$300. Schwartz said he did not have that much money with him at the time but made an appointment for several hours later.

Suspecting the man was an imposter Schwartz notified the police. The detectives instructed Schwartz to place some money in an envelope and hand it to Pyle when they met. At the appointed time the detectives were on the job and secreted themselves in a door nearby.

Schwartz approached Pyle and offered the envelope but Pyle, cautious, insisted that Schwartz place it in his pocket. At that moment the detectives stepped up and arrested Pyle. He denied he was trying to shake Schwartz and also denied he had promised to have friends remove the padlock.

At the station house the detectives charged Pyle with attempted extortion. His police record shows that in 1916 he was arrested in California for forgery.

MAULS RAY MILLER

By JACK PULASKI

At Coney Island last Friday Ray Miller of Chicago had the chance of climbing into big ring money had he put away King Tut of Minneapolis, but he failed. It would have meant something material, too, for Hal Hixon, the acrobatic artist, who is Ray's manager. But it wasn't in the cards. The principal handicap to a win by Miller was the fact that Tut weighed 135 pounds against 128½ for the Chicagoan.

Tut is a crouching, mauling type of fighter, while Miller is a boxer who can sock. The King built himself a rep out of his battle with Ray around for a number of years, although really a kid, suddenly hopped into the limelight by knocking out Sid Terris.

It was figured that Ray would take Tut quickly if at all, but the latter would not permit Miller to fight the way he wanted. The battle was planned. He kept on top of the smaller man and mauled him, in the end piling up enough points to clearly win the decision. Miller had none the best of it with the referee because Jack Denney stands for plenty of clinching and infighting, rarely breaking if one or the other boxer is using a free hand.

In the fourth round Tut's left eye was mauled. The damaged larval appeared to give him acute pain and he rubbed to his seconds signalling that Miller had his left hook working and it landed both to body and face despite the Tut's weaving that had his torso horizontal with the canvas. Ray, however, was the one who nearly left-hooked his way to the lightweight championship, is said to have taught Miller the trick of making that blow dangerous.

However, Ray was fighting out of his division. Normally a featherweight he was going against a solid lightweight. The difference in pounds was too much for little men, few of whom have successfully fought in title classes. Miller would have a better chance in the junior lightweight field (130 pounds). Tod Morgan is doing pretty well with that title and if he were a knocker-out, would clean up.

Two bantams put up a sock-six-rounds fight before the main event, Sammy Tish and Terry Roth. Tish won through cleaner and harder hitting, but Ruth gave him a very busy time of it, never stopping and always willing to mix it.

Chatter in Saratoga

By Sam Kopp

Saratoga, Aug. 6. Saratoga, America's Monte Carlo in the mountains, is being itself and doing nicely. The game rooms in the class roadhouses were shut down for two days last week when a local sawducker probably looking for a cut in threatened to go to Albany and see the governor. His attorney refused to reveal his name.

Everything was copesetic Friday night and anyone with the necessary could get all the action he craved on the turn of a wheel, the fall of a card or the cast of a pair of dice.

The second and third weeks of the race meet are always considered the best for business here. Although several big losers have already been reported against the wheels, the cry of "not as good as last year" is still heard in many quarters.

Entertainers Back?
The lack of a floor attraction in the dine and dance places is blamed for failure to draw the crowds nightly for dinner. The ban on acts may be lifted any day now. If so the new Lido Venice with the California Humming Birds; Murray Smith, Bee Jackson and Mar guerite Howard on hand and on the payroll would have the edge on the spots further out of town. All the road houses got a good play over the week-end.

Sentimental Betting
A simple sentimental sap, slightly stage struck, confined his betting during the past week to such horses as "Zelma O'Neal," "Drama," "Juggler," "Ruby Keeler" and "Rio Rita." All were long shots and playing him on the nose the Broadway chump took it on the chin plenty.

When "Rio Rita" at 30/1 ran last and the chump learned that Stanley Sharp, general manager for Flo Ziegfeld, was interested in a piece of one of the biggest books operating at the track and laying the odds against the name suggested that the horse be called "Comk Supplement" after Ziegley's pop musical of a couple of years back.

Said he was through for the season and was going to get a load of sun and swimming out at Lake Saratoga during the duration of the meet. He'll probably be back at the track tomorrow.

Touts' Stale Work
Touts who line Broadway each day prior to the races will have to change their act pretty soon. The whispered information that "the old man's horse" today is the which the steeple chases as the son of a horse owner is becoming a gag even to umchays.

Two or three runners are using that line continuously along each block of Saratoga's main stem.

Croupiers Peculiar
Croupiers, gambling house dealers, are a peculiar type who live a clamshell, close-mouthed, cloistered sort of life. There are probably more of them in Saratoga now than anywhere in the United States. Once seen the dealers are easily identified along Broadway due to a high left shoulder and drooping right one caused evidently by constant handling of stacks of silver dollars or chips with the right mitt.

Most of them are well paid with the more experienced getting over \$200 a week. Novices receive at least \$25 a night. Most of the class spots around Saratoga employ about 100 men inside and outside of the rooms.

In addition to the dealers there are doormen, greeters, guards and shills, while a fleet of house cars must be maintained to transport customers back to town who came out in taxis.

A stranger trying to get information regarding big winners or losers from a dealer is given a quick chill that leaves him thinking the frigid-ified movie palaces are hot boxes.

Education
Two Saratoga croupiers stepped out one night last week, while the lid was on temporarily, with a couple of local school mums. Talking a lingo of their own the two dealers, had the dames dizzy with their lingo. Finally one of the femmes cracked: "You'll pardon me, but for the past hour I haven't been able to understand a word of your conversation despite the fact that I have a college education and speak several languages."

"Well, I'll tell you, miss," replied the dames escort, "you girls are edu-

Tough Gunmen

Seeing Frisco just after he hit Broadway, Gene Buck asked him:

"How'd you find Chicago the last time?"

"Just impossible!" Frisco rejoined. "Why the gunmen out there are getting so tough they just shoot the girls right out of your arms."

ated and my pal and I ain't." The two men were just talking shop.

Any Way Loses

The average inexperienced horse player usually chided himself after each race for not following his own selection, and switching at the last minute and at the lowest price to some highly touted horse.

The dames pick horses on a pretty name basis or according to the "cute little fellow riding the pony."

Repatee

Bookies change their prices while operating under the grandstand and on the lawn prior to each race quicker than a temperamental chorus dame can change her mind. An actor who sings for a living was told by his bookie that if he didn't stop plunging on every race, he'd be singing for him exclusively for the rest of his life.

"You'll be my valet when this meet is over," the actor retorted.

Toning Up Pickford

Jack Pickford blew in from New York with Joe Benjamin and put up at Tom Luther's training camp at White Sulphur Springs. Just out of the hospital Jack is now wearing a cut over his right eye and a mouse under his left. Benjamin helping him get in good physical shape with a few rounds of boxing each morning.

Words and Music

A song writer group consisting of Irving Caesar, Cliff Friend, Joe Cantor, Harry Santley, Lew Pollack and Henry Pollack are dividing their vacation between Saratoga and Schrono Lake, George Meyer, writer of "Mammy" never misses a day at the track.

Chauncey Oleott and Victor Serrano, are among those present at most of the social functions thrown hereabouts by the Social Register set.

Other showfolks here last week were George Olsen, Ethel Shutta, Joe Keefe of Leblang's, William Farnham, Benny Leonard, Betty Randolph, Phoebe Lee and Joe Moore.

Dick Canfield's gambling casino is now the headquarters of the Saratoga Historical Society. What was formerly a chain de fer room is now a drink hall where one can drink all the Saratoga mineral water he can for a dime. The building is now enshrined in the center of the city-owned Congress Park.

Irving Aaronson's Commanders at the Lido Venice open Sept. 10 with Irene Bordonia in "Paris" at the Music Box, New York. The comedy with music has played 12 weeks in Philadelphia and seven in Boston.

The average horse player lies about his winnings and losses with the glibness of a golf player. The story most frequently heard hereabouts is the one about the guy who forgot himself while telling the boys about the big day he had at the track saying: "I win the first five races and if I had had any money left I would have won the sixth."

MARTY OWENS PROMOTED

Detective Martin S. Owens, for many years assigned to the Broadway squad, has been promoted to the rank of sergeant by Police Commissioner Warren.

Following the promotion the commissioner transferred Owens back to Broadway.

Gus Kahn arrived in New York from Chicago Monday to work with Walter Donaldson on the songs for the new Eddie Cantor show, "Whooper."

ALLEGED HOLD-UP MAN GRABBED IN HOTEL

Geo. H. Williams Also Wanted in Los Angeles—Gun in Room, 3d Charge

George H. Williams, 36, stating to be in the liquor racket, and who was arrested in his suite at the Century Hotel, was arraigned before Magistrate Vitale in West Side Court and held without bail until today (Wed.)

Williams, who admitted his right name is Fitch, is being held on three charges. One for possessing a revolver, another for robbery and the third of being a fugitive from California.

The robbery charge is in connection with the holdup of the Commonwealth Loan Co., 1675 Broadway, on Jan. 17 when two men entered the place and escaped with jewelry valued at \$50,000. At the time Isidore Mitchell, manager, was struck over the head with a bludgeon and tied with picture wire.

Detectives Jerome Butler and Tom Tunney, West 68th street station, who arrested Williams, said they found a quantity of unset diamonds in his possession, some of which have been identified as part of the loot from the commonwealth. He also is wanted in California on a robbery charge. According to the detectives, in Sept., 1925, Williams and a man known as George Dash, now serving a 12 to 15 year term in Sing Sing, held up George Dougherty, former deputy police commissioner, his wife and two friends, Mr. and Mrs. George Marks, and took jewelry valued at \$19,600.

The robbery was perpetrated on a lonely road just outside Los Angeles. Following Williams' arrest, Dougherty went to police headquarters, New York, and identified Williams as one of the men. The detectives received information of Williams' whereabouts and went to his room at the Century Hotel.

In searching his effects they found the gun and bludgeon. Williams made an emphatic denial of the charges. Besides these jobs the police say Williams is wanted in the east in connection with other crimes.

Ken Weeks' Auto Stolen; Two Boys in It, Arrested

Charged with stealing the automobile of Kenneth Weeks, 255 West 95th street, Estelle Ray and Ken Richards, Williams' Sullivan, 17 107 West 180th street and Francis O'Donnell, 17, 367 West 52nd street, were held without bail for further earing when arraigned before Magistrate Vitale in West Side Court.

Weeks, who just closed at the Empress, Montreal, had left his car parked at 95th street and Broadway. When Weeks returned he discovered his machine gone. He reported the theft to police of West 100th street station.

Several hours later Policeman Pat Dwyer, West 68th street station, was at 60th street and Columbus avenue when he saw the car. He made Sullivan, operating it, pull to the curb and both were arrested. When Weeks arrived at the station house the first thing he asked for was the trunk.

Both kids said they had thrown the trunk off at 57th street and 10th avenue. A search of that neighborhood failed to reveal any trace of the trunk. Sullivan's police record showed that since the first of the year he has been arrested six times for stealing automobiles. At present he is out under \$1,000 bail for the theft of an automobile in the Bronx. The worst he has gotten has been suspended sentences. His companion never was arrested before.

Harry J. Taylor, Suicide

Harry J. Taylor, 45, 45 East 55th street, well known automobile salesman along Broadway, committed suicide in his room, by shooting himself through the head with a

revolver. Found Taylor. From personal papers the police established his identity.

He had been employed until about a week ago by the Moon automobile Co., 1806 Broadway. He resigned without giving any reason. His health is believed to have been the cause.

Chatter in Loop

Rival Musicians

Guy Lombardo, director of Lombardo's Royal Canadian dance orchestra, has written a few songs. Joe Saunders of the Conn-Saunders aggregation has done likewise. Both orchestras are big local favorites. Conn-Saunders refuses to play any Lombardo numbers and flatly refused to rehearse acts using numbers written by the opposition.

Baritone on Back Yard Circuit
Alexander Muzzone, baritone, after unsuccessful attempts to secure bookings, has resorted to sidewalk serenades along Chicago's gold coast. Every morning he takes his concertina and slugs and plays 'neath the windows of the millionaires, with showers of silver the result.

Local picture critics collect in small and isolated huddles at lunch-time for stars. Arthur Sheekman, recently promoted to editorial writer, was the only gent who could meet the gals halfway.

Harold Stokes band leader at Trilium ballroom, and Ginger Rogers, now playing Public units, did a mixed act at the University of Missouri's chief campus soda parlor. Fellow students told them they ought to be on the stage.

Ted Morito, orchestra leader at Edgewater Beach hotel, drove the little white pill 185 yards for a hole in one. A ginkgoale company sent him a case in celebration.

Chi. agents are headed for New York to stage the annual material pickup.

M. C.'s in this town are getting so jealous of each other they're not playing a song bearing the name of a rival m. c. as collaborator. To combat this, most of the m. c.'s have had their names removed from the songs, but still demand the cut-in.

Joe Leo, new general manager out here for Fox, bought shiny car to commute between here and Milwaukee.

Al E. Copeland, orchestra leader at the Crown theatre, was fined 50 berries by the musicians' union for making cracks about Grace R. Clark, house organist.

Nickel Slot Circuit

Five arcades, costing \$15,000 each, where the public will have to pay Broadway \$1.50 to pipe off all the shooting, are slated to be operating in lower downtown, Times Square and the Bronx by December 15.

In each arcade, according to Van Dyke Hill, head of the Dramagraph Inc. P. Corp., doing the promoting, will be 30 slot machines, each showing a third of a reel on a news event or a scenic. For each peep the Tom will have to shoot in a nickel. The machines, it is said, will all be controlled by a single operator.

Hill is very enthusiastic, talking about third dimension and perfect color as if the industry had been a moron not to have discovered them long before himself.

"Why by March we'll have third dimension and color so that they can be projected together." Hill also has national ambitions but wants to get the New York reaction before he spreads out. He claims that his company has bought up all the "color" rights controlled by Carpenter-Goldman laboratories, L. I.

That big film producers are already hopping for tie-ups in his slots, Hill maintains.

Husband's Witness Called Liar—That Costs Wife \$5

Mrs. Anna Diamond, 35, 1360 Ogden avenue, was fined \$5 when arraigned before Magistrate Vitale in West Side Court on a disorderly conduct charge preferred by her husband, Harry, bag manufacturer, 45 West 46th street.

Diamond testified that he and his wife had been separated almost five years and that a few days ago she entered his establishment accompanied by Jane Morgan, law clerk, to serve him on an alimony claim.

The husband said his wife became enraged, slapped his face and then proceeded to claw him with her nails. He summoned Policeman Owens, West 47th street station, and accused her of assault. Mrs. Diamond was doing nicely until she called one of the husband's witnesses a liar. Then the magistrate imposed the fine.

CAUGHT WALKING OUT ON HOTEL, NOT PAYING

Patrick Flynn and Wife Impress Magistrate—Given 2 Weeks to Pay \$75

Patrick Flynn, 22, former "Follies" dancer, and his wife, Dorothy, 22, who said she appeared last in "Sunny," received extreme leniency when before Magistrate Albert Vitale in West Side Court, on charges of violation of the Hotel Act. The magistrate suspended sentence upon a promise they would reimburse the hotel.

According to Harry Ainsworth, manager of the Piccadilly Hotel, Mrs. Flynn entered the hotel July 23. She occupied a large room and had her meals and employ tips charged to her account. She told the hotel management that she was waiting the arrival of her husband from Chicago.

Friday, Aug. 3, the husband checked in the hotel. Several hours later the manager went to the room and presented a bill for \$75.35. Flynn announced that he was broke and could not pay it immediately. The manager seized the baggage and told the couple they would stay overnight but they would have to get the money the next morning.

Walking Out
About two hours later Ainsworth discovered the couple hastening down a back staircase. He stopped them and demanded to know where they were going. Flynn said they were going for a walk but the manager declined to allow them to leave the hotel. When they became insistent, Detectives Dugan and Kelly, West 47th street station, were called and arrested the pair.

In court Mrs. Flynn said she had been unable to work for some time because she had undergone two serious operations. The husband said he had been out of work for three weeks.

They came from 52 Morton street, Springfield, Mass., and were confident if given an opportunity they would be able to pay the bill. Magistrate Vitale looked the couple over critically and said he did not believe they were hotel bates.

He asked them how soon they thought they could make good and Flynn said in about two weeks. This seemed satisfactory to the hotel people and the judge suspended sentence upon the condition they pay. He said if he learned they had not paid he would issue a warrant for their arrest and impose workhouse sentences upon them.

Hotel Nassau at Auction

The Hotel Nassau at Long Beach was sold at auction this week as the result of foreclosure proceedings on a second mortgage for \$603,540 on which the Hillman Hotel Corp. sued the Ocean Front Hotel Corp. as owner. The Joel Hillman management, with R. I. N. Wingard as managing director, now operates the Nassau.

David Aaronson, acting for Stein & Salant, attorneys, who may be representing a third party, won with a bid of \$200,000, subject to first mortgages on the building and on the furnishings amounting to \$710,000. Simon M. Sapinsky was referee in the case.

NEW HAVEN'S NITE CLUB

Eddie Wittstein will give New Haven its first class nite club when he opens the Lido next month. It will be a 200 capacity room to a \$100.

Wittstein is the official dance music purveyor to Yale University. He was present at a dance sextet at the Lido but will not personally conduct.

MANN GETS JUDGMENT

Edith Mann, head of the Yacht Club Boys, received judgment award for \$1,281 covering one week's salary against the Club Lido and the Yacht Theatre Enterprises, Inc., owners of the Lido and the Yacht Club in the same building.

Mann has a \$12,000 action still pending for breach of contract.

Among the Women

By The Skirt, Jr.

Best Dressed Woman of the Week:
DOROTHY KNAPP
(“Vanities”—Carroll)

“Vanities”—Lavish and Gorgeous

Whatever else may be said of Carol Carroll's “Vanities,” no one could possibly say that he has cheated. Wardrobe and scenic expenditure is terrific, and it's all in good taste.

The girls are everything that has been said about them, and more. Each one is more beautiful than the next, and all are given plenty of opportunity to display their charms. Carroll has been at some pains to get his worth out of them and has dressed them with an eye to the proper setting, and, as in the case of Dorothy Knapp, has piled the most costly and daring creations on them.

One of the most gorgeous effects was in the beginning of the show, each girl appearing in a deeper shade of pink tulle bouffant until reaching a deep cerise; all in solid color, with each girl wearing a different shade. Dorothy Knapp enters in a pink tulle bouffant, heavily embroidered in silver spangles. This is for a tango, which she does rather well. The girls wore abbreviated things of white stones and crystals, with pink head-dresses, and the Verell Sisters wore full white tulle bouffants in tiny ruffles in this number. A little girl called Dorothy Lull offered an unusual control exhibition in a jeweled suit of pastel beads. Another striking effect is gained when the girls are lowered from the flies encased in huge crystal tassels, and later Martha Morton looked her best in a turquoise blue negligee.

Lillian Roth was nice in a black velvet gown embroidered in rhinestones, and a young prima donna named Jean Tennyson sang the butterfly ballet number in a flesh tulle bouffant with big ruffled sleeves. This number introduced an adagio tango, Adler and Bradford, who scored heavily. Dorothy Knapp was lovely in bed in a lace nightgown with a ribbon strap over one shoulder and her hair down.

Finale of the first act is in white, silver and turquoise blue, with nobody wearing much more than a few beads, and Beryl Halley almost completely exposed. Miss Knapp was the climax of the scene, wearing a few rhinestone straps.

In the second act Naomi Johnson wore a lovely yellow ruffled frock for a number with a boy, and the show girls displayed white beads and huge orange and yellow feather headresses and trains which later ascended into drapes. Miss Knapp was gorgeous in this number in a silver wired skirt of spangles, a tiny brassiere and a huge silver hat made very Spanish, worn with a spangled cane.

The Mormon's prayer, a scene done by W. C. Fields with the show girls, finds them in bed in pastel night clothes and another group in bridal gowns. A huge coverlet of pastel swansdown is eye-filling. Lillian Roth wore a costume of one long pantleg in black beaded fringe with bands of yellow, and the chorus sported the same model in the reverse coloring, with high pointed hats. Many other costume effects too numerous to mention that are for the most part just a few beads here and there, but becoming and pretty withal.

W. C. Fields is the life of the show, and Frisco, Ray Dooley and Gordon Dooley are able support. Entire cast works with great fervor. In those costumes the girls should make the bald-headed row grow hair.

First Half Punch

The Palace has a good bill, with most of the punch in the first half, this week. Large and Morner, two men, each with one leg, opened in a gymnastic act that is an ingenious exhibition, and were enthusiastically received. Royal Gascoines, second, have a dainty miss dressed in a pretty pink frock with feathers and embroidered in rhinestones. For some reason she wears black and grey street shoes, which surely must be an oversight. The man does some excellent juggling.

On third was Miss Bache, assisted by the Gamble Boys. She appears first in a green chiffon and velvet gown trimmed in brilliants and a huge green headress with a long green feather trailing. Later she was lovely in a diamond and white ostrich skirt lined with orange ostrich and a long feather hanging of orange. A large orange feather fan is used with this costume. For the finish she shows a short costume of black with stones and a huge red bow. The red slippers should be replaced by black, as the former detract. The boys are clever, and wear black coats and grey trousers.

Frank Gaby did very well, on fourth, and James Barton received a terrific ovation, closing intermission. The young lady with him this week wears a silver and black evening gown with crystal fringe. Ina Williams and George Sweet need material badly and would have done better earlier in the bill. Miss Williams wore a most unbecoming costume of white skirt and pink tailored coat (too short), worn with a most ordinary pink hat. Her white kid ties with flat heels are inclined to look large.

Van and Schenck returned after a long absence and looked well in light sport clothes. Louis and Cherie closed, the young lady displaying a lovely figure in white silk tights embroidered in rhinestones.

Good-Looking Indian Unit

“Forgotten Faces,” with Clive Brook, Mary Brian and Backanova, current at the Paramount, is draggy. But it should have sufficient appeal for program purposes. Mary Brian wears a smart suit of black and white polka dot skirt, black velvet coat and polka dot scarf to match and a pretty bouffant with bertha applied in silver. Olga Backanova has dropped her first name and plays the female menace more menacingly than seems possible. She looked most striking in a silver lace tea gown with a fish train worn over a silver slip.

Stage presentation is “Pow-Wow,” with an Indian setting and Ash and the orchestra as Royal Northwest Mounties. Sorel girls appeared first in gold panties and huge red, yellow and green Indian headresses. Horton Spurr, late of “The Ramblers,” offered two acrobatic dances that clicked nicely. (Ginger Rogers, introduced by Ash as his protegee, was cute in dialog with him, though her video is light for this big house. She wore a cunning green organie with a bertha. Registered nicely.

Sorel girls did a totem pole number in many colors, and showed stunning red and white feather costumes for the finale with huge red and white feather headresses. Carried red and white feather shields also. Ed and Morton Beck did a great wind cleaner's song and closed with a terribly theatrical version of “Laugh, Clown, Laugh,” that was exceedingly well done, nevertheless.

A fashion news short had Lina Bassetto very pretty in a white sport hat with a green scarf and Helene Chadwick in a rather disagreeable hat with a green scarf and a white broom feather in one ear. Brown hat turned up in front with a white chandelier like trim. Carmel Myers wore a black velvet with a wide chandelier like trim. Carmel Myers showed a green felt turban made in petals.

Vaude will not return to the Plaza, Englewood, N. J., next month as reported. The house will continue its present dramatic stock policy.

Tom Howard, of “Rain or Shine,” is set for a Vitaphone show.

Tony Williams is no longer manager of the Pastime, Union City, N. J.

Williams had been connected with the theatre for the past 10 years.

Marian Benda (Wise), actress, Winthrop Hotel, New York, has been discharged from bankruptcy.

Ritz

Christian Science

“The Times,” in referring to the airplane accident which befell Fred Stone, observed of his daughter, Dorothy, “Lieut. Campion, and those who know the Stones, expected her to be brave, but the Stone family is noted in the profession for its close ties, and they were surprised at her stoicism.”

As a matter of fact, unusual devotion characterizes the Stones, but Mr. Stone, Dorothy and the younger daughter have for years been interested in Christian Science, the faith that sustains so many people in the show business, creating the “stoicism” referred to by the “Times” reporter. It was this faith that sustained Nora Bayes for years after many physical ailments had given her up. It sustained Adelaide Hughes and Mrs. Sam Bernard in their time of bereavement. It was this faith that is credited by Elliott Dexter with having healed him of locomotor ataxia.

Harry Browne, the actor, became a Science healer. Mrs. George Jessell wants to be a practitioner. Leatrice Joy has the same desire. Conrad Nagel has served as reader and usher. Pert Kelton attends the services regularly.

Those who have adopted this faith include, among many hundreds of show people, Effie Shannon, Jessie Busley, Katherine Grey, Emma Dunn, Cecilia Loftus, Effie Ellsler, Toby Claude, Beverly Bayne, Florence Nash, Mary Nolan, Mabel Freneya, Lucille La Verne, Madge Kennedy, Margaret Lawrence, Robert Edson, Edward Fielding and William Norris.

Ben Lyons' mother has stopped at the Science home in Boston. Robert Z. Leonard's mother attends Second Church, New York, where Dorothy Dickson's mother has been reader. During the last illness of Mrs. Pickford, not only did Mary Pickford study “Science and Health,” but another who did likewise was Beth Sully, first wife of Douglas Fairbanks. Some who have been students for years include Rita Gould, Nonette, Rae Eleanor Ball, Eva Tanguay, Mrs. Henry Hull and Mrs. Bert Levy. Julius Whitmark and members of his family likewise. The mother of George Abbot, the playwright, was a practitioner.

When American show people go abroad in the summer, many attend the Science churches in London and Paris, one who testifies eloquently in the former city being the American-born Lady Astor, first woman to enter the British Parliament, and her husband, who has “this instruction,” which entitles them to be practitioners or healers.

NEWS FROM THE DAILIES

(Continued from page 37)

marry her and didn't; that she was to have gone to work for him and didn't and that on one occasion Christie threw out of a machine in which they were riding.

Christie was out of town when the suit was filed, but his representatives and attorneys branded the whole thing as “shameful,” and that Christie had been threatened for a long time by the girl.

Ben Lyon confirmed reports current that he and Marilyn Miller are not to be married. Lyon stated their engagement was off.

May McAvoy was notified by Arthur Magnan, collector of national revenue for Canada, that in the future her fan mail sent to the Province will be assessed. During the first week in June, Miss McAvoy, it was estimated, sent 577 pounds of mail to admirers in Canada.

Earl T. Montgomery, picture director, has been sued by Victor Reynolds, is being sued for divorce by his present wife, Beulah Beatrice Montgomery. Montgomery was divorced by Miss Reynolds in April, 1926, and remarried about a year and a half later.

Nell Guard, screen actress, wife of Kit Guard, film actor, and suit for \$20,500 damages against the owners of the “Giant Dipper” amusement ride at Venice. Mrs. Guard claims she suffered a broken nose and a skull fracture as a result of being pitched and tossed around the ride.

Mrs. Roscoe Arbuckle has filed suit for divorce from her husband, claiming desertion and reviving the old San Francisco scandal in her allegations. She asks \$750 weekly alimony pending trial, \$5,000 attorney's fees and the court costs. The couple were married May 16,

Remarks at Random

By Nellie Revell

While stalled in a taxi in a traffic delay on 46th street between Sixth and Seventh avenues the other day, I was startled by the raucous noises of braying calves. At first I thought the sounds, so incongruous to Broadway, came from one of the many rehearsal halls dotting that district and suspected some singer of the blues trying out a new number. Then again the thought occurred to me that might be one of those new vitaphones turning up. Inspection revealed the raucous notes of discontent emanating from a truckload of tiny heifers on their way to an East Side slaughter house.

“Just a little bull on Broadway,” murmured the taxicab driver as he honked impatiently at the delay.

From the chaffeur during the state of suspension I learned of an interesting episode disclosing the dry sleuths in a new light. He related his own experience in having had his taxi confiscated by the federal men because two bootleggers had been apprehended in it.

It seems that the revenue men had been trailing the giggles soup dispensers and nabbed them after they had ridden a couple of blocks in his cruiser. Having seen the suspects hail the taxi while soliciting fares, the prohibition men knew of his innocence in the matter, but the bags they carried were loaded with liquor, and under the law they were obliged to seize the cab as the conveyor of the contraband.

With three weeks of red tape unraveling, the hack was returned to him, but during that time he had been deprived of his means of livelihood.

The enforcement men, recognizing the injustice of his claim, asked him to report the following morning with his cab to the Federal building. He did, and was hired at \$25 per day to drive prohibition agents hither and yon about the city in pursuit of both duty and pleasure. For 10 days he was on Uncle Sam's payroll at \$25 per, when all parties concerned agreed that the obligation had been liquidated.

While in a casting office recently I ran into our old friends Truly Shattuck, Clara Palmer, Flavia Arcazo, Emily Lea and Fritz Schief.

J. K. Emmett goes today to the Capitol Theatre as manager to assist Major Bowes, director-general, in the conduct of that sumptuous playhouse. Mr. Emmett, son of the illustrious actor, has been manager of Loew's State since its opening.

Trixie Friganza sails Sept. 15 to head the all-girls bill at the Palace, London. She expects three months' booking abroad. Trix will be accompanied by her sister Bess.

The movies have learned to talk now, and after hearing the squawks I'm convinced they are still in their infancy.

Years ago, when they were both struggling for a place in the theatrical sun, Jeanne Eagels and Corinne Barker were great chums. A beautiful friendship was severed by the interpolation of a man, a Broadway wit and brilliant newspaperman, since deceased. Tuesday's papers carried pictures of both actresses on the front page reporting the death of Miss Barker and the trial of Miss Eagels before Equity. Thus does the whirligig of time dispose of the affairs of mankind.

Margaret Severin sailed yesterday for London.

1925, in San Marino, Cal., and separated May 2, 1928.

Wife lists community property at \$25,000, including the Arbuckle home in Beverly Hills.

Robert Redwing, Indian picture producer, filed his second intention of wed Rose Marie Coyle, Indian screen actress. The couple's first attempt was made last April but the nuptials were postponed for an unknown reason.

Joan Bennett Fox, daughter of Richard Bennett, stage actor, obtained a divorce from John Marion Fox. She charged that her husband had been retained under the influence of liquor for 10 or more days at a time.

Couple have one child, two months' old daughter.

Mrs. Lillian Fraser, divorced wife of Earl Fraser, millionaire amusement man killed in an automobile accident a few weeks ago, intends to sue her ex-husband for \$200,000, none going to his wife. She is still his legal widow as at the time of his death the divorce had not been made final.

J. W. Randolph, stepfather of Mrs. Anzonetta Collision, actress, and wife of Wilson Collision, playwright, was acquitted of the murder of his wife, Mrs. May Wheeler Winnett Randolph, mother of Mrs. Collision. Jury in Superior Judge Wilson's court found Randolph not guilty after deliberating 24 hours. Randolph was accused of giving arsenic to his wife. While freed of the murder charge Randolph is still convicted of delivering the arsenic to his wife. He will be released on bail pending his appeal from the latter conviction.

Franklin Pangborn has secured the stage rights for “Weak Sisters” in which Trixie Friganza and he were featured at the Majestic here two years ago. Pangborn figures on reviving the comedy with Miss Friganza and himself in their original parts.

Norma Talmadge's press agent issued a denial through one of the local dailies that Norma contemplated starting divorce proceedings against Joseph M. Schenck in Reno. No mention was made of Miss Talmadge having gone to Reno. Little more than a week ago, as reported in Variety.

Dallas D. Van Cleave, picture extra, was held for trial in Superior Court on \$2,000 bail on burglary charges. Van Cleave is accused of robbing

the home of Josephine Hill, cabaret actress.

Tom Geraghty has completed the adaptation of “Synthetic Sin” for Colleen Moore and is now assigned to write the screen treatment of “The Richest Girl on Earth” for First National, which will also star Miss Moore.

Garrett Graham now writing titles for “Making the Grade,” produced by Alfred Green for Fox.

Bebe Daniels goes to New York on vacation in mid-August.

Lewis Stone and John Mack Brown added to M-G-M's “A Woman of Affairs,” co-starring John Gilbert and Greta Garbo. Others in cast are Marc McDermott and Douglas Fairbanks, Jr.

Josephine Dunn will play opposite Tim McCoy in M-G-M's “Sioux Blood.”

Plagiarism suit brought against Universal by Mrs. Dorothea K. Martin and William F. James was dismissed by Judge Murray. It developed that the plaintiffs had never seen the picture they claimed was an infringement on a scenario of theirs.

Carl Laemmle listened to the hearty tributes of friends at a dinner given in his honor at the Roosevelt Hotel by the Hollywood Association of Foreign Correspondents. Rita Kassin master of ceremonies.

CHICAGO

Four boys who slew Pearl Eggleston, cashier in a local film theatre, have been sentenced by Judge Comerford to life imprisonment. The court held that the shooting was accidental and unpremeditated.

All personnel and equipment of the American Opera Company will arrive in Chicago on August 15. The organization will have its headquarters here.

Three Chicago radio stations, WJZ, WJL and WJLS, have been silenced by order of the federal radio commission.

Walter Powers, restaurateur and caterer, was shot and seriously wounded July 28. Powers was standing on the sidewalk in front of the Gremercote hotel, where he resides, when three men in an automobile drove by, firing a volley of shots at him. He offered no explanation.

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50 YEARS AGO

(From "Clipper")

Moonshine raids continued in New York. Police seized a \$7,000 plant in Delancey street, third raid in two weeks.

Land boomers in Coney Island had spread the word that T. R. Barnum had bought a large tract there and would set up a Hippodrome. Barnum denied he was interested in such a project. The Barnum circus was going as far as western Missouri and then would return east to play four weeks in October in the Hippodrome, New York.

Bloody clashes between U. S. troops and Indians were frequent in Oregon. Some explanation is suggested in Washington dispatches recording exposure of stupendous frauds by government officials in charge of the Crow Indian reservation, including theft and perjury.

Milwaukee National League baseball club complained that grosses did not total \$100 per game and threatened to default its schedule.

Harrigan and Hart were a tremendous hit at Baldwin's theatre, San Francisco, in "Old Lavender." Their opposition included Joseph Jefferson and Joseph Murphy. In the cast of Murphy's show was James A. Herne, father of Crystal and Julia, known to this generation.

Almost as frequent as Indian battles were hold-ups of stage coaches. This time it was the real Deadwood stage coach that was robbed. A passenger took a shot at the bandits and was killed instantly.

Religious feeling ran so high that troops were called from Montreal from Kingston and the mayor of that town forbade public assembly on Orangemen's day.

15 YEARS AGO

(From Variety and "Clipper")

Almost day by day the position of the Patents Co., "trust," became weaker. Now announcements have been made that the Kinemacolor Co., makers of natural color pictures, had been "licensed" under the patents of the "trust," admitting Kinemacolor product to houses taking the service of General Film, "trust," owned distributor.

"The Victim," melodrama by George Scarborough, had its premier in Schenectady, N. Y. Importance of the event being that the play was a big money maker and started a rush of "red light" and "white slave" pieces that brought on a reform comparable to the furry last year over "The Captive."

Jardin de Danse (New York Roof) was an enormous success as a dance spot. Sudden popularity of such places had brought about police supervision. A cop was detailed to the roof to see that undesirable women were kept out. Rule was enforced against women smoking.

All over the country municipalities enacted laws governing cabarets and dance halls. Chicago ordinance forbade use of singers and dancers on dance floors and prohibited fights in floor shows.

It was reported Keith interests were making an effort to purchase the Sullivan-Conscience stock owned by Sen. (Big Tim) Sullivan, in a move to bring control of the vaudeville circuit that paralleled Orpheum.

Drift of important material away from big time into small time continued at a faster and faster pace. Ching Ling Foo was signed by Loew. Almost at the same time James K. Hackett signed a Loew route for his one act play "The Bishop's Candlesticks."

Dynamite for Equity

Dynamite may lurk in the talking pictures for Equity, if Equity persists in pursuing the brusque way toward its members where the talkers are concerned. The talking picture is new to the show business as now presented, and it means new work in a new field for legit actors.

Equity appears to have been bamboozled by the hocus-pocus of the Broadway legit producers rushing into the picture on concerning the play on the stage into came on the sheet. That publicity sounded more aimed to hold the legit actors to those same legit producers. Could the legit producers lead the pros to believe such a thing could happen as to successfully reproduce a stage play, built for the stage, into a talking dialog picture by lighting up the theatre for one performance for that purpose, the producers might have a lever to insert an optional clause in their stage playing contracts.

It is suggested to Equity that one or more of its execs give a little more study to the dialog picture than any of the Equity officers appears to have so far done. Decisions made from newspaper stories on talking pictures may be as awry as the legit producers' belief they will ever can a play off-hand on the stage and send it out on the sheet.

It is also called to Equity's attention that these Broadway legit producers have never given much consideration to the legit acting fraternity other than that seemingly close corporation of "Broadway players" that the producers evidently have been wholly dependent upon for seasons. Nowadays when a new face appears in a Broadway play the critics immediately note it.

That is the main reason why so many actors have been obliged to go into commonwealth shows, to gamble with the shoestring and the racketeer producer—often to virtually agree to almost work for nothing to secure an engagement under that nature of a gamble. It is cause as well why there have been so many shoestring play producers, and, again, why the surplus of legit theatres on Broadway have made this possible.

In this Variety is reported the talent people engaged to date by W. R. Sheehan for Fox's dialog pictures and talking shorts. It mentions that nearly all of those engaged are under term contracts of six months or longer, with an option. Regardless of whether the legit producers think they can get away with a one-eighth performance for a talker, which is ridiculous, unless actors are as crazy as the producers, the Sheehan engagements must attest the talking picture producer believes that when he has secured a tested player from the legit, that player is worth tying up.

That must be the fact. In 100 or more tests of legit made in New York studios for the talkers, not over five players were pronounced satisfactory for dialog pictures. Against this Equity may well figure a Broadway producer promiscuously casting his company for the talkers, though carefully for the stage, and the result of that play as a dialog picture. Or the employment of dialog in the script, or the number of legit theatres on the road that will or can be wired within the next five years, and a thousand other things in connection with dialog pictures that has taken some of the dialog experts a year or more to discover. Laboratory secrets alone for dialog pictures might hold back any producer, screen or stage.

It sums up in this: that Equity should pause several times to deliberate before prescribing regulations or setting a membership and how to do in the matter of contract or terms for a talking picture. At least give an actor credit for enough judgment not to bind him or herself to an option for a dialog picture when signing a stage play contract. There is too much of a chance in the dialog picture generally for any actor just now to do that. Those who are not suitable for the talkers will never find a demand. While those who may be will probably receive demands from half a dozen sources.

As to the bit player from the legit in talkers, that is improbable. Equity errs in believing a legit suitable for the dialog picture will ever be classed on the extra basis by a picture producer, or paid as an extra for a bit by the day. Even those engaged per picture are first tested, and may show up much stronger in the dialog talker than their test indicated.

The sweeping picture business as it has come along, and now the development of the talking picture that may or may not sweep, contrasted with the declining legit business, on Broadway as well as throughout the country, the passing of the road and the great need of work for legit actors should more acutely engage Equity's attention for the promotion of its members in that field. That will be a much preferable course than the stifling of Equity actors by this or that clause or provision or rule or regulation on a contract in a new, coming and growing business.

Regarding the talking shorts, it is suggested to Equity that it lay off that entirely. A talking short producer must either contract for the exclusive services of an actor or for a one time picture. An actor freelancing on a single short or more than one and getting over, may find himself called upon by the various talking short makers. An actor, from the experience with talking shorts to date, might even prefer to speculate himself for a one time job on a short, on the hazard if he or she is there for the shorts, their talking picture value will be better determined by bidding. Besides the matter of future popularity on the shorts—this goes for names as well as the unknowns. Although with names and agreeable to the terms for exclusive short services, the actor will probably accept, though attention should be strictly given to the terms of the option. An option on a talking picture contract should be made mutually acceptable, giving the actor the same break the producer wants.

The more Equity studies, if it will, the talking picture condition, the more it may learn of the possibilities for actors, and the more Equity tries to run the actor in the talker without understanding what it is saying or doing, the more dynamite it will be kicking around for itself.

Inside Stuff—Vaudeville

Traveling artists have recently fallen victim to the phone gag. Crooks, making a study of the rooming houses in which the players live, fasten on likely prospects whose quarters are some distance from the phone. One of the gang puts in a call to the Theban and keeps him or her in conversation while another crook sneaks in and steals the room.

Mrs. Jack Usher, who appears in a comedy playlet with her husband, was "taken" by the wire boys while paying in an up-state city recently. While absent from her room, it was to a phone call, a thief grabbed articles of jewelry worth about \$200 and escaped.

There seems to be some doubt whether the Fox Circuit is under a written contract to book with Kirt's. Kirt's has been the best place for acts for years, but it is said the booking may be terminated at Pol's pleasure. That privilege is now held by Fox recently purchasing the Pol New England chain.

John Zucchi, in charge of Pol's houses in Fox, has not as yet been out plans for that circuit nor formed his own organization for its operation. Fox has its own vaude booking agency.

Inside Stuff—Pictures

J. J. McCarthy on the Fox lot in Hollywood may mark a departure for the film producing business. In the past when it was suggested that an all around showman might be of value in the studio, the suggestion was hissed by the picture men.

While it isn't known what Jeff is expected to look after on the lot, the chances are that there will be plenty for his attention, as much more for his opinion and once again for his knowledge. "He'll be a three months, optional on both sides for prolongation. As McCarthy is Winnie Sheehan's own pick, it's probable Sheehan has something definite in mind. An important question is whether Jeff McCarthy, his own boss for years and supreme in the road showing picture business, can tie himself down to any kind of a grind and especially outside of the field he likes and has been so successful in.

But that Jeff's show wisdom, experience and knowledge must be of incalculable worth to any sort of an attraction that draws to a box office goes without saying. There are very few in the show business who know as much about all of the show business as Jeff McCarthy.

Learning that its m. c. will join a rival circuit when his contract expires, a Chicago de luxe house has ceased advertising him although he still has a month to go. Formerly he was featured in all billing and is credited with considerable draw.

After considerable experimentation, a porous screen for talker exhibition and projection has been decided on. This is because of the horns now being situated behind the canvas to best insure the talking illusion and synchronization. Heretofore, the houses used their regular screen with the horns camouflaged along the proscenium arch or underneath the stage.

The best synchronization and most perfect illusion of actual speech has been found to be the horis-behind-the-screen principle, hence the necessity for poroussness to permit sound filtration.

Sounding the shorts may push out of existence the silent two-reeler. A talking short of any length will be preferred by the wired houses to a quiet two-reeler, though the still two-reelers of course will find their demand in the non-wired houses, while they are unwired.

A miscalculation on the power of airplane propellers caused \$5,000 worth of camera equipment to be wrecked when an attempt was made to get a close up view of the propeller in motion for "Hell's Angels" now being produced by Howard Hughes. The cameras were placed in front of the machine and operated by automatic control on the slide, but when the propeller started to rotate, cameras and tripods flew in all directions with one landing on top of the emergency hospital stationed at the flying field, 300 yards away from where the airplane stood. Production was held up until a new set of cameras could be obtained.

Horkheimer brothers, pioneer picture producers and former owners of the Balboa Studios at Long Beach, one of the earliest picture plants to be erected on the coast, are now functioning on the entertainment committee of the Long Beach industrial exposition. Previously they were quite active in the real estate business in Hollywood and Long Beach.

The Strand, New York, is billing itself "the house of talkies" to impress its all-mechanical type of show policy.

Mack Sennett, producer of comedies, has a fad of taking undersea pictures with a special camera that has cost him around \$50,000 to perfect. Recently 1,000 miles south of Los Angeles off the west coast of Mexico he was able to get a shot of a white shark. This lion of the sea is 40 feet in length and around 15 feet in circumference. After he got his shots Sennett had stills made and sent them to the American Museum of Natural History which had been trying to get pictures of the shark-whale. For this Sennett was given a certificate of citation by the Museum.

Monta Bell, in charge of the sound pictures at the Paramount Long Island studios is doing two evenings a week on the radio. Bell is telling the ether fans all about the process of making the sound and dialog pictures. His talk is based entirely on the experimentation work at the studios.

Stories continue to float about of exhibitors offering other money bonuses to take over an earlier talking equipment installation date. It has not been reported to date that any exhibitor has fallen for the bonus offer.

With chains outside of the big cities having the influence to obtain talker product, the indie exhibs if wired at present and opposing a chain with a wired house are in no happy position on the full length talkers. Only two talker producers now for the chains to sew up; Warners and Fox.

Inside Stuff—Legit

Considerable interest appears to have been aroused in the proposed starring tour in one Shubert show of the famous minstrels, McIntyre and Heath and Eddie Leonard. For the best known of the remaining minstrels to be in one white production with girls gives the proposition a double value.

Minstrelsy is almost entirely of the past in this country. No minstrel troupe of any marked renown will be on the road next season. They have slowly died away, mostly because vaudeville and the picture houses could guarantee the stars more than could an all blackface minstrel troupe.

That type of show, however, has its fans, and always exerted a drawing power to some extent. With McIntyre and Heath and Leonard as the combination for the starring lines, the chances are that the show, with any sort of a book, would be box office. Besides, there will be untold publicity for the venture, if the minstrel end is played up.

An attorney who has delved into the legit end as producer of shows with a woman star recently arranged to take an actor under his management.

He visited the offices of another attorney with the actor and told the latter that he would like to draw a contract and told the attorney to use his judgment in drawing up the papers. When mentioning this, the other attorney said: "Why don't you draw it up yourself?" He replied: "Because I want this fellow to get all the breaks."

With that statement the attorney-manager and actor left the office, saying they would be back the next morning. Twenty minutes after the pair had exited a messenger arrived with an envelope. In it was a note from the attorney-manager to the attorney, saying: "Save yourself the trouble of drawing the contract; just have the enclosed copied."

For the opening of "The Front Page," Jed Harris' newspaper play, the largest first night list ever assembled is on top because of the journalistic appeal.

The "Herald-Tribune" tops the list with nine pairs of duets.

B'way's Legit Producers Making Films of Plays Excites Only Equity

Equity appeared to be about the single interested observer of the much publicized announcement that a group of Broadway legit producers had obtained control of Vocafilm, to make dialog pictures from the stages of the producers' plays. Equity passed into a panic, sending out statements and saying play contracts with their members hereafter must carry a rider governing future camera recording.

One of the producers mentioned didn't sound confident. He said nothing had been bought and they were waiting.

A surmise on the street was the legit managers saw an opportunity to tie up the legit talent, by an optional clause for their own announced talkers. In this way, they thought, the talent could be withheld from the picture producers. Vocafilm is a talking promotion backed by W. Harry Williams, lay. of Pittsburgh. He is supposed to have invested between \$250,000 and \$300,000 in it.

Its equipment can not carry any other sound device, nor it and no other sound equipment can carry Vocafilm. It has not been seriously considered by theatre operators contemplating wiring their houses.

Vocafilm made one of those deals with Educational, a distributor of short film subjects (not talking shorts). Nobody more has been heard about that although the Vocafilm Corp. sent out an announcement last week that the Williams' stock had been purchased by the Broadway bunch, Shuberts, Brady, Woods, Harris, Hammerstein, et al.

Over Night

With the picture makers spending millions of dollars and nearly all of their time preparing for dialog pictures in the future, it is looked upon as extremely fortunate for this Broadway legit group to find someone who can turn their stage plays into dialog talking pictures over night.

Woods recently sold a couple of his plays for dialog talkers. McG-M for around \$200,000 or so. That's getting it faster than trying to get coin from cans in the tanks. Vocafilm has made two flops in attempting to place its talking shorts on the exhibiting market. Each was a special exhibition at the Longacre theatre in New York. Since then little has been heard of it other than through the Educational deal, with Educational reported not being put up a dollar.

Whatever deal may have been made, if any, between the Broadway legit and the Vocafilm with Vocafilm, it is not thought that little besides promises or laughs acted as a consideration.

Lee Shubert is in Europe.

Equity Undecided

Equity is as yet undecided as to projecting itself into the talkers situation, appearing to wait for developments. Among the possible rules considered to protect members is a proposal that stage players appearing in talkers are to receive double salary and should be guaranteed at least one week's engagement, regardless of how short the roles may be.

One factor in Equity's hesitation in the matter is the coast situation, film players not being organized the same as for the stage. It is believed that with the great change brought about by the talkers, organization at the coast and the framing of a standard contract would be no task at present, though it failed last winter because of star players holding out. Another angle is the problem of tying up stage producers on talkers in the absence of any similar arrangement with picture producers.

Ziegfeld's Colony Closed

Mo Ziegfeld is reported having closed for the Colony, taking over a long-term lease from Universal. He may rename the house, calling it the Billie Burke in honor of his wife.

Colony is a 1,800-seater, but the stage must be enlarged before legitimate productions can be staged there. It was designed for pictures. At present there is but six feet beyond the screen to the back wall. Property to the rear on 53rd street off Broadway is said to have been acquired, but the stage and dressing rooms will probably not be completed until next spring.

WAGNER PLANS 36 WKS. FOR GARRICK PLAYERS

Alice Brady and Jos. Schildkraut as Leads—4 Wks. Run for Plays—Open Oct. 1

Alice Brady and Joseph Schildkraut will head the Garrick Repertory theatre, New York, when Charles Wagner assumes tenancy and opens Oct. 1, thus displacing Mary Ellis and Basil Sydney who topped the outfit last season.

Under Wagner's proposed plans a season of 36 weeks is planned in which nine plays will be produced each for a run of four weeks. Standouts may be recast for continued metropolitan runs elsewhere.

"When Crummies Played" will be the opening attraction. The list including "Death Takes a Holiday," by Alberto Cassello; "The Old Maid," by Zoe Atkins; "Ricochet," by Michael Morton; "Lady from the Sea," by Ibsen; "The Yrant," by Samuel Raphaelson; "Intermezzo," by Arthur Schnitzler; "Concerning Marguerite," by William Du Bois; and "The Leak," by Dennison Clift.

Hopwood Not Suicide; Sinister Report Disproved

Reports of suspicion of suicide in the drowning of Avery Hopwood, millionaire playwright, in Nice, France, July 1, are vigorously denied by Mrs. Julie Hopwood, mother of the playwright, and Jacob J. Schwebel, attorney for the deceased's estate.

Mrs. Hopwood and Schwebel have scouted the idea of Hopwood being drowned because of his death. At the time of death it was reported Hopwood had been despondent through having been estranged from his mother. This was disproven by the fact that Mrs. Hopwood was on the scene en route to join her son, arriving a day after his untimely death.

Hopwood left over \$1,000,000 with his will giving his mother one-third of that amount outright and the income from the remainder for life, with the latter principal to be dispersed as apportioned after Mrs. Hopwood's death.

New Combines' Line-Up

Standish O'Neill and Gordon Sawyer, newcomers to the legit field, have formed a producing combination.

Their first will be a musical "Kinky," with book, lyrics and music by Jay Gourney. Show goes into rehearsal in two weeks.

William Street, formerly of the legit producing firm of Druce and Street, has formed a producing alliance with Tom Johnstone, musical comedy librettist. The new firm is set for two productions during the forthcoming season.

"Side Street," by Orrie Loshrim, will be first and goes into rehearsal next month. This will be followed by a revival of "The Girl from the East," libretto by Johnstone and which had a brief out of town trial last season.

Colored Stock in L. A.

Wind looks like the most formidable array of Negro legit talent collectively is that Robert Levy (white) has assembled to open at the Lincoln theatre, Los Angeles, Aug. 20. The company includes Evelyn Preer, J. Lawrence Criner, Charles Olden, Edwin Thompson, Arthur Ray, Anne Hawley, Kirkpatrick and Bowman, Bebe Townsend, Cleo Desmond and Andrew Bishop.

Levy is giving the players a 26-week contract with an option.

REQUEST FOR H. P. DENNIS

The family of H. P. Dennis, actor, said to be out with a traveling stock company, requests he get in touch with his mother, who is dangerous, by ill at 544 Stratmore boulevard, Toronto.

If in New York, Dennis is asked to phone to Adrian Bellevue.

Stone Show Maybe Off; Fred's Lengthy Recovery

Through Fred Stone's airplane accident last week, the Dillingham offices Monday postponed the proposed new Fred Stone production. It was to have been presented by Oct. 1. Players' leaders run of the play contracts for the Stone show will receive two weeks' salary; those with the two-week notice clause are to receive one week's.

Several of the Stone-engaged people may be shifted into the Dillingham production of "Triplets" for Leon Errol, when Clayton Jackson and Durante featured. The Errol show which was to have been produced around Nov. 15 may now be placed in rehearsal and open on the former tone show date. In the crash Stone, flying alone, was badly bruised. His right leg is reported broken with also a compound fracture. It is said Stone may have to take six months for full recovery.

Madeline Grey Is Equity-Suspended For 'Walking Out'

Madeline Gray, legit actress, has been suspended indefinitely by Equity on charges of having walked out on her contract to appear in "The Married Virgin" at the Green, San Francisco, Cal., three weeks ago.

Miss Gray did not defend the charges brought against her by the show's management on the coast, which precipitated Equity Council ratifying the suspension recommended by the coast representative.

Miss Gray is barred from appearing with Equity cast shows until she appears before Equity Council. In addition to the suspension, the actress may also be fined an amount equivalent to two weeks' salary for taking the room without the customary two weeks' notice to the producers.

"Night Hostess" in Twins Before N. Y. Premiere

A unique theatrical arrangement concerns "The Night Hostess," which will be brought from New York to the Twin Cities for a two weeks' engagement prior to its Broadway premiere. Immediately after the local engagement it will jump back to New York. Play will be presented at Minneapolis and St. Paul Metropolitan theatres week of Aug. 26 and Sept. 2, respectively.

A. G. Bainbridge, local stock impresario and new lessee of the two Metropolitans, has guaranteed transportation and will split the overhead with the producers. "Night Hostess" is a John Golden-Winchel, Smith offering by Phillip Dunning.

ENGAGEMENTS

Russ Brown, Bill Frawley and Paul Frawley for Aarons and Freedley show, starring Gertrude Lawrence.

Vivian Hall, Dorothy Carrigan, "Rosalie."

Freddie Laber, "Guns." Frances Dowling, Jean Downs, "Melting." Gombell, John T. Doyle, Alan Birmingham, Conway Wingfield, Helen Joy, Jean Nap, Jack Leslie, Edmund Elton, Paul Star.

Walter Walker, Alfred Swanson, Madeleine King, Walter P. Scott, Robert Lowe, William Reade, Doris Wilson, Robert Cantwell, "Grand Evening."

Barlowe Borland and Natalie Moorehead, for Henry Duffy's "Baby Cyclone," Hollywood, Cal. Elma Lane, understudy Evelyn Herbert, "The New Moon."

Barbara Brown, "Relations." John Irwin, Ralph Cullinan, "Join Home."

Helen Comer, Gene Alden, "Great Melting Pot."

Reginald Owen, "The Stag." Tamara Geva, "Joan of Arc."

Break for Choristers

Chorus Equity reports plenty of work for girls during the coming season. Unemployed choristers and members of Chorus Equity should get in touch.

Calls so far have been for in excess of the supply.

Sinclair's Open Air Show Venture In St. L. Bankrupt—Ruined by Rain

SHOW MUST GO ON, BUT DIDN'T—"TANG" BLOWS

Colored Show Quits in Detroit Owing Salaries—Troupe Splits Into Makeshift Acts

Detroit, Aug. 7. "Rang Tang," Ed Daly's colored musical, went broke and blew up on the fifth day of a scheduled two weeks at the Koppin theatre here, with cast salaries two weeks in arrears.

Among claims is that of Martin Klein, T. O. B. A. (Chicago) office, who routed the show and says he is holding the bag for \$1,000 for his services. Klein's attempt to garnishee was unsuccessful when it was found all property carried by the show had been secured on rental.

"Rang Tang" moved here from the Willard, Chicago, after a four weeks two-day stay at the downtown Woods. It went behind the eight ball somewhere between here and the Willard. Prior to opening at the Koppin, Daly drew \$2,300 of his local guarantee of around \$4,000, without disclosing its disposition. During the run here the Wen Talbot band, traveling with the show, applied to the local musicians' union for advice on the non-salary matter. The union informed them to walk unless paid. Friday night the boys refused to labor. House refused to pay off, explaining that practically all of the show's guarantee had been drawn. Despite that the show must go on, it didn't.

Up to closing "Rang Tang" drew slightly over \$2,000 at the box office. Several cast members have banded together and are working at Lester Briggs' Oriole Terrace, open air night club, and are using the show's title. The sudden closing forced Koppin to pick up an emergency bill. Combination of Elmer Waters and Butterbeans and Roy, which would make any regular T. O. B. A. tab look foolish, was secured at summer salaries and is remaining at the house with everything copesitely.

"Gantry" Kick Sounds a Bit Like Press Stuff

A complaint against "Elmer Gantry" in play form is reported to have been filed with District Attorney Banton, with possible observation by the police a possibility when the show opens at the Playhouse, New York. The premiere was dated for Monday, then set back to Tuesday, and is now slated to open tomorrow (Thursday).

The postponement is not credited to the complaint, viewed as something of a press stunt. Some publicity was secured Monday when Patrick Kearney denied he had written the first scene.

"Gantry" was presented in Cleveland by S. M. Manheim this spring without starting anything. Joseph B. Shea is producing the show here, with W. A. Brady and Manheim interested.

Brady's "Good Bad Woman" of several seasons ago courted police investigation, which resulted in the show being taken off.

A claim by three extra people in "Gantry" was filed with Equity this week, the extras saying they rehearsed over seven days and were then dismissed.

Cohan Sells

Chicago, Aug. 7. George M. Cohan has sold all interest and equity in the Four Cohan theatre here.

House is now 100 per cent Shubert and will revert to its original title of Grand Opera House.

"DRACULA" OUT—FILM IN

Los Angeles, Aug. 7. O. D. Woodward's "Dracula" will close at the Pantages Aug. 18 after a run of eight weeks. Show will continue at the Columbia, San Francisco, beginning Aug. 20.

"Godless Girl" (Pathe) opens at the Biltmore Aug. 19 for a two-day run.

What was probably the dying kick of the Garden theatre, beautiful outdoor enterprise rained out of existence by four weeks of downpours that started in June, was reported here in the federal court when Charles Sinclair, Inc., producer of the musical comedies which started with Leon Errol, Irving Fisher and others in "Sally" and wound up suddenly, and very appropriately, with "Up She Goes," filed a voluntary petition in bankruptcy.

The petition was signed by Charles Sinclair, president, and Earl C. Thompson, insurance man—"angel"; William A. Parsons and James T. Powers. The latter three were named in the petition as directors of Sinclair, Inc. Liabilities placed at \$35,882 and assets at \$3,833.

The bankruptcy filing shows that the largest indebtedness still outstanding is on merchandise accounts, totaling \$31,068. Other debts listed are 54 members of the chorus, \$35 each; 17 ushers, \$7.50 each; one head usher, \$12.25; one head usher, \$11; call boy, \$10; pianist, \$50; musical director, \$15; office clerk, \$25; two stenographers, \$21 each; stage doorman, \$21; six traffic men, \$10.50 each; 41 season ticket-holders for unused portions of tickets, total of \$1,438.

Another item of \$2,600 for rental of the Garden and another of \$6,917 for newspapers and billboard advertising. Among the items listed as assets are electric fixtures, \$1,000; scenery, \$1,300; and cash on deposit, \$1,176.

At the time the Garden closed it was estimated that the total loss was about \$50,000 on the four weeks. There isn't a person in St. Louis who doesn't know that if it hadn't been for the four weeks of daily rain Sinclair would have made one of the biggest hits of local theatrical history with his splendid productions.

Wintz Has No Standing For Equity Casting

Equity members have been warned not to sign with George Wintz at instructions for the coming season. The general order went out when members inquired as to Wintz's status at Equity. The latter responded that Wintz had not made any arrangements or posted bond.

Wintz has been roadshowing "Follies" and "Scandals" of past vintage as well as other musicals for tours of one and three-night stands after dismissed by the original producers. He has thus far operated with non-Equity casts through drafting his players from vaudeville, cabarets and burlesques.

This season Wintz, according to Equity, is stumped in casting a road company out of "Vagabond King." He has been unable to cast the piece with players from the above-mentioned divisions.

Equity has set a status in the Wintz case that should the producer be compelled to go 100 per cent for "Vagabond King" he will also be compelled to go 100 per cent for the other road musicals he is sending out this season.

Wintz has not approached Equity on the matter, but has approached several members with proffers of engagements for "Vagabond King." The latter reporting the matter were instructed they were prohibited from working for Wintz until he accepted Equity conditions.

REVISED TAX FORMS

Washington, Aug. 7. New forms for tax returns by brokers on sales of admission tickets (729-A) and the revised forms for theatre owners to report (729) have just been issued by the Bureau of Internal Revenue.

They may now be secured from the various collectors' offices.

J. J. MOONEY ILL

John J. Mooney, former general manager for Myron C. Fagan is ill at his home in Cleveland suffering from pulmonary trouble. Mooney's physician has suggested an indefinite rest.

Mooney was stricken while managing Robert Williams' stock in Atlanta, some weeks ago. He was rushed to his home in Cleveland.

LEGIT'S DULL OUTLOOK

All Legit Mgrs. Again Together After Many Years in Newly Formed Managers' Association

The recently formed Organized Legitimate Managers' Association is expected to become the dominant organization managerial body of the legitimate field. That is virtually so now. A fusion with the Managers' Protective Association, and the International Theatrical Association which is the theatre managers' body and includes out-of-town house owners or lessees, was favorably considered at conferences Friday and Monday.

The Organized body was brought into being late in the spring at the suggestion of Equity and the Authors' League for the purposes of forming the three-way National Theatre Board, composed of five managers, five actors and five authors, the duty of the board being to deal in non-controversial matters such as hostile legislation (such as the Padlock law), rail rates and bettering of road conditions. The meeting attracted 54 managers, principally producers whose association it really is. At meetings of the Managers' Protective Association a few more than half a dozen members rarely appear.

It was suggested at one of the Organized meetings that now that the managers had gotten together, to consider only non-controversial matters was futile. The chartering of the new association was the wedge and the idea of making it the representative body was pursued by Joseph P. Bickerton, Jr., secretary of the Organized association. Last month the charter of the new body was quietly changed to read that its function is to handle all matters pertaining to the stage.

Sam H. Harris is president of the Organized, with Winthrop Ames treasurer and Mr. Bickerton secretary. The directors are Harris, Ames, A. L. Erlanger, Lee Shubert, Gilbert Miller, John Golden, Arthur Hopkins, Lawrence Weber, Warren Munsell, W. A. Brady and Charles Dillingham. The five appointees to the National Theatre Board are Ames, Miller, Arthur Hammerstein, Brock Pemberton and Munsell.

Demands

The trend of the Organized growth was indicated at last Friday's conference when labor matters heretofore taken care of by the International Theatrical Association were handled. The appeal of back stage floor men for a minimum \$25 wage, the new company managers and agents union and the Theatrical Press Representatives' standard contract were considered. Equity is understood to favor the expanding of the Organized association. It is a reversal in attitude from that at the time the Minimum Basic Agreement was signed to avert an actors' strike in 1924, establishing Equity Shop, with Equity agreeing not to participate in a sympathetic strike for 10 years. Last season Equity claimed a breach of the contract which resulted in the recently revised version of the agreement.

If the Organized association takes in the M. P. A. it must be with the assent of Equity and would mean the transfer of the Minimum Basic Agreement. The contract was made when a group headed by the Shuberts withdrew from the Producing Managers' Association and was originally known as the "80-20 agreement," as it permits two out of each 10 in a cast to be non-Equity while the then-called "Round Robin" or Erlanger managerial group was rated as independent and must engage 100 per cent Equity casts. There are few legitimate actors outside of Equity's ranks at present. The Actors' Fidelity League is still in existence but not considered opposite to Equity.

Talkers

The Organized Theatrical Managers' Association is now considering the matter of talkers or sound pictures and committees are to be

Stock Men Bar Talkers

Stock producers, currently in town, are reported preparing a special contract clause bearing on the sound picture situation.

The new paragraph is to specify that no stock producer will purchase the rights to a play already sold for dialog films.

Sherman's Tent Show Closed by Equity

Robert Sherman's tent rep show was closed last week in Polo, Ill., through Equity intervention.

Sherman and his wife were suspended and placed on Equity's unfair list for violation of Equity rules.

The closing was ordered by the Chicago representative of Equity and later ratified by the New York headquarters, which means that Equity members will not be permitted to appear with either Sherman or his wife until the current suspension has been lifted.

According to charges filed against Sherman, at Equity, he was in arrears in salaries to several members of the stock which made complaint, and had refused to influence his wife appearing with the stock to pay up a dues indebtedness to the organization of over a year's duration.

It is further charged that Sherman had also been acting in some of the plays and not only refused to join Equity but attempted to assault the Equity representative for suggesting it. Sherman's outfit came within the jurisdiction of tent outfits hooked up with Equity. According to reports Sherman accepted Equity conditions three years ago but had been hedging every chance he got.

Weiser for Shuberts

Jacob Weiser has been added to the list of ghost producers for the Shuberts. He is currently assembling a cast for "The Forest," by John Galsworthy, which goes into rehearsal next week.

Weiser produced "Children of the Moon," in association with Jones and Green, several seasons back. He has since been connected with the play reading department of the Shuberts.

Markert Staging for Harris

Russell Markert, who has been staging dance and picture houses and vaudeville, has been signed by Sam H. Harris.

Markert will stage the numbers for the Marx Brothers' musical, "Animal Crackers."

named to confer with Equity and the Authors' League to protect stage material and dialog. A labor board was appointed, consisting of Ralph W. Long, Jack Dillon, David Finestone, Harry Kline, Munsell and Bickerton. In other years the board was appointed through the International Theatrical Association of which Johnson is the executive secretary.

The M. P. A. is regarded as composed of Shubert-allied managers, with the Erlanger group going along as independents. The Organized association takes in all fictitious and for the first time since the Producing Managers' Association was disrupted, the legitimate managerial field is able to present a unified front. Failure to buck hostile legislation and the decline of legitimate film is believed to have routed the showmen to again get together.

PRODUCERS SHY; 'ROAD' IS BRUTAL

New Season Looks Slimmest of Any in Years, from Equity Survey—Not Over 40 New Productions in Sight for Early Season—Indies Unusually Inactive

BROADWAY NOT SECURE

The seeming decision of legit producers to set back their schedule of production for the forthcoming season until late September or October, together with predictions of talking dialog pictures reducing possible road production to a new minimum, if that is possible, has been anything but cheering news to the vast army of legit on the available list.

Equity has verified that the forthcoming new season legit line up is the slimmest in the past five years, with a new low mark reached for August and September. The present indicates about 40 productions set to bow in within the next three months. This compilation is exclusive of the usually optimistic plans of producers on their released season's plan list but appertains merely to those with money or other security up with Equity.

Of this number of 40 there are 13 currently in rehearsal, with the other 27 scheduled to go in later and with the majority being groomed for New York houses. With few of the present crop figured strong enough to remain over autumn the production schedule will have to take an unexpected spurt between now and October to bridge the disparity between the new product and number of theatres available which to domicile new attractions in New York.

If production activities remain at a standstill on the present lineup one-third of New York's legit stands will either be housing pictures or without tenants. Of the present crop in rehearsals musicals are in a minority practically outdistanced by the songless shows better than five to one.

Indies Light

Independent producers are showing less early season activity than ever with those in one or more theatres being unwillingly content to watch the big fellows' output before coming in.

Spring of the current year saw less tryouts than can be remembered around. Out of scarcely more than a dozen new ones, "Night Hostess," "The Stage," "Possession" and "The Road" were rated with having a good chance, but with opinion on the stability of the others dubious.

Helen Morgan Subject to Night Club Contract

A press story sent out that Helen Morgan is forsaking the nite club racket is inauthentic.

Nicky Blauvelt, one of the Chez Helen Morgan owners, has the hostess-entertainer under a five-year contract which empowers him to take Miss Morgan out of "Show Boat."

The press story ascribed to Ziegfeld stated that the nite club girl was sick of the racket, and as further proof of her desire to confine herself to the stage exclusive and devote her energies to vocal culture, she had taken a house at Great Neck so as to eliminate the late hours.

Miss Morgan is reported to have a Hammerstein contract to follow the current "Show Boat" run of the play agreement.

LaPenna's 3d Try

James LaPenna, who claimed to be curving a show business after having dropped \$150,000 on two previous production endeavors, has again been bitten. LaPenna will produce a new musical, untitled as yet, next month.

P. A. Faction Opposing A. T. A. M. Hold Meeting; \$12,000 in Treasury

Contracts for Agents

The Organized Legitimate Managers' Association, which lists in its membership virtually all of Broadway's producers, will issue standard contracts to press agents and company managers this season for the first time.

The press agents have sought such a contract for several years. Its principal features are that when attractions are on tour there is to be a press or advance agent and a company manager. Two weeks' notice on dismissal or termination of engagement and guarantee of return transportation. When the contract was originally framed provision was made that if an agent or company manager handled both ends he was to receive double salary; the managers, however, conceding the point that both men retain their jobs when attractions are in run stands outside of New York.

The contract is offered with-out reference either to the Theatrical Press Representatives of America, which is a fraternal association, nor the newly unionized American Theatrical Agents and Managers. All points sought appear to have been granted by the managers except the matter of a minimum salary, which the union is said to set at \$100. Company executives for Broadway attractions usually receive more than that sum.

The Organized Managerial association takes the position that agents and managers in charge of productions on tour are actual representatives of the producer, handling his money, settling disputes with unions, and in possession of secrets that should not be the property of an agents and managers' union. The new contract will be offered to individuals as such, not as members of the T. P. O. R. A. nor the A. T. A. M.

Dazey Sells "Kentucky" To Shuberts; Suit Off

Quincy, Ill., Aug. 7. "In Old Kentucky," written 35 years ago by Charles T. Dazey of this city, has been sold to the Shuberts. They will give it musical setting in a revue.

With the completion of the sale the Dazey suit against the Shuberts is ended, Dazey having held the producers to accounting because of the similarity between his "In Old Kentucky" and the Jolson success of a few years ago, "Big Boy," which the Quincy author claimed followed his script too closely.

The play was originally intended for Kate Putnam, who objected to the jockey trousers. "In Old Kentucky" was first produced in stock in Milwaukee, but soon found its way to New York.

It has twice been filmed.

SHUBERTS' KEITH'S, PHILA.

Playing Legit Shows in Former Big Time

Philadelphia, Aug. 7. Keith's is through as a vaudeville house. It will offer legit attractions, booked by the Shuberts.

The local Earle is figured to replace Keith's in the downtown section. The Shuberts intend to incorporate the new policy at Keith's with a Winter Garden production. Erlanger and the Stanley Company have released the Garrick. The house was slated to be razed because of the high valuation placed on the site which fronts Chestnut street.

An unofficial meeting of press agent members of the Theatrical Press Representatives of America, opposed to joining the new union Association of Theatrical Agents and Managers was held at Keen's chop house last (Tuesday) night with the idea of protecting the press agents' association from possible disintegration.

This group agrees with managers that advance men and company managers are engaged to protect the producer while on tour and as employees' representatives should not unionize. The new A. T. A. M., however, counters with the claim that its members are loyal to show business, that it knows the abuses that have crept into the road and is prepared to work shoulder to shoulder under managerial guidance to improve conditions. The union promises better work through "good organization."

It is claimed that 50 per cent of the T. P. R. has joined the union. The press agents maintain 90 per cent who have joined the union are not representative, which appears not to have been denied by Theodore Mitchell, chairman of the union body and vice-president of the press agents' association.

Tuesday's meeting of press agents was reported considering ways and means of having Mitchell desist taking the chair at weekly T. P. R. meetings in the absence of Edward E. Fligson, president. Mitchell secured a vote of confidence at a press agents' session, opponents say, that doesn't mean anything because any real vote must be submitted to all members and by mail. In that manner the press agents' association voted against becoming a union last session by a considerable majority. Many members appear to have changed their minds, however.

\$12,000 in Treasury

Perhaps the real reason for holding the T. P. R. intact is the treasury which has a surplus of \$12,000, useable for beneficial purposes. It is said that by a two-thirds vote of the entire membership the press agents' body could be voted into the union as a body and that would carry with it the surplus. Those opposed to the union aim to see the fund is kept intact. Mitchell, in a circular letter to managers, disparages rumors and reactionaries in the T. P. R. and adds, "We have this in hand and are going to use it."

Mitchell disclaims any intent to disrupt the press agents' association, fraternal body as differentiated from the business organization of the A. T. A. M. He declares the books of the new union show it has as members 30 times as many active workers among company managers and agents as the group of opponents and that the union body is more representative of the business end of the theatre. Mitchell further states that he and a large percentage in the A. T. A. M. "are interested in the welfare of the J. P. R." are acting in the best interests of both organizations and are pledged to stand by and see that the good work which can be accomplished through the T. P. R. in its beneficent direction, shall not be interfered with.

Mitchell explained that the A. T. A. M. is striving solely to establish a constructive program which will work out to the good of all branches of the theatre. He said that eight names published last week as being on record against the union, are members with 12 others having expressed themselves favorably, but desire to avoid developments. Among the balance several "are" "not" willing others who are holding down desk jobs want to think the new association might interfere with their prerogatives.

Lang, New Producer

Irving Lang, new producer to the legit producing field, is casting "The Scrub Lady."

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 are 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 (41st week) (M-\$82-\$5.50). First three days last week better weather and improved business; new heat wave socked second half and grosses no better than before; "Yankee" \$12,000.

"Blackbirds," Liberty (14th week) (R-\$1,202-\$3). Doing very well for colored show; on nine-performance basis (midnight show Thursdays), claimed takings bettering \$14,000.

"Cocolette," Maxine Elliott (40th week) (D-\$12-\$385). Well ahead of going first half, then eased off like others; rated above \$3,000.

"Diamond Lil," Royale (18th week) (C-\$1,117-\$3). Regarded freak draw of summer and has good chance of running well into new season; last week around \$12,500; heat hurt last two days.

"Elmer Gantry," Playhouse (1st week) (D-\$79-\$3). Book play and expected to attract attention through best seller standing; tried out in Cleveland; opens Thursday after first announced to oppose "Vanities" premiere.

"Good News," Chamin's 46th St. (49th week) (M-\$1,412-\$5.50). Little change; started week okay, then heat socked box office, with takings estimated around \$16,000.

"Grand Street Follies," Booth (11th week) (R-\$704-\$3). Draw all its own; first season for former downtown revue regularly on Broadway and successful; last week \$10,000 again.

"Guns," Wallack's (1st week) (C-\$770-\$3). Independently presented; first of several plays with city gangs main idea; opened Monday.

"Porgy," Republic (2nd engagement) (11th week) (D-\$91-\$2.50). Leaves for road next month, where colored cast drama should do well, as indicated when first went out; averaging around \$6,000.

"Present Arms," Mansfield (16th week) (M-\$1,050-\$5). Another three

weeks, then road; succeeded by "Chee Chee," another musical; "Arms" moderately successful, with approximate \$14,000 average lately.

"Rain or Shine," George M. Cohan (27th week) (M-\$1,371-\$5.50). One of current musicals expected to stick into new season; until weather interfered drew consistently big grosses; about \$38,000.

"Resale," New Amsterdam (31st week) (M-\$1,702-\$6.60). Going on tour late next month or early October; off for some time; rated at \$28,000, with agency support factor.

"Scandals," Apollo (6th week) (R-\$1,168-\$6.60). Will have revue opposition in "Vanities," but not otherwise for another two months; expected to run through new season; since opening has led list; over \$48,000.

"Show Boat," Ziegfeld (33rd week) (M-\$1,750-\$6.60). Though summer has affected pace, away out in front, and excellence of performance should carry this one through new season; \$42,000 lately.

"Strange Interlude," Golden (28th week) (D-\$900-\$4.40). Dramatic hit figured having strong chance of extending well into new season; \$15,000 weekly despite heat.

"Skidding," Bijou (12th week) (C-\$605-\$3). Will move to Bayes Aug. 21; low cost show may stick for time because of that; maybe \$3,000.

"The Bachelor Father," Belasco (24th week) (C-\$1,000-\$3.85). Had it opened earlier, would have easily run season; topped list of non-musicals until summer began; last week again about \$11,000.

"The Ladder," Cort (95th week) (D-\$1,094-\$3). Seems only way to get people into house is to give tickets away, as formerly; very few buy and performances to empty seats with no free ducks permitted.

"The Royal Family," Selwyn (33rd

week) (C-\$1,067-\$3.85). Considerably ahead until heat descended again last week; gross bit under \$8,000, more than previous week. "The Silent House," Shubert (27th week) (D-\$1,395-\$3). Will last until new season entrant ready; operating at low cost lately through cast changes; around \$8,000 and profitable.

"The Three Musketeers," Lyric (32nd week) (O-\$1,395-\$6.60). Low money during heat wave, around \$30,000; last week's takings quoted over \$31,000; date indefinite.

"The Trial of Mary Dugan," Harris (47th week) (D-\$1,051-\$3). Another week to go; meller success laying off two weeks and then opening on tour in Chicago; last week okay at over \$7,500.

"Trapped," To have opened at the Forrest this week; announced for Chicago instead.

"Vanities," Earl Carroll (1st week) (R-\$98-\$7.70). Opened Monday at \$16.50 top; regular top scale; front rows \$7.70, with balance of lower floor \$6.50.

"Volpone," Guild (14th week) (C-\$941-\$3.85). Did very well during subscription period, but only fair since heat affected trade materially, like others; around \$5,000.

L. A. GROSSES

Los Angeles, Aug. 7.

"Good News," in its eleventh week at the Mayan, exactly four bucks over \$20,000. "The Spider," at the next-door Belasco, held strong at \$14,000, sixth week.

Henry Duffy added the Hollywood Playhouse to his local string Aug. 2. He opened with "Lombardi, Ltd."

This 10-year-old piece started out like a colt with \$3,000 on the first four performances.

Duffy's other attractions, "Baby Cyclone," opening at the El Capitan at \$5,000 the week, and the President reporting \$4,900 for "Why Men Leave Home," were both good in the \$1.25 top division.

Mary's Other Husband," third week at Vine Street, hovered around \$6,300. "Dracula," winding up at Biltmore, pegged at \$8,200.

"The Desert Song" is going strong at the Majestic, copping \$18,000 for eighth week.

ADA MAY AND FUTURE

Ada May, of "Rio Rita," may not go on tour with that attraction. She is reported aimed for stardom in a new production.

The comedienne is at present abroad.

Gen. Meeting of Equity in Sept.

Passing on New Rules and Aliens

Frisco Grosses

San Francisco, Aug. 7. Legitimate houses here fared well last week, all getting a break. Curran with "A Night in Spain," big capacity and \$3, copped the gravy, well above \$26,000, notwithstanding show has been here for five weeks.

Next door, in the Geary, Jane Cowl, with "The Road to Rome," topped her first week's business, increase might be laid to heavy ads carried in the bay region papers announcing she would play only in San Francisco; \$24,000.

"The Trial of Mary Dugan," at the Columbia, continued to make a great play and well pleasing. Above \$21,000.

At the Alcazar, "Tommy," in its fifth week, raked in \$5,800, considered profitable week for this Henry Duffy house. At Duffy's other theatre, President, "The Wooden Kishmono," in its seventh week, shows slight of slipping fast. Not above \$5,200.

Mary Ellis and M-G-M

Mary Ellis is reported to have reached an agreement with M-G-M for the talkers. Whether she will remain here or go to the coast will depend on her legitimate theatre plans for the coming season.

Basil Sidney, associated with Miss Ellis in the Garrick, New York, company, will also do sound stuff for M-G-M, according to the report.

WINDSOR'S FAMILY GROUP

John Cort will be definitely out of the Windsor, Bronx subway circuit house, when it reopens Aug. 13. House will be in sole control of Harry Florsheim, money man, whose brother, Manny Florsheim, will manage.

Florsheim's daughter, Gladys Florsheim, will handle the press work, making the theatre a sort of family affair.

A general meeting of Equity will be required to pass on the alien actors' regulations, the new rules for casting agents and other matters. It will probably be called in September. The matter of British professionals and the agents were voted upon at the annual meeting with the new regulations gotten into legal form, final action is regarded advisable.

The regulations concerning English actors are not as stringent as first believed. The primary rule requires that alien actors must have played 100 weeks between 1923 and 1928 in order to retain membership in Equity, otherwise they are permitted to accept single engagements, following which they must return to their own country or remain idle over here for at least six months, so far as the legitimate stage is concerned.

The rule has been interpreted to mean that any alien actor who has worked 100 weeks at any time up to 1928 does not come under the ban, provided he has played here at any time within the five-year period ending in 1928. The new regulations thereafter concern those foreign players who have come here comparatively recently and those who may arrive in the future. It is estimated that not over 200 English actors will be affected. There is no bar against vaudeville, pictures or other professional engagements.

The Jeanne Eagels' investigation will also be considered at the general meeting. The star was suspended for 18 months for violation of ethics which forced "Her Cardboard Lover" to close. The committee appointed to review the action of the council must deliver its report by Aug. 28. Miss Eagels is on the coast in vaudeville.

HEADLINING ENTIRE LOEW CIRCUIT

MISS

PATRICOLA

THIS WEEK (AUG. 6th) LOEW'S STATE, NEW YORK

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Direction JOHN COLLINS, 160 West 46th Street, New York City

Producer's Year Is Seen Through Availability of B'way Theatres

With the new season getting under way this week, with three new productions and a like number for next week, an interesting factor is brought to light. It looks like a producer's year. That is indicated by the fact that 16 Broadway theatres have not announced opening attractions. Ordinarily at this time virtually every theatre would have been booked.

There was a material increase in the number of shows rehearsing last week and although fresh production has been slow, there should be enough new plays available to blanket Broadway.

A tendency among older producers in the past few seasons has been to dodge the crush of first arrivals.

With theatres always available there should be fewer guarantees and lower stop limits, the producer being in a better position to bargain for terms. Whether percentages more advantageous to attractions will be conceded is not certain.

Several producers have tried demanding "Jed Harris terms" but have been met with cold refusal. The term is a residue of a 50 percent straight split and a possible share of house profits. Harris beat the bookers by leasing a theatre (Times Square).

Business Spurt
Last week started with a business spurt provided by cool weather which however lasted for three days only, the last half proving the hottest of the summer. Whatever gains had been made were dropped Friday and Saturday with grosses no better than previous, in fact, some attractions dropping to new low levels.

"Scandals" maintained its list leadership but a torrid Saturday caused a \$600 drop, though the show grossed over \$48,000 again; "Show Boat" held to around \$42,000; "Three Misketeers," over-estimated for a time, was third with \$32,000; "Rosalie" and "Rain or Shine" around \$28,000; "Good News" \$16,000; "Blackbirds" \$14,000; "Connecticut Yankee" \$12,000; "Present Arms" about the same and soon through; "Grand Street Folies" \$10,000 or bit over.

"Vanities" entered the musical field Monday. Scaled at \$7.70 for the first four rows, \$6.60 for the balance of the lower floor and a \$16,500 premiere performance a heavy gross this week is expected. The agencies accepted the revue as the first buy of the season, taking it for 10 weeks, with an additional four weeks optional, with the usual return privilege percentage.

Non-Musicals
The leading non-musicals reacted to the weather both ways, the final count showing the most had lost ground. "Strange Interlude" claimed over \$14,000; "Diamond Lil" slipped a bit to \$12,500; "Bachelor Father" around \$11,000. This trio is rated having the best holdover possibilities, all others due to slip out this month or during September. "Cecchetti," "Royal Family" and "Silent House" estimated at \$8,000 last week; "Trial of Mary Dugan" nearly as much; "Volpone" and "Porgy," \$6,000.

In addition to "Vanities," "Guns" opened at Wallace's Monday, "Elmer Gantry" being postponed at the Playhouse until tomorrow (Thursday).

Next week "Front Page" opens at the Times Square; "The Song Writer" comes to the 8th Street, and "He Understood Women" is slated for the Belmont.

No Shubert Try-Out

Cleon Throckmorton, Christopher Morley and Conrad Milliken, all corporately hiding away at the Hoboken Theatrical Co., say the Shuberts have no connection with their leased Rialto, Hoboken, N. J.

It will play stock starting Labor Day, with Theodore Galle as manager of the house.

The authors-directors are engaging a company and will play Broadway hits, as well as try out some of their own works.

Noel Travers and his stock will attempt to stay all fall and winter at the Riviera, Brooklyn. Troupe opens Labor Day.

The Travers-Carlson unit has played two seasons in Norfolk, Va., and recently closed an Erie (Pa.) engagement.

"Sucker List" Play

Leo Donnelly and Harold Attelridge have written a play, "The Sucker List," around the inside doings of a gyp oil stock promoter's lair.

Jack Nicholas will produce the new opus.

Donnelly will play one of the con-ning wallpaper salesmen himself. He wrote the role for himself, after numerous managers had told him they would use him if they could get a play with a Donnelly part in it.

FUTURE PLAYS

Ira Hards has been assigned to direct rehearsals of "Jarnegan," which Paul Sterger is producing.

Alexander Leftwich has been signed by Lyle Andrews to stage "The Crooks' Convention," by Arthur Somers Roche.

It goes into rehearsal in two weeks.

"Street Scene," by Elmer Rice, added to Sam H. Harris' producing schedule. It will be produced in October, with Rouben Mamoulian signed to stage it.

"Cross Your Heart," Sammy Lee's initial production effort, has come into rehearsal with the producer also staging. Cast includes Lulu McConnell, Eddie Girard, Clarence Nordstrom, Vivian Hart, Bobby Watson, Franklin Ardell, Maxine Stone, Marie Sinnott, Harry Evans and others.

"Three Wishes," by Patrick Kearney, reaches production next month via G. W. Morgenstern. Latter will also sponsor a road company of "Sex" through New England if he can get the censors to okay it.

"The Marriage Jungle," by G. Lester Ford, veteran legit actor, will be given a stock trial by the Roberson-Smith Players, New Castle, Pa., next week. Roberson-Smith may reproduce it for legit next season.

"The Squealer," by Mark Linder, is scheduled for early production by his brother, Jack Linder, producer of "Diamond Lil."

"My Public," by Martha Madison and Eva Flint, is set as first on list for Brady & Wiman's new season product. It is now casting.

Charles B. Dillingham is casting for two new musicals. Newcomers are "Jingles," starring Leon Errol, and the new one for Fred and Dorothy Stone.

Irving Kaye Davis, playwright, has formed his own producing corporation and contemplates production of two plays from his own pen. One is "Dashing Thru Space," non-scenery show, and the other is "Movies," travesty on neighborhood cinema-palaces. Davis also threatens to revive "Veils," which he authored. It ran for several weeks at the Forrest, New York, last season.

"Heavy Traffic" is the title finally set for the play by Arthur Richman with which Charles Frohman, Inc., will open its season.

"The Town's Woman" will not steer into the Little, New York, as previously scheduled, on Aug. 13, through the piece being withdrawn for recasting and revision.

Rachel Crothers is casting "Exceedingly Small," the first of a trio of productions which she will stage under her new Shubert assignment.

"Tin Pan Alley," of the melody marts, will reach production next month via Harry Forbes. It goes into rehearsal next week under direction of Maurice Barrett.

Amateurs Organize

Emmetsburg, Ia., Aug. 7. The Little Theatre group, started in Emmetsburg five years ago by the Emmetsburg Community Players, have organized a stock company known as the Peerless Players, with headquarters here. They will play the larger towns within a radius of 40 miles of Emmetsburg every week during the fall and winter.

Two Companies of Maylon Players
There will be two companies of the Maylon Players next fall.

At present one is playing in Tacoma, Wash. The second will be organized this month and open in Spokane.

Shows in Rehearsal

"Caravan" (Richard Horn-dun).

"The Big Pond" (Knopf & Farnsworth).

"Dearly Beloved" (Charles Wagner).

"The Phantom Lover" (Gustav Blum).

"The Big Fight" (Harris, Lewis & Belasco).

"The New Moon" (Schwab & Mandle).

"Hold Everything" (Aarons & Freedley).

"Tampico" (Jones & Green).

"Cross My Heart" (Sammy Lee).

"Animal Crackers" (Sam Harris).

"The Show Boat," No. 2 (Florenz Ziegfeld).

"Gentlemen of the Press" (Jackson & Kraft).

"Five-a-Day" (Mac West).

"Billie" (George M. Cohan).

"Oh My, Yes" (Carl Hemmer).

"Relations" (Edward Clark).

"Heavy Traffic" (Frohman Company).

CHI GROSSES HOLD IN HEAT

2 Musicals Get \$57,000—"Baggage," \$12,500

Chicago, Aug. 7. Freaky happenings cropped out of the record heat wave last week. With the temperature for several days slightly under 100 and with intense humidity during the entire week, receipts jumped over the previous week.

"Greenwich Village Follies" got away to its usual Loop start, smashing hard and figuring close to \$32,000. Considering that Chi's population is beyond 3,000,000 and that there are only two musicals in town the gross isn't marvelous. The two musicals only aggregated approximately \$57,000.

"Good News" holds the surest summer pace since "Nanette" and "Topsy and Eva." The force of the balcony ad indicates "News" is good until turkey time.

Treacherous to mention the probable bookings for the opening of the new season, changes checking over night. The Shuberts rushed in with a fast one last week-end, announcing the opening of the Woods under their management Thursday night with "Trapped," tried out under the caption of "One A. M."

"Companionate Marriage" is holding on by its teeth at the Cort, but unless a new show is a fixture for date it's hardly possible that "Marriage" will go Aug. 18. Sport Hiernmann has a system of his own and seldom does the red ink come out regardless of gross.

Broadway boosters for George Cohan and Ring Lardner should be getting plenty of hot weather encouragement for the future fate of "Elmer, the Great" on the strength of the blup at the Blackstone. Not sensational business but just enough to warrant higher hopes with moderate weather conditions.

The talkers are interesting the local legions.

Estimates for Last Week

"Companionate Marriage" (Cort, 13th week). Sport's away on his yacht, not worrying; while this house hasn't been the gold mine it was, contracts are always drawn whereby even what appear to be disastrous grosses the house keeps away from the red; little gain last week reaching \$6,000.

"Good News" (Severn, 25th week). Doubtful if early fall musical play lineup will affect this engagement; should reach Thanksgiving, if not longer; holding around \$25,000.

"Greenwich Village Follies" (Grand Opera House, 2nd week). Off to real coin start; approached \$32,000 for premiere week.

"Elmer, the Great" (Blackstone, 5th week). Anytime a new play hits for an average of between \$12,000 and \$13,000 during hot weather, piece can be classed as "in." "Excess Baggage" (Garrick, 24th week). A gem profit maker for the summer averaging \$12,500; midweek matinee approaching \$15,000. Hasn't had a losing Chicago week.

"Craig's Wife" for Little Theatres
"Craig's Wife," George Kelly's play, has been released for Little Theatre groups.

The piece was given a presentation by the Troy Theatre Guild last week.

Chatter in Skowhegan

Skowhegan, Me., Aug. 5.

The theatrical colony has a new fad, "death masks." It started one night as an idea and turned into a party. Plaster of paris is slapped over a carefully vaselined face and allowed to harden. The resulting mould is filled with more plaster, and the victim is preserved and a death mask of the person obtained.

The idea was developed by Warren Hymer, son of John B. Hymer, and Buddy Byron, son of Arthur Byron. There's a waiting list.

The masks are made free; 50 cents worth of plaster of paris lasting forever. Messrs. Hymer and Byron threaten to charge, however.

Mellie Dunham, champion "old fiddler" and protégé of Henry Ford, came up from Norway, Maine, his home town, to be the guest of honor of the stock at the country club. Mellie is said to have accumulated about \$20,000 from his show tours following his sudden fame at the age of 75.

Bob Sparks framed Mellie's visit.

Old Home Week, a very serious affair every year at Madison, near-by town, will have as a feature attraction a baseball game between the Madison Old Timers and the "Broadway Actors" of Lakewood.

New arrivals and recent visitors include Mr. and Mrs. Elliott Nugent, Harold Gould, Bert Robinson, Nydia Westman, George M. Cohan,

David Wallace, Major Charles Bauer.

Jean Hawthorne, heretofore classed as a dramatic actress, tried out as a song and dance artist in connection with Oswald Living's lecture on his oriental travels. Miss Hawthorne interpreted the Sacred Temple Song (and dance) of the Balinese.

Hering lectured in a pill helmet.

Lakewood has quite a character in Charlie Parkers, native Skowheganite, painting the scenery for the company for 23 seasons. Parkers' work is very good and particularly so as he is entirely self-taught and has never been to New York or any other large theatrical centre.

In the winter he does odd jobs around Skowhegan.

The rinkmascots among the theatrical colony have started shooting a moving picture. Everyone in the Grove has a part but nobody is allowed to see or know about the scenario. When finished the film will be shown to a selected audience who are up on their inside stuff.

The management of the stock company is not meeting with much encouragement in its suggestion to establish a matinee. The actors squawk at any added burden that might interfere with bathing, boating, golfing or fishing.

Quite a bit of grumbling over the afternoon rehearsals. By tradition Lakewood rehearses in the morning and is free until the night show.

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Plays on Broadway

VANITIES

Earl Carroll's seventh edition of his annual revue, "Stars W. C. Fields and features Ray Dooley and Joe Prince with Gordon Dooley, Martha Horton and Dorothy Knapp underlined. Cast includes Lillian Lull, Beryl Haller, Richard Hall, Dorothy Lull, Verrell Sisters, Ed Graham, Joey Ray, Maurice LaPue, Lillian Roth, Adler and Bradford, Burt and Mann, and Vincent Lopez Band (16). Clorus—32 medleys, 18 show girls. Dance numbers staged by Busby Berkeley; dialog by W. C. Fields and Paul Gerard Smith; lyrics by Vincent Henry, Morris Hamilton, George Hagby and G. Romilly; costumes by Mme. Arlington; curtains by Daxian. Musical director, Ray Kavanagh; orchestra arrangements by Laug, Anderson and Sigson. Staged by Edgar MacGregor. At the Earl Carroll theatre commencing Aug. 6 at \$7.70 (top for first front rows scaled back to \$6.60. In two acts and 45 scenes.

Earl Carroll has poured a fortune into his '28 edition. It's heavy, funny, occasionally naughty and once in a while vulgar. It's going to do business but on what date the producer is going to get out from under is something for the boys to talk about. The first hour of the current edition is great, after which it simmers down and becomes itself—a big revue with beautiful girls, gorgeous clothes, but without definite comedy punch or a kick in the muscle.

Up at 8:49 opening night the show broke at approximately 11:55. As obviously overlong as the need for curtains, W. C. Fields, shouldering the comedy burden with only the help of Gordon Dooley and Martha Mort, uncorked two excellent travesty sketches in "Stolen Bonds" and "The Canadian Express." Plus Dooley and Miss Morton's slow motion controversy in a marathon dance scene these slits were the standouts. Later laugh episodes

held their giggles provoking bits of business by accident but developed a tendency to drop as the climax approached and then arrived. Ray Dooley did her baby in a triangle scene and was a help through. Joe Prince was on an off of five or six times by himself and appeared in one skit with Fields. The stuttering comic's imitation of Helen Morgan seated on a piano was his applause peak although the revival of his traditional jazz hoofing had an undertone of memory running through the hand pounding. Most of his gags elicited in front of the first night mob and figure to repeat when the transients start dropping in. But one line asking "What kind of a burglar is this?" following a previous peak situation, was too rough even for the premiere bunch.

Heralded as being plenty dirty, "Vanities" doesn't uncover anything so raw even if, at times, it infers plenty. Fields' tag line for a scene on Brigham Young and his wives wasn't as of color as unfunny. Yet the bit stands up because of the various pieces of business the starred comic inserts into it prior to the finish. This is Fields' forte and he emphasizes it in this show. Nobody will have to reminisce very much to recognize a school room punch line and the comedian's closing sketch, a dentist's office rough house, held no closing wallop whatsoever.

Among the specialties, Adler and Bradford, whose last show was "Merry Melons," considerably surprised with a comedy work after a slower ballet prelude; Burt and Mann made them like it the first time they stepped but overstayed their second when it was later. Lillian Roth did nicely in sending over a couple of fast lyrics at 10:18; Dorothy Lull stood out in a solo control dance; Verrell Sisters kicked pretty; Maurice LaPue did some mild ballroom dancing and Richard Bold and Joey Ray sang their numbers nicely.

On the scenic end Carroll hasn't wasted any time at all, blasting right into a "Garden of Beautiful Girls" which builds for 10 minutes and leads into a rose finale. Most of the evening's display comprises hangings, but there's a gold curtain, which unfolds from the bottom as it's pulled to the flies, they'll remember, and "Blue Shadows" is a rather build-up which eventually becomes a "Temple of Mythology" for the first act curtain. Neither the Misses Knapp or Beryl Haller are

burdened with clothes at this point with Miss Knapp and Beryl Haller covered throughout the show and looking the better for the dressing. She also handles lines adequately this year.

In the second half an opening ballet called "Wheels," an offshoot of Von Groun's idea used at the RKO, was a mechanical routine with everybody on stage a supposed cog in the machinery, even into an electrician watching the lights. Excellently staged and executed but lacking the offstage effects used at the picture house, possibly because the clamor might drown the orchestra and rhythm for the girls. A feather and diamond number was brilliant on costuming, with the mediums repeating an extended dance step previously used in "Vanities," the best ensemble dance number in the show.

Of music there isn't much to speak of. "Blue Shadows" listening as the best bet and "Flying High" as having a dance floor and disk chance. Later number had a novel chorus formation as the girls arranged themselves to simulate an airplane, with Miss Lull doing countless walkovers as the propeller.

No question that the strength of the show is in its push-off hour through Fields' two best sketches, the Morton-Dooley item and "Vanities," which lacks melody but has routine. And give credit for not a gunshot blackout during the evening. In the superfluous material it seems as though "Long Distance" a telephone bit; "The Casual Meeting," 50 years ago and now; "Painting a 'Vanities' Girl," Ray Dooley's joke dance with six principal boys in chorus; and "Collegiate Vanities" can be deleted without harm. The latter represents itself as a synchronizing moving picture, the film flashing on a white curtain through which 15 girls poke their heads and sing as different events at colleges are shown. The song is "Respond with the schools, but if Carroll wants to cater to the collegiate age he might better move this down to between acts. The show is a solid one, a choice without having to miss anything later.

The Vincent Lopez band is in the pit and the comedy band number to open the show. Lopez personally directed the early moments. Musicians were surprisingly capable handling the film flashing on a white curtain through which 15 girls poke their heads and sing as different events at colleges are shown. The song is "Respond with the schools, but if Carroll wants to cater to the collegiate age he might better move this down to between acts. The show is a solid one, a choice without having to miss anything later.

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Without having seen the entire series, it's probably safe to say that this is the best of the "Vanities." It's a show fellow Broadway producers will pan but the public will like—and that's important, too.

AHEAD AND BACK

Frances Deitz, assistant in the press department in the Clive Repertory theatre, is filling this summer as press representative for the Actors' Playshop in Stamford, Conn.

Charles Stewart, general manager for Edward Clark's "Relations," Joseph Santley and Theodore Burtar.

George A. Florida ahead of "Manhattan Mary," Mike Donovan, back.

Norman Stein and Jack Wallum have withstood to the box office of the Selwyn from the Times Square. The latter show reopens next week with "Front Page" under Isaac to Jed Harris, with Harvey Phillips and Robert Howard handling the box office. They were at the Selwyn.

Arthur Van Leer, formerly with "Stock & Gest," is now manager of the Central New York, handling "First National's" "Like Time."

Sophisticated Comedies

Los Angeles, Aug. 7.

Sid Goldtree, who operates the Green Street (upstairs legit house) in San Francisco, presenting comedies of a sophisticated nature, is about to resume production, after an idleness of several months due to serious illness. Goldtree came here to cast his next production, French comedy titled "Zee-Zee." Florence Katherine Bredahl, formerly a Ziegfeld chorine, and Marian Aye will play lead roles. Goldtree expects to get under way about Aug. 24.

JOIN NON-UNION STOCK

Jean Roemer and Lorraine Hieres have been suspended by Equity for three months for having played with the Delic Borehis Company (stock). A non-Equity stock outfit. Both had been warned of the company's status before joining, according to Equity. They are still with the non-union stock.

ister the honest kick that established cusswords should convey if used at all.

And no wonder. One Chicago tough bird talks with a cockney English dialect that would get him killed before he went a block on Halsted street (in this program they spell it "Halstead," which is like spelling Broadway "Broadweigh"). The principal bad man is dressed like a one-night-stand cracker salesman making Iowa, and struts and gestures like a stock leading man in the same territory.

The story, if it may be called one, is an entirely impossible plot that starts in New York and runs to the Mexican border via Chicago. It seems that this outfit, unsatisfied with being rich and powerful in the Big Burg, running the town with iron hand and brass knucks, runs off a little smuggling on the side. The commodity sneaked over is Chinamen.

The complete absurdity of Chicago voices edging Chinooks across the Rio Grande and hiring girls in New York to act as stalls and drive cars with false bottoms containing several Chinooks from Mexico to Laredo is so comical that even a tyro might have hesitated before he put it on paper. Such inconsistencies, together with an absence of plausible atmosphere and verisimilitude throughout, make "Guns" impossible.

The cast is inexpensive, but even so the likelihood of survival on the main stem is slim. It should have never opened, so by the natural token, it won't stay open long.

Lait.

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EDMUND J. KIEFER

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STOCKS DON'T FEAR 'SOUND'

With summer now on the wane the list of 134 stocks of a few weeks ago is now around 112. However, Labor Day will bring many new stocks.

Despite film competition and the onrush of sound pictures which many believe will put a crimp in stock box office returns, veteran stock producers unanimously declare that the talkers will not do them more harm than other conflicting attractions. They say that traveling legit and musicals are still the biggest opposition, and point out that "the road" is practically gone.

In a number of cities where the talking pictures have been used for the first time, stocks have felt no difference in their receipts. Where there was a slight falling off it was attributed as much to hot weather and film house cooling plants.

Margaret Lawrence Out

San Francisco, Aug. 7.

After announcing that Conway Tearle would have Margaret Lawrence for his leading woman in his forthcoming production of "Midchannel" at the Curran Theatre, Miss Lawrence's name was suddenly dropped and that of Ann Davis substituted.

Report here says Miss Lawrence dropped out after a disagreement with the management and Miss Davis was engaged. The difference was patched up and Miss Lawrence again started to rehearse, when a second disagreement arose and once more she stepped out, so the stage goes on with Miss Davis. "Midchannel" will come into the Curran cold, barring a few dress rehearsals. It also has Pat Somerset, Ivils Goulding, Lawrence Grant and Elsa Sylvan.

Irving Pichel is directing.



DOROTHY LULL

Now with the 7th edition of Earl Carroll's "Vanities" EARL CARROLL THEATRE, NEW YORK.

NEW YORK THEATRES

The David Belasco presents
BACHELOR FATHER
By Edward Childs Carpenter
with JUNE W. FAWCETT, AUBREY SMITH, GREGORY KERR
SELASCO Thea., W. 44th St. Eves. 8:30. Mats. Thurs. & Sat. 2:30

LEW FIELDS' THEA. Eves. at 8:30
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"The funniest, the darriest, the fastest and most colorful show of many a day."
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Adapted by FIELDS, RODGERS AND HART

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Evenings 8:30

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JOHN GOLDEN THEATRE
68th, East of Broadway

VOLPONE
GUILD THEATRE, West 52d. Eves. 8:30. Mats. Thurs. & Sat. 2:30

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THE
ROYAL FAMILY
SELWYN W. 42d St. Eves. 8:30. Mats. Wed. & Sat. 2:30

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with CONRAD NAGLE
Metro-Goldwyn-Mayer Picture
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DAVID MENDOS Conductors
CAPITOL BROADWAY AT 61ST STREET
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THE
LION AND THE MOUSE
LAST WEEK
TWO TIMES A WEEK
8:45 & 5:45
A WARNER BROS. VITAPHONE PICTURE

GUNS

Jack Kingsberry presents a three-act play by James Hagan, "Guns," at Wallack's theatre, Aug. 6, \$3.30 top.
Wop Murphy.....Ralph Hertz
Guselle.....Dexter Reynolds
Corra.....Franklin
Sheik.....Suzanne Bennett
Dutch.....Freddie Lakerz
O'Connor.....Frank Burton
Nick.....Jesse L. Roy
Helen.....William Beaufort
Pinkey.....Ray Stewart
Louis.....Hugh Thompson
Bliss Singer.....Tommy
Bliss Singer.....Frances Clair
Officer.....Arthur Van Slyke

"Guns" is a show that takes in a lot of territory. And it should be suppressed on grounds of cruelty to New York dramatic critics, most of whom are ex-Chicago police reporters who know their Chicago and know their underworld.

James Hagan, who wrote this opus, is not distinguished for his specific familiarity with the subject. Inquiry among the several former Chicago loop-hounds, reporters, etc., present at the premiere, failed to disclose anyone who had ever heard of him. It is quite possible that he drew his notions of how the guns, the beer-runners and the other bad boys live out in Chi from the movies.

But even this could be forgiven, were "Guns" interesting. It never is. Here and there a laugh hops forth. Otherwise it is a wall of out. The acting is without distinction, the direction is wooden, and the dialog rings as true as a lead nickel. There is plenty of profanity—and even that doesn't reg-

burdened with clothes at this point with Miss Knapp and Beryl Haller covered throughout the show and looking the better for the dressing. She also handles lines adequately this year.

Music Business Sold Film Talking Rights Too Cheaply, It Now Believes

Whether it was lack of foresight on the part of one individual, or the music publishers' usual blindness in visualizing the potentialities of a new development in the show business, the music men's current arrangement with the picture talkers for the music royalty rights is wholly unsatisfactory.

For five years, the publishers have committed themselves by written instrument to the Electrical Research Products, subsidiary of Western Electric Co., whereby that corporation may use all the music it wants for talkers on what is now deemed an inadequate royalty arrangement.

The music men are guaranteed \$100,000 minimum income the first year and \$125,000 minimum the second year. There is no specific guarantee for the next three years of the 5-year agreement, which carries with it a 2½ cents per theatre licensing fee for the first two years, 3½ cents for the third year and 5 cents a seat for the fourth and fifth years. The contract is of Sept. 5, 1927, and the first year is therefore practically expired.

The publishers point to their initial agreement with the Warner Vitaphone direct for the first year of Vitaphone's existence when they were paid \$104,000, or \$125,000 a week royalty for the use of the American Society of Composers, Authors and Publishers members' copyrighted composition. It was at this time that M. Witmark & Sons, believing its Victor Herbert, Sigmund Romberg and kindred operatic music very valuable held out and received \$100,000 for itself from Warners for the music rights.

What the Electrical Research Products has now done is to obtain the use of all the music—concededly the vitals of the sound pictures—for \$100,000 a year or \$125,000 for the second year with no assurance of a guarantee minimum thereafter.

Indefinite

The royalty arrangement may or

may not mean anything. Even if the theatres wired for the talkers totaled 1,000,000 seats, based on the 3½ cents royalty rate, it would only gross \$35,000.

The music men argue they should be compensated by each producer at a flat sum per composition. However, such arguments are too late. Electrical Research Products now has Fox, Warner, M-G-M, First National, Paramount, United Artists, Christie Comedies and Universal and others as talker licensees.

They virtually control the talker equipment for the major companies. Photophone's and the other indie talkers' existences are still problematical.

The publishers cannot hope to increase their revenue much from sources outside of W. E.'s talkers, although some are now holding out on RCA Photophone and refusing to sign under the same terms as Electrical Research Products.

The music men now perceive that it would have been more lucrative if there was an arrangement for a minimum income per picture.

World Rights

The only salvation is that the W. E. contract is for the U. S. and Canadian rights. The world rights are still open and if the talker vogue becomes universal the music men may in time salvage something from what is so far believed to have been a bad bargain.

Meantime, the standard publishers who have from \$250,000 and up invested in motion picture music catalogs are still more worried considering the mechanical era of the show business seems almost assured with the curtailment of orchestras and the attendant cutting into the sales of music and orchestras for picture house orchestras.

Copyright Decision Protects Variation

Washington, Aug. 7.

Copyright attorneys here are interested in a New York court decision wherein it was ruled that a variation of an old song could be copyrighted as an original work with full protection.

Decision, handed down in the Southern District Court of New York, involved the Italian Book Co. holding copyrights of the character mentioned on several old Italian folk songs. These were found to be an infringement because they were based on the variation of the original as worked out by the plaintiff, Ernesto Rossi.

Court decided that a variation of the old song was okay and that other such variations could be copyrighted but that to make a new arrangement of the variation was illegal.

Victor's Increase in Net

The Victor Talking Machine Co. for the second quarter of 1928 shows a \$266,436 increase over the corresponding three months of 1927, having had a net income of \$1,270,686, after deductions for deprecations and provision for Federal income taxes. The company's net sales were \$9,911,528 for the three months.

The Victor's net income for the first six months of 1928 is near \$3,000,000, or almost \$1,000,000 increase above the first half year of 1927.

Victor charges off \$300,000 in adjustments resulting from the acquisition of the assets of several wholesale distributing companies.

JOHNNY MARVIN ON SHORTS

Johnny Marvin is slated for several picture talker shorts. Meantime, the recording artist has placed two new numbers, "Don't Leave Me Now" and "Underneath Those Weeping Willow Trees," with Ager, Yellen & Bornstein.

Illegit Music Concert Nov. 16

Borrah Mineevitch's concert of illegitimate music at Carnegie Hall is slated for Nov. 10. Domenico Savino is scoring for the Mineevitch instrumental personnel of harmonica players, kazooists, Chinese fiddlers, soup-spoons, etc.

Social Affairs Off

Further indication that money may be tightening up is provided by various dance bands.

A few of the orchestras which invariably and annually have their regular society affairs to play during the summer months have been receiving cancellation after cancellation from the ultra seashore colonies.

With the millionaires easing off on the heavy overhead for entertaining, the less social strata have given up the idea entirely.

Buys in on Press

Louis Bernstein has bought an interest in the Greinert Press, making the third large music publishing house to control its own printing place.

Max and Louis Dreyfus, of Harms, are in on the Stege Press, which is used by the Remick and DeSylvia-Brown-Henderson publishing outfits in which the Dreyfuses also have a percentage interest.

For many years, G. Schirmer controlled its own printing plant for its extensive publishing activities.

\$6,000 FOR KISS

Mrs. Leonid Leonardi Sues Landlord—Embarrassed Her, She Says

St. Louis, Aug. 7.

Mrs. Helen Busch Leonardi, 21, wife of Leonid S. Leonardi, orchestra leader at the Missouri theatre, has filed suit for \$6,000 in the Circuit Court against Jerome Burke for an alleged attempt by Burke to kiss her July 13 while the Leonardis were tenants of Burke at 431 Laurel street.

In her petition, she alleged that Burke embraced her against her will, causing her embarrassment and humiliation.

When informed of the suit Burke expressed surprise, denying such an incident had occurred. He said: "That suit can be attributed to an attempt to get back at me for garnishing Leonardi's wages for jumping his lease at the Laurel street residence. After living in my house on Laurel street for about six months they got the apartment craze and asked to be released from the three-year lease they had signed."

"I told them they could move just as soon as the house was rented, but at the end of the month they moved without giving me notice."

Mrs. Burke said: "The whole thing is ridiculous. My husband is 44 and he is a home-loving man. In all the 13 years we have been married he has never gone out at night, and if he did I do not think Mrs. Leonardi is the type of a woman who would appeal to him."

HERE AND THERE

William (Jelly Roll) Morton and his Red Hot Peppers, while playing an engagement at Danceland, 125th street, and Seventh avenue, are also making some Victor records.

Another radio tenor, Joe Wilbur, is set with Pathe exclusively for one year.

Rube Bloom, futuristic jazz composer whose "Soliloquy" and "Sapphire" piano solos have attracted considerable attention, sailed Aug. 4 on the "Leviathan" on a combined business and pleasure tour. He will record and compose while in London.

Gus C. Edwards will supply a 12 piece orchestra for Terrace Gardens in the Morrison hotel, Chicago. Contract runs to June 1, 1929.

Lacey Young with his orchestra at the Gateway Casino, Atlantic City, returns to the Philadelphia Janssen's Hofbrau, both of which places are being managed by August Janssen, Jr.

For the third successive year, the 48th Highlanders Band of Canada, with May Durbach as soloist, will be featured at the New York State Fair opening Aug. 28 at Syracuse, N. Y.

Disk Reviews

By ABEL

Helen Kane

This comedienne, who came to such startling attention when at the Paramount, New York, and so smartly paced by Paul Ash, makes her Victor record debut with one of the songs that made her known, "That's My Weakness Now."

It is coupled with a "moon" number that is negligible compared to the "A" side of the disk. It should be a big seller.

Goofus Five and Orchestra

The Goofus quintet, augmented by an orchestra, are a nucleus of the California Ramblers. This name they confine to the Okeh disks and in their heated moments they have given out a brace of lively fox-trots in "Ready for the River," a sequel to "Chloe" and "I Can't Give You Anything But Love" from "Blackbirds."

Carter's Orchestra

This sterling waltz aggregation with Brunswick revives a pair of perennial favorites, the immortal "Sunshine of Your Smile" and "Somewhere a Voice is Calling." They are soothingly smooth and danceable waltzes, as pleasing for stepping as concert purposes.

Nat Shilkret

"Dusky Stevedore" and "When Sweet Susie Goes Steppin' By" are hot fox-trots and not usually encountered in connection with a Shilkret interpretation. For one given to smoother stuff, these are gaily danceable numbers, with some lord trumpet work that gets to you in short order. Victor No. 21555.

Rudy Vallee's Marriage Annulled by Wife

Herbert Prior Valles, Columbia University graduate and jazz orchestra leader, better known as Rudy Vallee, had his marriage to Mrs. Leonie McCoy Vallee annulled on her complaint after three months of marital existence.

Vallee was a favorite all winter at the smart Hight-Lo Club on East 53d street, the old Lido-Venice, and is currently ensconced at a fashionable Rye, N. Y., country club with his dance orchestra.

The ex-Mrs. Vallee married the jazz conductor soon after she returned from Reno, where she had divorced Frank McCoy, 34, the father of her two-year old daughter, Gloria. Mrs. McCoy was Leonie Cauchols, daughter of the late Frederick Cauchols, millionaire coffee and realty man.

When Mrs. McCoy Vallee had been divorcing Frank McCoy, 34, the latter had been named in the divorce action of Robert Vollbracht against Mrs. Florence Vollbracht.

Mrs. McCoy married Vallee in the Municipal Chapel. Vallee, who also comes of prominent family, rechristened himself Rudy, instead of Herbert Prior Valles, after Rudy Wiedoff, the saxophone virtuoso whose disciple he is as a reed specialist.

Organist Sings Jolson's Songs 8 Times Daily

Los Angeles, Aug. 7.

Fred Budrow, organist at the Hollywood theatre and picture house in Hollywood, is doubling in voice for Al Jolson during the run of "The Jazz Singer."

Budrow warbles all of Jolson's song sequences in the picture. Considering that the film is run about eight times a day, it's pretty tough on the organist's vocal chords.

ORGAN CONTROL PATENT

Washington, Aug. 7.

A new organ stop action has just been patented by John T. Austin, Hartford, Conn., and assigned to the Austin Organ Co. of that city.

Under the plan one operation controls several actions. Details may be secured by addressing the Commissioner of Patents, Washington, D. C., giving the name and number, 1,678,546, and forwarding a fee of ten cents.

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FROM THE MODERN COMBINATIONS

FOX TROT Blue Danube—Dream of Love

Skiffle and Favorites

featured at the New York State Fair opening Aug. 28 at Syracuse, N. Y.

GEORGE F. BRIGGS, 226 West 47th St., New York

The Revelers—National Cavaliers

Two famous male quartets, both well known on the radio with the Revelers holding distinction in other directions, are backed up on Victor No. 21518.

The Cavaliers are with a radio commercial and sound like they might be another pseudonym for the Revelers. They handle "Was It Dream?" and "Beautiful" in a manner just described by the second song title.

Meyer Davis' Swanee Syncopators

This popular Washington outfit on Brunswick No. 3333 acquires themselves well with "I Can't Give You Anything But Love" from "Blackbirds" and "In the Evening," a contrastingly smoother fox-trot.

Pursuing their contemporary Le Paradis band's idea of a brass-less recording when on Victor some time ago, the Swanee Syncopators register strong on the trumpets and produce a brisk dance couplet. Al Shayne and Ernest Charlier officiate vocally, the former making his debut with Brunswick with this record.

The Radiolites—Gerald Marks

Pittifully enough The Radiolites feature "Sweet Lorraine," which owes its fame chiefly to the radio, wherein it was exploited and popularized. Gerald Marks, from the Hotel Tuller, Detroit, handles "If I Can't Have You" in great style with Nelson Bitterman vocalizing. Columbia No. 1432.

The Rounders

The summertime brings out the quartet letch in the great American populace. Something about the weather makes 'em respond to somnolent harmonies; hence the commercial phonograph companies do nothing to discourage such inclination, the former making his like The Rounders, a Pacific Coast aggregation, who offer "Chloe" and "Ready for the River" twin song ideas by the same writers.



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"Once in a Lifetime"

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GUS ARNHEIM'S
COCAONUT GROVE
ORCHESTRA
AMBASSADOR HOTEL
LOS ANGELES
Second Year

Radio Rambles

By ABEL

Humidity raised the old static with radio reception the past week-end. Didn't seem to affect the heavy musical organizations like the Edwin Franko Goldman and Willem von Hoogstraten bands but the vocal soloists were subjected to considerable distortion via the ether.

Talking for Revenue

Norman Pearce on WMCA is doing an NTG with radio readings, the station going beyond that in plugging Pearce's forthcoming classes in elocution. The veteran WMCA announcer, at that, should probably give the boys and girls quite a few pointers on the fine art of articulating, although with the deaf-and-dumb racket going talking nowadays, he'd probably fetch a prettier penny in Hollywood.

Where NTG (Granlund) does the Service and Kipling as a time-killer and wait-plugger, it's on the "hop-and-hop" with Pearce for ultimate revenue only. No rates announced.

Summer Bangs Radio

Summer always knocks the radio schedule awry. The winter faves are on tour, commercial houses drop out, the Central Park Mall and N. Y. U. Stadium band concerts crop up and the time-table undergoes complete revision. For a time, as again happened the fore part of this summer, it affected the dance music field particularly.

With the popular taste what it is and popular syncopation meeting such high favor, there were complaints concerning the absence of good dance music.

Fortunately, a happy balance soon developed. For one, Peter Van Steeden and his orchestra at the Palais D'Or, succeeding E. A. Rolfe for the summer, has commanded the most signal attention for the brief period of time he is etherizing his stuff. Van Steeden should and probably will attract for the summer, has commanded the most signal attention for the brief period of time he is etherizing his stuff.

Another such newcomer is William Scotti and his Venetian Gondoliers, some of whose men, it is not known to the radio audience, have distinguished themselves in the past with commercial broadcasters, all of which accounts for the happy balance from the Park Central Hotel, where Scotti holds forth.

There are other summertime radio features like Jack Aibin from

the Hotel Bossert, Brooklyn; Ted Bartell at Yeong's, on WJZ.

Duke Ellington at Midnite
Duke Ellington may not know how much he disappoints the Variety staff which has the loud speaker blasting away Monday night by omitting his sizzlingly torrid "Black Beauty" from the Monday midnight program. This indigo fox-trot is trumpeted by Ellington's jazzists, it has been one good reason the Cotton Club band leader came to attention with the staff.

Ellington should retain torrid stuff like this in his program throughout. Conceding his instructions from the management, it's an effort to work in so much of the femme vocal stuff from the floor show. The Ethiopian songstress singing "politely" and steadfastly watching their diction is not kosher with the race. The public at large expects its stuff very "low down" from a Harlem night club, and at that witching hour the lower down the jazzlike the greater effect it should have on the covert gross.

Leonard's Orchestra

Profile on the air, Harold Leonard's characteristic "Will You Remember Me?" theme at the Chateau Madrid fades out and blends with the "I Love You" theme number of his other orchestra at the Castilian Gardens roadhouse at Valley Stream, L. I. Both bands are on WABC, fading in from cafe to roadhouse and vice versa.

Leonard's "Will You Remember Me?" is a tribute to Harry Richmond, its co-writer, because of the leader's regard for the artist.

Rural Stuff Moves

George Frame Brown is now doing his rural stuff on behalf of the Chesebrough Mfg. Co., new NBC commercial hour. Brown is recallable as the subject of a test suit with WOR over his rural character creation. WOR won on the court's ruling the station and its staff created and conceived the sketches, although Brown might have created the individual character.

The suit had come about through Brown's desire to take his sketch ideas away from WOR to a competitive network. He has done part of that, but has altered his character to "Matt Tompkins" in the "Real Folks" series.

Making August Pay

The 500 capacity outdoor garden restaurant at Woodmanstein Inn, the Pelham, N. Y., roadhouse, saved about \$14,000 for Gene Geiger and Vincent Lopez, the manager and ace attraction, for the months of July and August. Where formerly the place lost close to \$7,000 for those two months through people being away on vacations and at Saratoga for the August racing season, the cool outdoor restaurant has attracted a new following which Geiger states he may probably never see again but who came because it was a cool spot to dine and dance.

From Joe Pan's past records, the books for the 10 years back showed an average loss of \$3,500 a month for the two months. Instead, according to Geiger, the present season shows a \$6,000 net profit for the six weeks the outdoor garden has been open.

This surprised Geiger who would have been content to break even over that period after discounting the renovation costs to break through from the main house into the outer grounds which were converted in a suitable cement and rubber composition flooring and dance space.

Geiger will keep Woodmanstein open the year round with Lopez remaining through September and October, the two big months for early fall motoring.

Geiger still has the Casa Lopez in the Winter Garden building under a lease for two more years and is flirting both with Clayton, Jackson and Durante and Bee Palmer.

3d Network From Coast

A third radio network extending from the Pacific Slope eastward is being formed by the American Broadcasting Co., headquartered in the Lloyd building, Seattle. It controls KJR, Seattle; KEX, Portland; KGA, Spokane; KYA, San Francisco, and KMTR, Los Angeles, using the Postal Telegraph Co.'s land wire system as opposed to the American Telephone and Telegraph Co. service used by the other two existing networks. These are the NBC chain and the Columbia Broadcasting System (WOR and WABC, key stations).

Adolph Linden is president of the ABC, with G. A. Coats eastern representative, and F. C. Dahquist, general manager of the chain.

Radio Chisellers

Los Angeles, Aug. 7. The disease of chiselling, established and propagated by movie chatterers on the coast is so contagious that the germs have invaded local broadcasting stations.

The radio announcers invariably hint, on request nights that if the party requesting a number will send in a box of cigars, a carton of chewing gum or package of peanuts, their number might get a preferred spot.

Band and Chorus Move

From Hotel Over Lyman

Chicago, Aug. 7. Following several hot arguments with Jim Davis, manager of the Davis hotel and Oriental Room, Abe Lyman and his orchestra moved from their rooms in the hotel. The boys will finish the last two weeks of their engagement there but will live elsewhere.

Entire chorus of "Good News" in which Lyman is featured, also moved from the hotel out of sympathy with Lyman.

Coates, Baritone, in Vaud

St. Louis, Aug. 7. Thomas Pattison Coates, three years ago baritone soloist at Radio Station WBAF, New York, and since that time baritone at WGN, Chicago, is to make his vaudeville debut in St. Louis at an early date at the St. Louis theatre.

Young Coates' voice has called forth complimentary remarks from Variety's radio reviewer on more than one occasion in the past. Coates recently gave a recital at Orchestra Hall.

DUPLICATE RADIO CHAIN PROGRAMS PROTESTED

Stations May Be Ordered to Operate on Part Time Basis

Washington, Aug. 7.

Thousands of protests received by the radio commission and members of Congress because of duplication in chain programs are now being considered by the reallocation committee of the commission with a decided possibility that all stations using chain programs will be forced to go on a part time basis. This is the latest possibility to cause discussion around the commission's offices here.

That there may be actually something to this possibility is evidenced in the assertion that such a part time basis will silence the kickers and partially clear up a situation wherein the commission has been forced to do a very ungraceful act of face.

This situation is the much heralded shutting off of some 300 stations whether those stations liked it or not. That was nine months ago. Records fail to disclose wherein one single station has gotten its "notice."

Behind this is seen the present political situation. The 300 eliminations drifted down to 154, which it was stated would absolutely go on August 1. They didn't because the station owners brought so much political pressure to bear.

This pressure was centered around the need of the stations during the Presidential campaign about to get underway plus the fact that it is also a congressional election year. When a station saw the axe coming the congressman from that district up for re-election came down on the commission in full force—and the next case on the list was taken up only to be passed over for the very same reason.

Back of this, too, is the now apparent desire of the commission to avoid a legal test of its status. Practically all of the commissioners are openly declaring they are anxious for a test of the law—but they do nothing about that test.

According to figures obtainable

Cincy Musicians Loafing

Cincinnati, Aug. 7.

Musicians here are singing the blues more than they are playing 'em.

During the past few weeks have a score of seasoned pit men have been ousted from theatre jobs.

The tough break really began a few months since when Keith's, long a two-a-day house, went into movies with organ music replacing the orchestra. Jake Bohrer, musical director at Keith's for nearly 30 years, is now selling life insurance for a livelihood.

Then the Walnut, film palace, was sold. The building is now being razed to make room for a modern garage. That change made a dozen musicians jobless.

Next came a reduction in the number of pieces in several of the Harris-Libson-Heidingsfeldt movie houses in the downtown district, followed by a change of policy at the Albee from presentation to vaudeville, with Harry Willsey and an 18-piece orchestra let out. The Albee orchestra, about half its former size, is now made up of practically all of the old Keith musicians, save Bohrer, with Rudolph Tschudi as leader.

Willsey and a dozen of his boys formed a dance band and are going great guns at Swiss Gardens for an indefatigable stay.

The recent development is the receipt of notices by musicians at the Strand that the end of this month marks the end of their services. Thereafter the Strand will have organ music.

here at this time Mr. Hoover will be heard through about 90 stations on Aug. 11, while Mr. Smith should get an audio hook-up on Aug. 20. It is being worked out on the "request" basis by the broadcasters, it is stated, with the station making the duplication for the speeches on its own.

A questionnaire has been sent out by the commission to every broadcaster requiring information on just how much of their time is sold on the chain basis. When these answers are in a decision will be reached, it is stated.

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1560 BROADWAY, N. Y. C.

Direction WILLIAM MORRIS

Cabaret Bills

NEW YORK

Arrowhead Inn Meyer Davis Orch Ben Glaser John D'Alessandro Castilian Gardens Harold Leonard Orch Cliff O'Rourke Revue Castilian Royal Helen Morgan N T G Rev Chateau Madrid Harold Leonard Orch Al B White Keller Sla & Lynch Don & Jerry Alice Ridour Mary Lee Joy Wagstaff Club Monterey Bunny Weldon Rev Carol Boyd Orch	Connie's Inn Sam Manning Rev Leroy Tibbs Orch Eveready Earl Lindsay Rev Eddie Davis Alan Lane Orch Frivolity N T G Rev Tom Timothy Bd Helen Morgan's Fred Carpenter Van der Zanden Orch Hotel Biltmore Madeline Northway Geo Chiles B Cummins Orch Hotel Manager Geo Hall Orch	Jardin Royal Carroll Dunlap Orch Leverich Towers Hotel Mel Criss Orch Montmartre Emil Coleman Bd McAlpine's Orch Oakland's Terrace Will Oakland Linda's Bd Palais D'Or Van Steeden Orch Park Central Hotel Charlotte Ayres Rudolph Mallinoff Radio Franks Slyble & Steel Wm Scotti Orch	Pavillon Royal Meyer Davis Orch Polham Heath Inn Hal Hixon Roy Mack's Rev Cass Hagen Orch Pennsylvania Hotel Johnny Johnson Orch St. Regis Hotel Vincent Lopez Orch Roy Mack's Rev Salon Royal Texas Guinan Tommy Lyman Bigelow & Lipp Silver Slipper N T G Rev Jimmy Carr Orch Small's Paradise Chas Johnson Bd Woodmanstein Inn Vincent Lopez Orch
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CHICAGO

Alabama Dale Dyer Low King Ernie Adler Eddie South Bd Ches-Pierre Earl Hoffman's Orch College Inn Cloyd Grawbird Oriental-Davis Loomis 2 Suzanne France Amillo & Juvita Boile Stagers Abe Lyman Bd Sol Wagner Bd Golden Pumpkin Myrtle Lanning	Irene George Mary King Texas Redheads Joe Martinez Bd Kelly's Stables King Jones Charley Alexander Johnny Dodd's Bd Lantern Cafe Freddie De Syrette George Taylor Betty Tassott Gladys Kilday Harriet Smith Al Wagner Bd Samovar Olive O'Neil Carroll & Gorman Joffre Sla Fred Walte Bd	Terrace Garden Carmine Di Giovalni Spike Hamilton Bd Turkish Village Al Gault Jack Hamilton Ellen Tanner Margie Ryan Freddie Janis Bd Vanity Fair Larry Vincent Adelle Walker Jane McAllister Patry Snyder Leo Wolf Bd ROAD Dolls Eddie Clifford Allan Snyder Lamar & Josine	Coch Sanders Bd Four Seasons Jules Novit Bd Garden of Allah Harry Moore Josephine Taylor Rose Wynn Hank Lishin Bd Lincoln Tavern Al Hander Eddie Collins Ereelle Sla Frank Leonard Charles Straigt Bd Villa Venice Victrol Angelita Dorley 2 Kirkby De Gage Al Bouche Rev James Wade Bd
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WASHINGTON

Carlton Meyer Davis Orch Chevy Chase Lake Meyer Davis Orch Club Madison J O'Donnell Orch	Club Mirador M Harmon Orch Jardin Lido B Dougherty Orch Le Paradis Meyer Davis Orch	Lotus Mayflower Sidiy-Sideman Orch Fowhanan Roof J Slughter Orch	Roma Gardens Chas Wright Orch Willard Roof Meyer Davis Orch Wardman Park Meyer Davis Orch
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PHILADELPHIA

Club Lido Broadway Folies Club Madrid Chic Barymore Velois Toiane	Joan Wallin Joely Lyle Marcella Hardie Pauline Zenos Buddy Truly Joe Candullo Orch	Piccadilly Murray Sla Joan Gaylor Isabella Dwan Minnie Wynne	Al White Avenue Charkoute Abe Gailinger's Rev Walton Roof Charles Craft LeRoy Smith Orch
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Am. Circus Corp. Actively Going Into Circus Presentations for Fairs—Three Grades of Units

Chicago, Aug. 6. The American Circus Corporation, controlling 75 per cent. of the big circus names, is reported making extensive preparations for invasion of the state and county fair field. This department of outdoor business has been controlled for the past 20 years by free attraction agencies.

Placing of circuses with the fairs is an innovation for the Circus Corp. (Mugivan, Ballard & Bowers). Late last season the first move was made in that direction, with only the largest fairs solicited for the Sells-Floto or Hagenbeck-Wallace circuses, for about 6 weeks of time. Arrangements are now being made to cover the field completely, with a special force of salesmen and agents and augmented lists of attractions.

State Fair free attractions, for the past 10 years have been practically identical to each other. Usual lineup consists of aerial acrobatic and flying acts, ground tumblers and an occasional animal act. This paucity of animal acts is considered the greatest weakness of free show lineup, as patrons of fairs display strong interest in all sorts of animals. In some towns practically the only circus animals ever seen have been bears and elephants.

Wild Animals Novelty
With wild animals so prominent in circuses now, they are figured a tremendous novelty for the hinterlands. Circuses entering this field with their scheme of setup and full show routine can give the fairs features never displayed before.

It is common for a state fair grandstand to hold 50,000 people a day; in some cases, as the Minnesota and Texas fairs, there are from 100,000 to 200,000 spectators daily, with two shows a day. Amount spent by these state fairs for free attractions runs from \$25,000 to \$50,000 on the week, with a reputation on entertainment every year.

The American Circus Corp. probably will sell three units to the fairs. One unit, "A," is expected to play 12 to 14 weeks of the largest state fairs. "B" or "C" units will be smaller, but complete three-ring circuses.

Among outfits controlled by the corporation are Sells-Floto, Hagenbeck-Wallace, Buffalo Bill's Wild West, John Robinson, Yankee Robinson and Forpaugh-Sells. They are reported looking for agents to sell to the fairs.

A. C. Bunked, Mayor Stops All Tent Shows

Atlantic City, N. J., has shut its doors to circuses and carnivals for the remainder of season, through action sponsored by Mayor Ruffo. The Mayor's action is said to have been precipitated by a circus which slipped, in under the auspices of the All-Time Boosters Association three weeks ago and went wide open on gambling until officials sloughed the outfit. Although the license had been granted Mayor's investigators claimed the auspices fictitious and the outfit was ordered out of town. Several applications from carnivals and other traveling events were turned down pronto, with advance men also warned that if their shows attempted to come into the territory over Mayor Ruffo's head, they would immediately be arrested.

2nd Coast Rodeo

Los Angeles, Aug. 7. Performers who competed in the recent Salinas rodeo will also appear at the Baker Ranch rodeo Aug. 12, staged by the San Fernando Elks.

Among those participating will be Norman-Gowan, Gordon-Jones and Fay Adams.

Legless Freak Marries

Princess Ida, real name Anna Dreyer, Coney Island sideshow freak, born without legs and minus her right arm, was married to Thomas Kelly, sideshow baker, in Brooklyn, N. Y., Borough Hall.

Ringlings Outsmart Fair and City Men

Topeka, Kan., Aug. 7. Agents for Ringling Bros. outwitted the city commission and the Kansas Free Fair association this week. Despite a combine to freeze the circus out Ringlings will play here Sept. 6, occupying a lot just outside the city.

The advance man had already seen the city license collector and put down his check for the license fee before the fair men or commissioners knew of the attempt to come in two days ahead of the fair date.

The fair grounds, usual location for circus showings, was refused the Ringlings by the fair secretary, A. F. Burdick, who had contracted with Hagenbeck-Wallace for the Fair week. Other real estate men refused other available sites, co-operating with Burdick.

Fair officials also drafted an ordinance which would raise the fee for the annual amount for shows during the two weeks preceding the fair and required permission of the secretary before any show license could be granted at any time during the year.

Because of this last clause the fair officials lost out with the commission and the whole of it was rejected, the license now remaining at \$300 per day. The city officials also found that the license inspector has not been collecting the city fees from concessions on the fair grounds during fair week the present ordinance requiring such collections.

CARNIVALS

[For current week (July 6) when not otherwise indicated.]
Alabama Am. Co., (Fair) Campbellville, Ky.
Anderson-Strader, Roundup, Mont. Barnhart, Macy, Stillwater, Minn.
Bee Am. Co., (Fair) Bland, Mo.
13, (Fair) Rolla, Mo.
Bernard Expo, Hastings, Neb.
Bistany's, Saratoga, N. Y.
Brodbeck Am. Co., Pratt, Kan.
Eric Greer, Reading, Pa.
Cetlin & Wilson, 13, Tazewell, Va.
Coe Bros., Dubuque, Ia.
Craft's Greater, Newman, Cal.
Crounse's United, Granville, N. Y.
Dodson's World's Fair, Pontiac, Mich.
Ehring, Otto F., Co. No. 2, (Fair) Ashley, O.
F. & F. Amusement Co., So. Boston, Va.
Fleming, Mad Cody, Franklin, Ind.
Francis, John, Fredonia, Kan.
Galler's Am. Co., (Fair) Buechel, Ky.; 13, Shepherdsville, Ky.; 20, New Albany, Ind.
Gloth Greater, Charlestown, W. Va.; 13, Berryville, Va.
Gray, Roy, No. 1, Sulphur Springs, Tex.
Hames, Bill H., No. 2, (Fair) Lampasas, Tex.
Happyland, (Fair) Milford.
Harris Expo, Stanford, Ky.
Heth, L. P., Lexington, Ky.
Hoffner Am. Co., Pekin, Ill.; 13, Monmouth, Ill.; 20, (Fair), Knoxville, Ill.
Isler Greater, Brookfield, Mo.; 13, (Reunion) Davis City, Ia.; 20, (Fair) Monticello, Ia.
Lachar, Am. Co., Wainwright, Sask., Can.; 9, Minburn, Sask., Can.
Laughlin, J. W., Griggsville, Ill.
McClellan, J. T., Beatrice, Neb.
Miller, Robt. R., Hope, Ark.
Miss. Valley, De Witt, Ark.
Monarch Expo., Fleischmanns, N. Y.
Morris & Castle, Austin, Minn.; 13, Davenport, Ia.; 22, Des Moines, Ia.
Murphy, D. D., Muncie, Ind.
Nash, C. W., Clarksville, Tex.
Northern Expo., (Fair) Roseau, Minn.
Northwestern, Green Bay, Wis.
Parr, C. W., Clarksville, Va.
Pearson, C. E., Mason City, Ill.
Pollie, Russellville, Ky.
Reithoffer, Mannheim, Pa.; 13, Mecharlesburg, Pa.
Rice-Dorman, Ottumwa, Ia.
Rice Bros., Uniontown, Ky.; 13, Princeton, Ky.; 20, Vienna, Ill.; 27, Fulton, Ky.
Rock City, (Fair) Lawrenceburg, Ky.
Rubin & Cherry Model, Lansing, Mich.; 13, Ionia, Mich.
Savage, Walter, Am. Co., Cody, Neb.; 13, Ainsworth, Neb.; 20, Atkinson, Neb.
Scott, Geo. T., Baton Rouge, La.
Siebrand Bros., Williston, N. D.
Six, J. Harry, Delta, O.
Smith, J. Lucy, Kingston, W. Va.
Sutton, Great, Springfield, Mo.; 13,

Gentry's Lightning-Struck; Animals Stampede on L. I.

Gentry Brothers Circus suffered a \$10,000 loss when its tents were struck by lightning last week while the outfit was spotted at Port Washington, L. I.

The bolt struck the main tent, glancing off to the animal quarters, which sent elephants and others of the animals scurrying around the lot. The frightened animals were later taken by trainers to temporary quarters until moving time for the show Sunday night.

The lightning bolt ignited the main tent with accompanying storm damaging several other tents and additional apparatus.

Minneapolis May Cut Out Ringling Circus

Minneapolis, Aug. 7. With its appearance here only one week away, Aug. 13 and 14, Ringling Bros.-Barnum & Bailey is still without a lot to show on. The city council has refused a permit on the grounds in South Minneapolis, selected and advertised by the show, owing to protests of residents, who object to the circus. The only other available lot is in Northeast Minneapolis and its use would necessitate a considerable reduction in the normal size of both the animal and main tents and in the performances. But aldermen of the ward in which these grounds are situated have also refused, so far, to recommend a permit for their use by Ringlings, although the Hagenbeck-Wallace show and a carnival appeared there during the current season.

Other council members take the position that the wishes of the aldermen of the wards should be respected. The current belief is that these aldermen may be induced to relent and that the Northeast grounds, which are too small to be desirable and much less advantageously located than the grounds in South Minneapolis, which would have pulled from the district midway between Minneapolis and St. Paul, will be allowed for circus use. The old circus grounds, located in South Minneapolis, near the new ones chosen by the show, have been turned into coal yards. Circus representatives here declared they have never before experienced such difficulty in obtaining grounds and indicate that unless a more suitable lot can be found the show must pass up its annual Minneapolis visit henceforth.

CIRCUSES

Hagenbeck-Wallace Circus
Aug. 8, Danville, Ill.; 9, Kentland, Ind.; 10-14, Aurora, Ill.
John Robinson's Circus
Aug. 8, Lynchburg, Va.; 9, Greensboro, N. C.; 10, Charlotte, N. C.; 11, Winston-Salem, N. C.; 13, Asheville, N. C.

Sells-Floto Circus
Aug. 8, Spokane, Wash.; 9, Lewistown, Id.; 10, Walla Walla, Wash.
Walter L. Main
Aug. 7, Sheboygan, Mich.; 8, Newberry, 9, Sault Ste. Marie, 10, Manistique, 11, Munising, 13, Marquette, Mich.

Squeezing Palmists

Topeka, Kan., Aug. 7. The city is putting a \$25 per day license fee on fortune telling parlors owing to unfavorable reports spreading. License fees were formerly \$5 a day.

FRANK HAFLEY BETTER

Frank Hafley, operator and owner of the California-Frank's Wild West Show, was discharged from the Eye and Ear Hospital, New York City, where he had undergone an operation and rejoined his show at Woodliff Park, Poughkeepsie, N. Y.

California Frank and his outfit will remain at Woodliff for the remainder of the summer season.

CRANDELL'S PARK

Harry Crandell has withdrawn as general manager for Topeka's new International Show to take over Olympia Park, Pouns-Grove, Pa. The park has been dormant for two seasons. It reopened last week under Crandell's guidance.

Cassville, Mo.
Ward, R. L., Bedford, Ind.
Wallace, John B., Mamaroneck, N. Y.
Williams, Ben, Rockland, Me.
Wolf-Des Moines, Ia.
Wortham's World's Best, (Fair) Aurora, Ill.

Obituary

MARJORIE COGAN (Mrs. Sam A. Maguire)

Marjorie Cogan, dancer and onetime "Follies" girl, died of tuberculosis Aug. 7 at her home in New York. She had been under treatment for years.

IN MEMORY OF
My Dear Mother
Mrs. Esther Kesterbaum
Who Departed This Life
August 18, 1928
Never to Be Forgotten by
Her Loving Son
Jack Waldron

ment for years, living in Arizona for a time. Miss Cogan was married to Sam A. Maguire, engaged in theatrical lithograph trade. They had been wedded for 20 years. The deceased first appeared in

Aug. 9, at St. Catharine's Church, 153d and Broadway.

GEORGE FLORER

George Florer, 47, stock actor, dropped dead on the stage at Tonopah, Nev., July 26 during a performance. Company is a traveling troupe.

His wife, an actress, was with the show at the time.

The mother of Irene Gallagher (Sobel) of the Harms music organization died in New York last week.

Edward G. Bockius, 60, manager Valetine theatre, Canton, O., was found dead in his garage Aug. 2, a victim of monoxide gas fumes. Widow and two sons survive.

Henry Frey, former vaudeville actor and theatre manager for B. S.

Marcus Loew

Nat Wills' "A Son of Rest," appeared in several Billy B. Van shows, also in "Hanky Panky," "Three Twins" and before retirement in George Rector's cabaret. Funeral will be held Thursday.

Moss, died Aug. 6 at his home in Jamaica, L. I.

Herbert H. Pudney, 58, theatre musician, died Aug. 1 at his home at Poughkeepsie, N. Y.

IN MEMORY

OF

AVERY HOPWOOD

Died July 1, 1928

Juan Les Pins,
FRANCE

MOTHER

Spur Ban on Ballot

Los Angeles, Aug. 7. An initiative measure, banning spurs on broncho busters boots will be on the November election ballot in this state. Measure is sponsored by the Anti-Rodeo Cruelty Association.

They would also prohibit "bull-dogging," wild-animal racing and similar events of wild west-round-up programs.

Stoul's Show Burned

Chicago, Aug. 7. L. Verne Stoul's tent show was completely destroyed by fire in St. Charles, Mich., last week.

Carnival Man's Wrong Coat

Potdam, N. Y., Aug. 7. Frank Williams of Louisville, employee of the Crounse Shows (carnival), landed in the county hoosgow at Canton on a grand larceny charge when one of two fur coats, disappearing from the residence of George Bullis here, was found in a room occupied by Williams.

Williams denied any knowledge of the theft. His case will come before the next grand jury. Unable to give bail, Justice H. R. Sanford ordered the carnival man confined in Canton until a bond was forthcoming.

VARIETY'S CHICAGO OFFICE

HAL HALPERIN in Charge
Woods Bldg., Suite 604
Phones: Central 0644-4401

CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Palace

Eddie Borden walked in on the next to closing spot at the Palace Sunday and stopped the show, nailed 'em to their seats and otherwise demonstrated that he was one of the proverbial wows of vaudeville.

Eddie had with him a keen little girl named Dot Brown. Dot, aside from pulchritudinous perfection, could wield a mean accordion and step nicely. A comedy pianist, Arthur Van, helped to make Borden's non-plus revue the sensation. But to Borden go the laurels. Arriving too late for the four spot, as programmed, Eddie dashed in on his late spot on the bill and with a conglomerate array of chatter staged a near riot.

Josephine Chappelle and Harry Carlton, acrobats of the hand ball, ancing variety, opened the show effectively enough, and introduced that wrinkle in which the man rolls up a flight of stairs on his side while holding a girl aloft with his hands. Burns and Burchill, duce, acquitted themselves reasonably well with some comedy chatter that drew the required laughs.

A spectacular diversissement titled "The Devil's Circus" was entertainment plus. Silver streamers, representing the bars of an animal cage, imprisoned Edna Miller and Leo Raymond, while Raymond put Miss Miller (dressed in a leopard skin) through some excellent terephoning with the aid of a crackling stock whip.

Gayle Sisters, a cute little sister team, worked in "one" between changes. Standout of the night, a la Heil was the finale, in which a prop Hell is provided with plenty of color. La Marre and Raymond, the devils, administering dance punishment to the Gay Sisters, put on a scandalous "Varsity Drag" in this material world. Great for flash and skilled dancing.

Harry Burns contributed to a generally satisfactory bill. Burns, assisted by Phyllis Soule and Tony De Luca, is doing his "I Thinka You Touch" skit in front of a carnival drop. A credit to his native Italia, Burns is a riotous laugh promoter of the infectious variety. Selling toy balloons has its trials and tribulations. Plenty of good chatter and specialty stuff is thrown in.

Margaret Anglin of the drama is in George Kelly's one-act play, "Smarty's Love." It is just sufficiently strong to permit Miss Anglin's demonstration. Not particularly entertaining and gets off to a slow start. Not Miss Anglin's fault. It needs more action, at least along conversational lines, to pro-

vide an antidote for the audience's sleeping propensities.

Charlie Purcell got quite an ovation for his Chicago friends. His story-song, interpretative of the various stages of love, divorce and reunion, registered. Carrying his own pianist, Purcell stepped in with a comical case and polish. His comedy versions of the disillusioned and club addicted hubby and those of the men who has just become a daddy couldn't fail to hit. Marahana and Big Rosie, sacred elephant, closed.

Business much better than usual for a Sunday matinee. Loop.

Majestic

How things change! Over here on Monroe street, Association booked everything seems to be enlivened with a new shot of bug juice. Front of the house has perked up noticeably—alacrity on the part of house employees, snappy service that is getting more Salaban & Katsky

an overlong assortment of music, singing and dancing.

"Yellow Lily" (F.N.) feature. Pretty good summer business.

Academy

Summer policy at Chicago's oldest theatre utilizes three acts of a small-time vaude. House is a try-out spot for Association turns. June Hart, dressed in pink, opens. June is a cute blonde youngster of about five or six summers who toots a saxophone, dances, and puts across some songs and chatter a la the "Ra-Ra-Rosie."

In the center spot, is a lame collegiate act using two youths and a girl for sex interest. The femme has plenty of that. Aside from the girls s. a., the act is non plus. The boys offer chatter and hoofing which doesn't get by at all. Mildred Otto Co. closing. Two men are carried. They present some mediocre slight-of-hand and magic stuff, the secrets of which are

four weeks ago, notice was handed to the musicians and stage hands. It appears the union holds a contract made with the Theatre Managers' Association, of which the Great Lakes is a member. The contract is binding on the downtown houses and does not expire until January, 1930. The musicians and stage hands set up the claim that the contract with the result that the Great Lakes now finds itself unable to breach the contract and saddled with the salaries of the musicians and hands for a year and five months, without being able to use either during the period.

The aggregate loss to the house is placed in excess of \$30,000.

Gold Hawk Pictures by two injunctions, one in the Supreme Court and one in the Federal Court here, managed to hold off fight picture competitors throughout the current week.

Charlie Murray, local fight impresario, was running the original pictures, for which he paid \$3,000 at the Gayety. Michaels Enterprises, operating the Palace here, also advertised the feature, alleged to be a duped version.

Milton Crandall's dance marathon at Crystal Beach started Monday and ran through the week without interruption except for dropouts on the part of the contestants. A remaining half a dozen were still dragging it out over the week end. Event got wide publicity but attendance reported light.

The name of Loew's Buffalo Theatres, Inc., was officially changed following a stockholders' meeting. The new title of the holding company is to be the Greater Buffalo Theatres, Inc. The change of name is necessitated by the terms of the contract with Loew.

Jesse Myers, son of Sol Myers, who managed the old Criterion, has been appointed treasurer of the Shubert-Teck. Myers has been with the Columbia busque house at Canton, O. William Sullivan will assist Myers.

Fred Zierner has been appointed assistant treasurer of the Erlanger.

DETROIT

Variety's Detroit Office
Tuller Hotel

Cass (Shubert-Stair) — "Desert Song" (33rd week).

Garrick (Shubert-Stair) — "Ring-side" (5th week).

Shubert-Detroit (Nederland-Shubert) — "T. N. T." (1st week).

Adams (Kunsky) — "The Big Killing."

Capitol (Kunsky) — "Forgotten Faces"; "Movie Party" unit.

Madison (Kunsky) — "State Street Sadie" (2d week).

Michigan (Kunsky - Publix) — "Butter and Egg Man"; "Step This Way" unit.

State (Kunsky) — "Lion and the Mouse" (1st week).

United Artists (U. A.) — "Hit of Show" (1st week).

Oriental (Hot Heels) — vaudeville. Stock burlesque downtown at Loop, Palace, National and Avenue theatres.

A. R. Cunningham, druggist, has made public his previously reported plans to raze the old Garrick theatre upon expiration of the Shubert-Stair lease Sept. 1. Cunningham will erect a new building on the site to include stores, but no office space.

Finish of the Garrick, one of the oldest legit stands in this section, will reduce the local Shubert outlet to three houses. Unless B. C. Whitney produces a temporary stand in lieu of opening his new theatre, Detroit's legit season will open with only a trio of houses available—Cass, Lafayette and Shubert-Detroit.

Grandee theatre, neighborhood vaudeville, returns to the Cal Latham

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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MINNEAPOLIS	55		

every hour. And the vaude itself is good.

Gus Thalerio and Gang opened and were not auger service. With and a new shot of bug juice. Front of the house has perked up noticeably—alacrity on the part of house employees, snappy service that is getting more Salaban & Katsky

Clifford Wayne Co., family of five Sioux Indians, are a great novelty and a good bet for picture houses. With proper exploitation and publicity, might be developed into more or less of a standard. Act features a violin and dancing of Wayne, Jr., who works in civilian clothes. Special scenery is carried and the family is in native Indian garb.

Dippy Diers, master clown, present the flesh. An adjunct, Dippy, of Wagner Brothers' Circus and Side Show of Freaks. As a clown, Diers can make the best of them look like a clown. The Wagner boys' layout is still a dependable draw, with the usual ballyhoo artists in front of the house. Jean Eugene, half man, half woman, still with the gang and an admitted attraction.

Melville and Rule, femme, and a skinny, subservient male, prove to be the same good old standard act. Cyril Eogor and his tumbling hit them, and pygmies closed with telling effect. Business improving.

American

Cliff Swor deuced in blackface at the American last night. His terrible monolog thudded by without one laugh. Neither singer nor dancer, Swor walked off sideways. Maybe the ladies can use him. There's a comic with a George Pawcett pan, sister song and dance trio of fair merit, and a hoofing team to collect applause. This turn can go in the neighborhoods.

Grace and Billy Carmen, opening, double on one xylophone with a library feature, ballads. They're okay for small time until Billy sings, and later he makes 'em forget the song with some clever four-stock work. Neat presentation helps.

Barlow and Tyrell, next-to-closing, are a thin comedienne and a snappy girl partner. Gags are of the nut order, passable, and a high kick dance finish gets the girls off without embarrassment. A deucer for most Keith spots.

"Revels" (New Acts) closed with

casly observed if one sits in a side section. The older of the two men balances a glass of red water on a cane and puts it through some difficult maneuvers for a man of his age. Maybe suitable for the smallest of the small.

Work has been started on a \$400,000 theatre, store and office building at 3508-18 South Halsted street. The 1,200-seat house is to be operated by Reckas Bros., and is expected to open within five months.

Lake Forest's new Deerfield, Polka Brothers house, opens Aug. 15 with 1,000 seats and straight picture policy.

Mort Goldberg has taken over the Weeneda, on West Chicago avenue.

Ralph Ketterling, his wife and son, Tom Ketterling, have left for New York where they will be the guests of Mrs. A. H. Woods for two weeks.

Tom North, general western representative for the Van Buren Enterprises, is making a tour of the territory with that firm's new films.

Dan Roche is handling mid-west publicity for Pathé.

New director of the Chicago Federation of Musicians reveals a local membership of 8,000. This is more than 1,000 above last year.

Eph Rosen has taken over the reins of the Tiffany-Stahl office at Chicago. A. H. McLaughlin, mid-western manager, will continue to make his headquarters here.

Tom Chestnutt, of the Topeka musicians' union, was fined \$100 by the Chicago union for working in this territory without a card.

Sewell B. Grinstead, Chicago musician, has disappeared through probable loss of memory. A \$100 reward has been offered for information as to his whereabouts.

Joseph Engelhardt, orchestra director, McVie's before the house was wired, has been transferred to the Oriental as director of the pit orchestra.

Leo Stevens joins the Haymarket stock burlesque staff in a producing capacity.

Paul Small back at the Oriental for the first time since Paul Ash left. He is to be held over.

C. E. Giesseman is now assistant manager at the Oriental. S. Goldfinger is also on the same managerial staff.

BUFFALO

By SIDNEY BURTON
Erlanger—(stock) "Free Soul"
Buffalo—"Mysterious Lady."
H. H. Hair a Bride."
Great Lakes—"Street Angel."
Court Street—(stock) "Rip Van Winkle."

The Great Lakes (Comerford-Fox) stands to lose almost \$100,000 by reason of a peculiar quirk in its contract with the local musicians' and stage hands' unions. When the house announced a talking program

office after booking with Co-operative for several weeks.

Sam Cummings' "T. N. T." is at the Shubert-Detroit this week, and will remain for an indefinite period. This is the sex film's third or fourth trip here. Cummings has the house on a rental basis.

Jessie Bonstelle, whose Bonstelle Playhouse has become the Detroit Civic theatre, and her house manager, Fred Snow, left for New York on a talent and script hunt.

Benny Ray, replaced by Dick Dunn as matchmaker at the Olympia, has filed suit to collect \$3,000 in back salary.

Cohen Bros.' Colonial, musical tab last season and in straight films this summer, will close for four weeks.

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By HARDIE MEAKIN

National (Erlanger-Rapley)—Steve Cochran's stock in "What Anne Brought Home" next, "The Nightstick."
Belasco, Keith's, Poli's, President, Gayety, Mutual—Closed.
Columbia—"Detectives"; next, "Forbidden Hours."
Earle—"Home, James"; next, "Just Married."
Fox—"Crimson City"; next, "Chicken a la King."
Metropolitan—"Foreign Legion"; next, "Lights of New York."
Palace—"Hot News"; next, "The Racket."

Metropolitan now advertises "Where the Seren Speaks Each Week." If the feature isn't a talker, then several Vitaphone shorts are used.

National is back with its advertising in the "News," a Scripps-Howard evening tabloid. Took some time to bring this about, too, as the ads were pulled following something Leonard Hall, then d. e. said of one of the National attractions. Hall is now d. e. of the New York "Telegram."

A new concert bureau enters the field next season, the Washington Co-operative Artist, Concert Course makes following season, formerly by, to be followed by many big "names," including Paul Whitman.

Angelo Ratto has been made manager of Leew's Theatre. This promotion makes Roscoe Drissel assistant manager. Colby Harriman, formerly production man for the district, has been made managing director of the two Leew houses, the Palace and Columbia. These appointments followed the transfer of Lawrence Beutis, here for 13 years at the Palace, to the Leew offices in New York.

S. J. Stebbins, who succeeded Roxey

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at the local Box, is to open the new Fox in Detroit. With the opening of the Fox in St. Louis, Stebbins will have that house, too, doing the producing for both, as he did here for Philadelphia and Washington. Stebbins' leaving brings Joe La Rose back to the Fox, after a season with Leew, he picking up the Stebbins assignment here and in Philadelphia. La Rose, however, will not run the Washington house, Harry Greenman coming in for that. W. S. Scott returns to handle the house manager-treasurer assignment for the next three weeks when he joins Stebbins in a like capacity in Detroit.

Meyer Davis, who has the contract for the Washington and Brooklyn house of shows, will have Detroit and possibly St. Louis.

SEATTLE

By DAVE TREPP

President—"Just Life" (stock).
Seattle—"The Mysterious Woman"—Stage show.
Pantages—"Hell Ship Bronson"—vaude.
Orpheum—"The Second Performance."
Fifth Avenue—"Street Angel."
Columbia—"His Tiger Lady."
Music Box—"Glorious Betsy" Vita.
Winter Garden—"The Coward."
Blue Mouse—"Lights of New York" (3d week).
Palace Hip—Al Franks Musical Co.

Marie Montana. (Ruth Kellogg Waito), grand opera singer, will play 40 concert dates in California this fall.

West Coast plans new houses in Yakima and W. J. Walla. Lou Cohen, head of realty department, last week inspected proposed sites in the two towns named. Both are sizable burks and considered West Coast eligibilities, with some houses already operated by W. C. in Yakima. The new Spokane theatre, being built by Rosenbaum interests, still in the air, may become West Coast. Thus far Spokane has no W. C. house.

H. W. Bruen has returned from Los Angeles. He sold his Seattle string of houses to Universal at the same time. Mayor Frank E. wards sold his Winter Garden and West Seattle houses to the chain.

Mike Newman, back from L. A., announces sound and talking pictures will go into Winter Garden, are Universal chain house in Northwest. Second run Vitaphone and Movietone are programmed. The talkers will also go into Eugene

and Corvallis, Ore., where U has houses. Later two or three of the neighborhoods may be equipped similarly, said Mike. Regarding the Columbia he was non-committal, but intimated something was in the air—but not sound pictures. That house needs something.

Ed Dolan has opened his new 1,500 seater, the 7th Street theatre, in Hoquiam. Dolan has all the ace houses in the Grays Harbor section.

F. Craig Nelson, interested in the new Mayflower theatre, has about recovered from a severe attack of Asiatic malaria, which he developed upon a recent visit to China and Japan.

Marathon dance fever hit the town last week and drew good crowds at 50 cents per to the Army. Movie-tone at the Winter Garden and second run Vitaphone coming up. Some important plans also hanging fire for the Columbia.

Donna Earle, formerly with the Duffy company at Vancouver, is here as second woman with the local Duffy company, succeeding Helena Shipman, who has returned to New York. Miss Shipman was popular here.

Kirk Brown, Jr., juvenile with Duffy Players, has gone to Jamestown, Pa., joining the Smith Players.

PORTLAND, ME.

By HAL CRAM

Jefferson (Strom)—"Abie's Irish Rose."
Empire—"Lion and Mouse."
Keith's—Vaud—"Yellow Lily."
Strand—Vaud-pictures.
Elm—"Fools of Fashion."
Maine—"The Tempest."
Keith's opened this week after dark since May. The house will go on the one-change-per-week policy for a time, and opened with vaude-film.

The New England Theatres Operating Corp. of Boston has purchased the Gorman interests of the Maine theatre and the State, now under construction. The latter will be a 2,500-seat house, topping the Strand's seating by 300.

The Lakewood at Skowhegan is drawing large crowds of motorists from Portland. The work the production is "The No. 9."

Nydia Westman has arrived at Lakewood to join the players. Ruth (Leland) returned to New York this week to start rehearsals in "A Stormy Path."

BALTIMORE

Gustav Klemm, Baltimore composer, and one time protégé of the late Victor Herbert, has won a national music contest sponsored by Fischer of New York.

Sam Tumin, local Shapiro-Berrstein representative, recently returned from New York with a newly discovered blues singer under contract. He is negotiating for her local debut at one of the downtown first-run houses. Gene is her program now, and, as Sam puts it, "that's my weakness now."

A persistent rumor says Ford's legit is to be sold. One rumor makes a large department store company the purchaser. A more likely one is that if the property changes hands A. L. Erlanger will get it.

The old Lyceum (formerly Chase's and Albaugh's), on North Charles street, gutted by fire several years ago, definitely passes out of the picture as work is now under way to remodel the structure for commercial purposes.

Sherry's, Baltimore's theatrical night club atop the Stanley theatre lobby, is in the hands of decorators, reopening Sept. 6.

NEWARK

Broad—"The Song Writer."
Prestor—"Honeymoon Flats" and vaude.
Leew's State—"Cossacks" and vaude.
Newark—"Walking Back" and vaude.
Mesque—"Steamboat Bill, Jr."
Bransford—"The Goody Kiss."
Fox Terminal—"Roadhouse."
"Crooks Can't Win."
Capital—"Horse Knuckles"—"Hot News"—"Tummy-Heeny."
Goodwin—Pictures.
Orpheum—Pictures.

Al Helason, Chicago, will alternate with Buddy Page, who opens Saturday, at the Bransford here and the Stanley, Jersey City. One of the biggest work alternately with Charlie Nelson when the latter returns from his vacation.

Miner's Empire reopens Aug. 25 with Mutual burlesque, which leaves its original home at the Lyric for this former Columbia house. This eliminates a return engagement of Gleney stock, as announced. J. C. Sutherland, manager of the Lyric, will run the Empire. The Lyric will show pictures.

ROCHESTER

By E. H. GOODING

Lyceum—"Young Love" (stock premiere).
Rochester—"Desert Bride"—vaude.
Eastman—"Big Killing."
Regent—"Three Sinners."
Piccadilly—"Wheel of Chance."

Tryout of the new play, "Young Love" this week closes the fifth season of Cukor & Kondolf's Lyceum Players.
Average gross has been \$7,000 a week, while "Lulu Belle" took in \$8,100, "The Squall" about \$10,000 and "Sally" and "The Spider" each over \$9,000. The Lyceum reopens with "Simba" (film) Sept. 2.

Following George Eastman's demonstration of the new "Kodachrome" process comes the first film showing entirely in natural colors by Thomas D. Soriero, manager of the Rochester theatre, this week. This will be the "Paris Fashion Revue."

Rosalie de la Mar Toussaint du Tiv, veteran woman bareback rider, once with the old P. T. Barnum circus, died in poverty July 31 in a shack in Batavia. She had made her living telling fortunes at 50c a throw the last few years, her fortune, once valued at \$60,000, long since vanished.

Star (picture), Waterloo, has been sold to B. B. Gustadt, former owner of theatres in Geneva, before the Schine interests bought up all the houses in that city.

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Orpheum

Looked like old times at the Orpheum at the Sunday night opening. One of the best all-around bills in months. Comedy all the way through, with only a couple of acts showing any weakness. Several favorites on hand, including Poodles Hannaford, circus comic, and Jack Pearl in his second week with his old stand-by, "The Old Army Game," that mopped up.

Outstanding was the "Our Gang" Kids in a new comedy skit by Herman Timberg with little Mary Korman, "Scooter" Lowry and Johnny Downs, a trio of exceptionally talented youngsters. Mary was seen over the circuit last season. This year the kids have a real big-time offering, and they registered a solid hit.

Early arrivals heard Newell Alton in an organ recital. Then a long trailer extolling the virtues of the house cooling system, and reproducing a letter more than a year old from the Department of Health which didn't mean a thing to the customers, who used programs as fans.

Gilbert and French, eccentric hoofers, opened with some intricate

stuff, but their work was jerky. They were on too long. Deuce spot to Mary Marlowe, assisted by Chas. Jordan. Miss Marlowe showed cleverness with songs and impressions, but her partner was entirely too "stuffy."

Poodles Hannaford and Co. gave the bill its real start, the comic keeping the mob in convulsions. Poodles' pantomime with his dropping trousers was a "wow." A solid hit. Following was Val Harris, rube sheriff and lothario, assisted by pretty Ann Howe. The gal has a winsome personality and is a marvel at high kicking. Harris' comedy is sure-fire. The act shared applause honors with Hannaford.

Closing the first half was the "Our Gang" Kids. After a bit of preliminary showing a comedy set, with the kids being put through their paces for a scene. Mary Korman impersonated Mae Murray and did a "Merry Widow" dance with Johnny Downs, which "Scooter" burslesqued for hearty laughs. Another burlesque by the trio was a take-off on the old comedy song, "Ethel, Lionel and John," with the youngsters imitating "Pickford, Chaplin and Mix." "Scooter" Lowry is a "tough guy" personified, and revealed a flash of talent that marks him as a comer. The act registered with a bang.

Tommy McAniff, armless golfer, opened the second half with a marvelous demonstration of what can be done with golf clubs and balls without the use of hands or arms. Considerable comedy interpreted. Then Jack Pearl, held over, with several additional weeks to go. The old burlesque stunt of the lemon under the shells, with Charles Marsh,

Billy Harris and Winifred Pearl assisting. Pearl as the "wise Dutchman" with the roll big enough to choke an ox, drew real laughs.

Closing brought on Joe Daly and a 10-piece girl band that has individual talent. Daly first on as a comic college professor. Then into his straight piano accompaniment for the band. The gals are mostly lookers, and all of them know music. Finale was rendition of Gershwin's "Rhapsody in Blue," which the gals and Daly handled like vets. Taken in all, the near-capacity Sunday night gang got its money's worth.

Pantages

The heat apparently had no effect on biz at the Pantages last week. Victor McLaglen in "Hangman's House" (Fox), was given credit for the draw, as the vaude layout was nothing unusual, and added attraction of Pantages Personality Pageant was nil.

The pageant was a stunt promoted by the Pantages press department. Nothing to it except a group of sweet, smiling gals paraded across the boards. Different group at each performance. The first six gals were nifty lookers with pretty good figures, but otherwise lacked prize-ribbon qualities.

The vaude was headed by Britt Wood, recently booked for the Orpheum, here and later canceled. Wood's material, with the harmonica and "saw" stories, put him over despite the same line of stuff he has done for many years.

Hanlon Brothers, English clowns, opened with a novel panto-gymnastic routine. Scored. Next was a thrilling prima in Spanish outfit billed as Madeline. Nice pipes, this gal has, but rather lost with her hands and feet. All of her songs were about the same in rhythm.

Werner and Mary Ann, mixed musical team, with Werner making weak stab at comedy, just barely got by, and that purely on "hookum." Werner tries to do an Eddie Conrad at the piano. His partner did nicely, with a pleasing soprano. Werner also plays the cello, but prefers to clown around. He formerly did a juggling act. Mason and Dixon Dancers were three mixed couples and all doing the same sort of hoofing for the most part. Act badly routined and needs revamping. Too much repetition. Bruno-Weiss Trio, acrobats, closed the bill, featuring perch work.

Paramount has engaged the Marion Morgan troupe of 20 dancing

girls for "Symphony of Motion" in the present untitled Richard Arlen-Nancy Carroll co-starring picture. Dorothy Arzner directing.

Nell Hamilton will play opposite Bebe Daniels in Raramont's "Number Please," which follows "Take Me Home." After finish of latter, last week, 14 days behind schedule due to star's recent illness. Miss Daniels left on vacation.

Roach's comedy filmed at night in a graveyard was interrupted for a week when Stan Laurel was taken down with a flock of carbuncles. When fully developed Director James Parrott found it impossible to cultivate anything remotely resembling the spirit of fun in the comedian, his attitude being entirely in keeping with the atmosphere of the location.

Priscilla Bonner, picture actress, will be married to Dr. Bert Woolf in Hollywood, Sept. 1. Alice Mill, also on screen, is reported engaged to William Davis, local real estate man.

Johnny Morris, after appearing in "Beggars of Life" (Fox) is again on the stage with the Fanchon & Marco stage presentations on the Coast.

"The Man Who Laughs" opens at U. A. theatre Sept. 1. It will be accompanied with synchronization and another Universal short subject, "The Wax Figures."

Plantation cafe, now run by Roscoe (Patty) Arbuckle, was incorporated by those interested in the

venture. Officers of the company not made known. Directors listed as Arthur S. Guerin, Raymond F. Roy, M. Connelly and A. Nelson, all of Los Angeles.

John Darrow loaned to M-G-M by Howard Hughes to play a part in "Gold Braid."

Production started on "The Love Charm" at Tiffany-Stahl studios. Anne Christy featured. Howard Mitchell directing. Released as a Tiffany-Color classic.

Eve Southern added to F. N.'s "Haunted House."

The cast of Tiffany-Stahl's "The Floating College" consists of Sally O'Neill, Buster Collier, Georgia Hale, Harvey Clark, George Harris and Gene McFarlane. George Crone directs.

Robert Frazer added to "Desert Gold," M-G-M.

Anna Chandler and the Giersdorf Sisters are slated to make Vitaphones for Warners this week. Both acts were signed through the local William Morris office.

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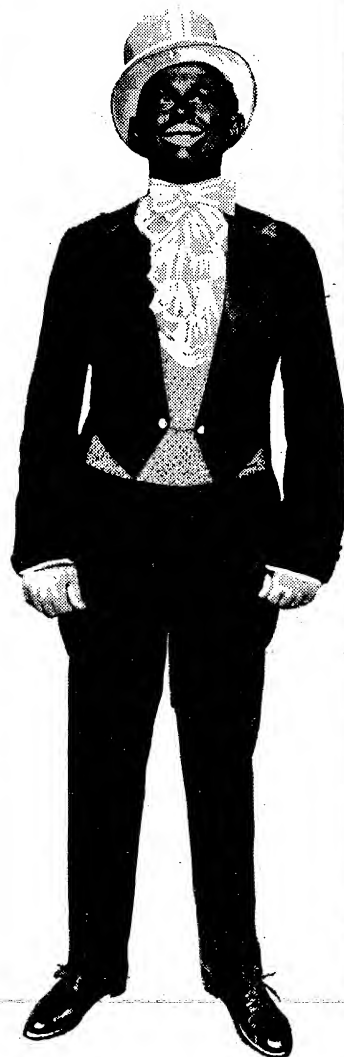
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56 PAGES

B'WAY PRODUCERS' MENACE

**Small Grind House Bills Nothing
But 'For Men Only' and Nude Posters**

Minneapolis, Aug. 14.

One of the local small grind movie houses in the lower loop district, where feminine patronage is practically nil and where transient trade predominates, keeps in permanent use a large sign reading "For men only—persons under 16 not admitted."

Name of the photoplay on view is not announced in the front of the house. The customer purchases his ticket without knowing what he's going to see. Pictures are changed daily. They run largely to the cheapest product that mixed audiences and small children see without embarrassment in other parts of the city.

Regular movie paper is not used in the lobby display. Instead, the management has collected an assortment of shampoo and drug posters showing women in various stages of undress. These posters, minus the names of the products which they originally advertised and containing no reading matter, adorn the walls in the lobby and the front of the house.

"Blackmail" Gag Films

Mike Mindlin is to run a series of 12 one-reelers called "Blackmail" in his sure (art) seaters.

Prior to the flashing of these pictures he will have an introductory stating the theatre has been trying to get Hollywood stars to pay them not to run their worst pictures, but as they refused to come across they will now have to suffer for what follows on the screen.

Pictures are assembled from scenes and cuts of productions in which the biggest of the screen names have appeared. The first to be run will be a Charlie Chaplin and then will come one with Texas Guinan called "The White Squaw." Also in the series is a film called "Broken Hearts," starring Mary Pickford, and another with Theda Bara.

Dr. Straton's Shadow Seals Up Saratoga

Saratoga, N. Y., Aug. 14. Unconfirmed reports that Dr. John Roach Straton's investigators were in Saratoga, Sunday and Monday, was sufficient to seal all the game rooms tight. Anyone wanting action could get plenty at several spots about half an hour's ride from the Spa, with the operators willing to pay taxi fares from Saratoga and guaranteeing safe return to town to winners and losers alike, under the capable protection of a reliable gunman.

Most of the spots nearer town expect to go tonight, the word being passed around to that effect last night.

When the scare passed over, it became evident that the shadow of Dr. Straton carried more weight around here to the law breakers than the instructions of Governor Smith's to the local police officers and officials.

Crowds flocking into Saratoga seem to think the newspaper talk about the lid being screwed on tight on everything is a lot of hokey.

(Continued on page 39)

Minister as Film Advisor

Los Angeles, Aug. 14. Rev. Neal Dodds has been engaged by First National as technical advisor on the church wedding scenes for "The Outcast" directed by William A. Selter.

The pastor has taken active part in officiating at countless prominent weddings in Hollywood and for the make believe kind in pictures. This is the first time he will be on the side most advising others how to perform a wedding ceremony.

TALKING FILM MEN MAY STAGE PLAYS

**Dialog Talker Producers
Building Up Organizations That Can Stage for
Theatre as Well as Screen
—Picture Concerns Offering to Bankroll**

SCREEN-STAGE PLAY

Another menace to the Broadway legitimate producers is the probable intention of the talking dialog picture makers to utilize their forming composite talent and technical organizations for the production of stage plays as well as dialog pictures.

Broadway legit producers are reported as foreseeing a scarcity of talent in stage directors and players through the inroad of the talkers.

In building up dialog talker organizations, the film producers appear to have a double purpose—to

(Continued on page 44)

Cooch Stuff for 50c

Getting it cookey and dirty in the burlesque stock way has been knocked off to 50c top by the Lipzin Bowery, New York.

It's the lowest top for the tallest dirt New York has known.

The change is just a perfect split on the former top of \$1, when the wigglers wigglled to the bare seats and weary ushers.

Burlesque stock is a variation of the ordinary burlesque. Stock burlesque is framed to go the limit if the fixer knows his cops.

World's Biggest Theatre Seats 6,457 Converted Auditorium in L. A.

Los Angeles, Aug. 14.

The largest theatre in the world and one of the most magnificent, so far as appointments, accommodations and decoration are concerned, became a neighborhood film house when the Al Malakiah Shrine Civic auditorium opened as a picture house Aug. 10.

House seats 6,457, topping Roxey (N. Y.) by 252. It has 3,163 on main floor, 3,020 balcony, 274 loges.

Located two miles from heart of city and with grind policy, showing third and fourth run films, can't be hood. Films only, including double feature on each program, news reel and short subject novelties, with split week policy to prevail.

Mayor Kills Elephant as S-F Herd on Rampage—Damage but No Lay Hurt

Phoney Stock Sellers' Operation Phrases

Minneapolis, Aug. 14.

State investigators here in a probe into the stock market tip sheet swindle, which has pervaded this city from New York and victimized scores of investors, find that the racketeers have devised a new nomenclature. It appears, they state, that there has been added to the rare vocabularies of those engaged in the business of obtaining an easy livelihood at someone else's expense such terms as "bird dog," "coxy," "needleman" and "dynamiter."

A man who furnishes the ring with prospects and boosts certain stocks among friends, thereby earning a commission on whatever his acquaintances lose, is called a "bird dog."

In a "boiler room" full of phones, salesmen follow up the tips furnished by the "bird dog," calling prospects by long distance to inform them that certain stocks are "due." A "coxy" is an inexperienced salesman who makes small sales that later can be developed to advantage by a "reloader."

When a "sucker" has weakened under the impressive long distance telephone call, the operators have "clipped the mooch." A synonym for "mooch" or "sucker" is "dily."

The operators' system of boosting the price of stocks through "wash" sales is called "giving a stock a ride" and "hippodroming." Aristocratic names of members of the board of directors, supposed to impress prospective purchasers, are called "scenery." Worthless stock is "wallpaper" and a "dynamiter" is a high pressure fly-by-night salesman. A "needleman" also is a salesman.

Ogden, Utah, Aug. 14. One of the Sells-Floto herd of five raging elephants running wild on the streets of Lewiston, Idaho, last Thursday, was shot and killed by Mayor F. G. Braddock, of Lewiston.

Others were cornered in a garage, later removed to the circus lot and chained.

No one was injured, but while the elephants were loose the town was terrorized.

The beasts raced through the residential and business sections of the town, smashing store fronts and wrecking automobiles to the extent of many thousands of dollars in damage.

Many lives were threatened but the single casualty was a trainer of the animals, who was knocked unconscious.

When the Sells-Floto Circus played here a few days before and the elephants were in the ring, they nipped about to a degree that almost sent the audience into a panic.

One elephant inhaled the contents of a 20-gallon lemonade crock and sprayed it through his trunk out to.

(Continued on page 40)

Ambitious Chorus Girls Flooding Small Time

Chorus girls continue to be scarce with the response to calls way below average. One explanation is the tremendous number used by the picture circuits. One producer for Public recently sent out a call for 150 top dancers to be used in eight units.

A sidelight on the scarcity of the merry merry is the reported deluge of vaudeville acts on the small time. Chorus girls with ambitions are forming sister teams or becoming individualized in some way.

The chorines' idea of a vaudeville act appears to be a hokum routine with themselves rigged out in the Bowers styles of the gay nineties. Two-girl apache numbers are getting as numerous as acts using "Laugh, Clown, Laugh."

EXTRALESS PICTURE

Los Angeles, Aug. 14. Paramount will produce "Interference" without a single extra. Each person called before the camera possesses a part. The cast is a long one.

So far as known this is the first instance of its kind in the 16 years the studio has been operating.

Lina Basquette May Marry Photographer

Los Angeles, Aug. 14.

Lina Basquette, screen actress and widow of Sam Warner, producer, and Ferver Marley, star camera man for C. B. DeMille, are to be married shortly. The romance of the couple started last winter at the DeMille studio when Miss Basquette was working in "The Godless Girl," photographed by Marley.

Miss Basquette was widowed last October when her husband died following a series of operations for sinus trouble in the California Lutheran Hospital. She has a daughter two years old.

The wedding is to take place in the fall as soon as Marley has finished his assignment as a director.

N. Y. Hip May Be Sold

A sale is in the offing for the New York Hippodrome (Keith's), one of Sixth avenue's most valuable sites, if there is a compromise reached on the \$300,000 present difference in the ask and bid price.

Negotiations are being conducted by the Kennedy-Murdoch regime of Keith's. At whatever price sold, if sold, the Hip will return a large profit on the original purchase made by E. F. Albee some years ago.

Hip has been playing vaudeville, to varying results. The profit of the sale is more attractive than the problematical net of theatre operation. Non-theatrical interests are the prospective buyers.

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AUSTRALIA

By Eric H. Gorrick

Sydney, July 14.
Sydney is crowded with visitors at present. Attraction is the opera season at Her Majesty's. Each production has been a veritable masterpiece as regards the singing and orchestral work.

Present season will probably last about eight weeks, and the cost is well over £40,000 per week. Whether W. T. Melba's organization will find the proposition profitable is unknown. Best seat is \$5, with \$1 lowest.

The season began with a spectacular performance of "Aida." The cast included Arangi Lombardi, Francesco Merli, Giuseppe Zannetti, Apollo Granforte, Conductor Commendatore Bavagnoli. This opera created a tremendous impression. The next opera was "La Filla del Regimento," by Bayard and St. George, with the music by Donizetti. It reintroduced Toti Dal Monte, a firm favorite of last season. A magnificent cast included Ida Mantarone, Umberto Di Lello, Enzo De Muro Lomanto, Orchestra Carozzi, Francesco Satariano and Luigi Parodi. Orchestra conducted by Commendatore Gaetano Bavagnoli.

Nevin Tait is directing, assisted by E. J. Tait, Charles B. Westmacott and Oscar Worstead. Dame Nellie Melba will appear in "La Boheme."

Margaret Bannerman will close "Our Betters" in two weeks and do "Sixes and Sevens" for the first time at the Criterion. Miss Bannerman is playing under W. T. management.

Leon Gordon will close "Scandal" at the Royal next week and go on the road for W. T. Replaced by Maurice Moscovitch in "The Silent House."

"Rio Rita" still doing tremendously at St. James for the Fullers. Looks good for several months yet. Muriel Starr failed with "Nice People" and replaced it with revival of "Within the Law" for last week. Followed in by Percy Hutchinson in "The Laughing Optimist." W. T. Management.

Good old melodrama in for weekly change at the Opera House. This week, "When London Sleeps." Empire has "Top Hole." Followed with "Model Wife" for a short season before the house goes pictures.

Vaudeville

Vaudeville this week with Jimmy Kemper featured. The Kelso review to Melbourne for short season, returning here late a short season before the house goes pictures.

Revue at Fuller's this week, with Janice Hart, Frank O'Brien and Bert Lee featured. O'Brien is a good comedian and should work without the makeup he is using. O'Brien stopped the show with dancing.

Pictures

Business tremendous at the Capitol this week. Entertainment musically of high standard, with pictures fair, rather weak. "Private Life of Helen of Troy" met with only fair reception. "Chinatown Charlie," supporting feature, not up to standard of this house. Ted Henkel and his orchestra and Fred Scholl at the grand organ. Henkel and his stage band, together with Metropolitan Singers and the Capitol Ballet. C. G. Perry put on this show. Capitol is now regarded as the show place of this city.

"King of Kings" will leave the Prince Edward in a few weeks, followed by "Sunrise."

"The Gaucho" could not stand up to a very long season at the Regent and will go on this week. Followed in with double feature bill, including the "Battle of the Coronel and Falkland Islands" and an Australian made picture, "The Far Paradise." Management billing attractions as an "all-British entertainment" and "Britain's amazing challenge to the American Film Dominance." House has been using American films right along.

"The Circus" is doing very well at the Piccadilly; third week of second release run.

Hoyt's has "La Boheme" and "Love Hungry" for one week. Stage act.

Lycium, "The Ghost Train" and "That Certain Thing." Stage act.

Itzy Market has big-bill this week with "Life's Circus," "The Shield of Honor" and stage act.

Empress playing "The Show-down," "Tillie's Punctured Romance" and "The Cowboy Cop." "Uncle Tom's Cabin" will finish shortly at the Crystal Palace, fol-

lowed by "The Dove" for an extended season.

Union Theatres

Acts playing the circuit include Commonwealth Band, Kamo, Red Peppers, Metropolitan Four, Head, Hugo and Ramona, Lynette's Band, O'Brien Sister and Mack, Dewar and Dawson, Santell, Althouse and McCullum, Chick Hayes, the Lamonts, Royal Samoans, Ford and Nelson, the Redheads and the Andersons.

MELBOURNE

"The Girl Friends" in last week at His Majesty's. "Hit the Deck" will follow. W. T. direction.

"The Patsy" at the Kings, with Irene Homer. W. T.

Tivoli has Kelso revue, Meehan and Shannon, Ray Ryan, Irving Rose, Will Quintrell.

"The Rudd Family" at Kin's next week, with "The Patsy" going into the Royal.

Fullers playing tab revue at the Bijou.

E. J. Carroll opens his new company tonight (July 14) at Athenaeum in "New Brooms." Cast includes Leona Hogarth, Leonard Doyle, Wryley Birch, Raymond Van Sickle, Elizabeth Mears and Evelyn Wade. Play produced by Wryley Birch.

Princess, "Good News" here under Fuller management.

Pictures

"Wings" in for run at Capitol. "Sixes and Sevens" finishing at Auditorium this week.

Paramount playing "Tillie's Punctured Romance."

Majestic has "Thanks for the Buggy Ride" and "That Certain Thing."

Union Theatres bought the entire Paramount 1929 program. Deal includes 52 pictures for weekly exhibition in each house controlled by company.

Rose Marie is being revived in Brisbane by W. T. Show ran two years when first played.

Leon Gordon, May Collins and B. N. Lewin were in an auto crash last week while on way to theatre where they are playing in "Scandal." Gordon and Miss Collins escaped lightly, but Lewin was badly hurt. For days his life was despaired of. Better now.

Aliens Must Have Tax Certificate If Sailing

Washington, Aug. 14.
Aliens, resident or nonresident, departing from this country are still required to produce a certificate from the proper officials showing compliance with all income, war profits and excess profits taxes.

Section 147 (e) of the new 1928 revenue law is similar to 285 (e) of the 1926 law. The tax-bureau here asks that the information be conveyed to all professional, as well as other aliens, leaving the country.

The certificate must be presented to the revenue agent at the dock before embarking.

Whispering Jack in Paris

London, Aug. 14.
Jack Smith, who whispers, opens at the Empire, Paris, Sept. 14 for four weeks.

He will play Tuschinski's cabaret in Amsterdam band of Oct. 23.

Deilya's Non-Musical

London, Aug. 14.
Delysia will shortly make her debut in a non-musical piece at the Globe, under management of Leslie Henson.

Jackie Coogan's Month in Paris

London, Aug. 14.
Jackie Coogan will come over here to open at the Empire, Paris, Oct. 14.

His booking is for a month.

Elsie Janis Getting Ready

London, Aug. 14.
Elsie Janis has arrived here and is preparing to replace the Duncan sisters in "Clowns in Clover," Sept. 3.

Agency T

London, Aug. 14.
The Parnell and Zeitlin agency has made an affiliation with Jack Curtis, Rose and Curtis, Keith agents in New York.



GEORGIE WOOD

"The News of the World" (July 29, 1928) says: "George Wood is the star of Julian Wylie's 'Follies of 1928' at the Coliseum Douglas for the summer season, where business has been so big as to compel the management to give extra shows. He plays cockney, Welsh, Irish and Scottish parts in such a manner that each place claims him as a native."

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Credits

London, Aug. 6.
No less than five names are billed in conjunction with the presentation of "Her Cardboard Lover," at the Apollo Aug. 21. The billing reads:

By Arrangement With
Herbert Clayton & Jack Waller
In association with
B. A. Meyer
Gilbert Miller and A. H. Woods
Present, etc.

Chatter in London

London, Aug. 4.
The biggest variety draw in this country is Layton and Johnstone, who have just concluded an entire provincial season with a road show of their own. They have booked six dates at the London Palladium between now and the end of next year, but will only accept one week at a time.

Kosher Jo

Joseph Greenwald lapping up a goulash in Ross's.

Just Ernest

Ernest Glendinning feeding the pigeons in Trafalgar Sq. Says he'd rather have 36 weeks in Toledo than a broken piece on Broadway.

Stellar Adler waving salutations or what was it (?) from a motor on Charing Cross.

Rex Taylor, scenarist, trying out the early Sunday morning in the Piccadilly. Management ordered out the glims. Whoopee in the dark.

Ferdinand Gottschalk paging a nut-sundae in Stewart on Regent street. Says England only means relations to him now.

Tim Whelan and T. Hayes Hunter giving one another a hand between megaphone yodeling at Cricklewold.

Carl Hyson (Hyson & Dixon) strutting his stuff at the Ambassadors.

Irvin Marks, J. J. Shubert, George MacLellan strolling down Piccadilly.

Gil Bong entertaining at the Lido and the guy who used to work on Variety singing sad songs to the dancing Janes after the lights were out.

Bookmakers and butchers only wear straw. Americans note.

Asked why he wasn't working following overtures from one of the biggest producing companies here, Sidney Olcott's cryptic answer was "I'm not underselling Hollywood."

Paris, Aug. 4.

Some American ladies are personified lightning. Such a creature is Betty Marvyn, singer, dancer, instrumentalist, formerly of San Francisco, Honolulu, Havana and Miami. Lightning fears nothing, strikes where it pleases. So does Betty Marvyn. She arrived in Paris from Cuba—and without an engagement. Since then she has appeared at Le Perroquet, fashionable night club; controls the cabaret Floresco, on the Rue Pigalle; has offers for Venice and Le Touquet, with a Paris revue in the fall thrown in.

This American charmer, who plays string instruments like a wizard and stole her amazing filly ankles from the zodiacal horse; has Paris and myself enthralled. With her magical speed she could wipe out prohibition in a day—put over television in a week.

"Rain"

Catherine (Kitty) Cameron is still in Paris. Another picturesque performer who never played "Rain." Though she "Inspired" it a while, so the legend runs. She dragged John Colton to Bob Chanler; soon appeared, Clemence Randolph, who dotted an "I" in the last act, and then John Williams, overshadowed by Sheldon of "Romance," who made the skulduggery immortal.

I saw the hallowed harlot played by six actresses. Hilda Vaughn, southern company, U. S. A., was the truest Sadie Thompson. Jeanne Eagels slammeth the square, but we discussed the ritual entirely. Olga Lindo, London, articulated the Benson School in the South Sea Isles. Jane Marnac, Paris, was Bernhardt in courteous hose from the Rue de la Paix. The Vienna actress? Nature on a Danube boat to Budapest. Last and least, Gladys Swanson.

Hollywood is not Pago Pago, but it will be some day. The raw theology killed the play in Europe. It takes more than a clergyman, in life or art, to counter a cocotte. Once, in Prague, I saw a creature do it. A vagabond with a light as cold as ice.

Beauty

Before me is a picture of Baudelaire holding his naked muse in his arms. Poe seeking his dream—loves Lenore and Berenice. Papa Souvenir, white minstrel of the Lapin Agile, pouring cherry wine into a jug of musk. Al Woods scorching a comedy with a coronal, his sleeves rolled up to his thyroid gland. Yet my wall of taste is not complete. I would have Leon M. Lion smiling at Allah, the directors of the Guild petting the bankers, and Bide Dudley looking for work.

The French national holiday is July 14. It is our Independence Day. New Year's night and "The Shooting of Dan McGrew" rolled into one. Paris was a carnival for 72 hours. The people danced and sang on the streets, and the government paid for the revelry.

Democracy

Drunks? Where? I scudded down the boulevards, up Montmartre Hill, through Montparnasse. Not a tipsy creature. Joy unbounded, under free will, and a policeman prancing with a midnette. No jacksass Anglo-Saxon around with fake ethics and fake morality.

French nature is a Grecian bacchanale—and Boston buried in hypocritical sleep. In the most beautiful city on earth; among the last race, in this ugly age, to leave their magic for materialism; and Venus, mother of the Seine, shining over Sacre Coeur.

Democracy? Why doesn't America try it? Of course, the U. S. A. is a plutocracy from coast to coast. Democracy is the government of nature. The Greeks made it work with love. The French made it work with beauty. The Americans have degraded it with gold. Money produces souses. Yank college boys, drunk as gobs, are yelling outside my window now.

Perhaps Al Smith may put a crimp on all this. There is something of the theatre about this gent. And the theatre is, or should be, nature dramatized.

Another Atrocity

E. Lubitsch, it is reported in Paris, will direct Emil Jannings' next film. The title is "Rasputin." Abyssmal ignorance, pediculous modernity. (For Saint Bernard Shaw, pediculous means lousy.) Jannings is a bull actor. Rasputin was serpentine, not tauntine. Lubitsch is goatish in intellectuality. I love the old, German

This in Paris

By David Sturgis

mind. But the modern one?—66 minutes under the Rhine.

Jenny Golder

Austrian through Eva Tanguay through Yvonne George. The successor to Mistinguett in Paris. Melancholy that had to caper to live. When exhaustion came—neurasthenia, hallucination—she killed herself. I knew Jenny very well. Venice, Paris, Cannes. Songs, dances, caricature. An adorable imp from the dark star.

In Germany, German; in France, French; in England, English; and yet, offstage, melancholy was her only language to me.

They say it was love in Paris. A romance with a merchant. Business men have no such power. She had an accident in the Palace Revue; cartilages were cut from her knee; her comedienne livelihood was in danger. She could not see that way was beginning. The dark star blinded her eyes.

White roses for Jenny Golder. I felt the bullet, too. So did melancholy—the night of the artist that leads to a fortunate dawn.

Peggy Joyce

Horan of "The American" has phoned.

"Just came from Deauville. Peggy Joyce may marry the Earl of Northesk. Who was her ninth husband?"

She is a brave girl, trying to forget me, fooling with the other boys. I called on the lady at 158 East 63d street. Right in the robber zone. We discussed the love of the Argentines and Swedes. I started to go when the zodiac was winking.

"Is your insomnia worse?" "Yes," I replied.

"Good. I am expecting burglars tonight."

She pointed toward the front door of the temple.

"Sleep down there on the polar bear skin."

Tourneur in Germany

Charles Schneider, able director-general of Lutecia Films, has engaged Alberto Cavalcanti to finish "Captain Fracasse." Maurice Tourneur, formerly of the megaphone, left France rather unexpectedly for Berlin. He directed "L'Equipage," the French "Wings," a Lutecia triumph, now running at the Imperial. Yet his name is absent from celluloid, program and poster. The reason, like the film, is patriotic. Tourneur became a naturalized American after the opening hostilities in 1914.

Love and Kisses

Journalism and drama. The two greatest games in the world. Both modern messes.

One can write these days. The printing press should be abolished.

Thus spoke George Moore to me on Ebury street, London, sometime ago. I went to pay my respects to the Mick with a bottle of champagne. The novelist dignified me with an hour of grunting. Then, from surly disgust, gruffed the above.

These present materialists in literature and drama. Wells, Shaw, Dreiser and Lewis. O'Neill, Bernstein, Frandello and Mollai. What pigmies of a pitiful age! Intellectual dwarfs in a circus of mules!

They will destroy George Moore some day.

I am almost dead—from laughter—now.

Hyde-Burrill Doubling

London, Aug. 14.
Hyde and Burrill have been booked for the Ciro Royal Sept. 3, doubling in from vandeville.

SAILINGS

Aug. 15 (London to New York), Charles Tucker and wife (Violet Essex) (Majestic).

Aug. 22 (London to New York), Medley and Duprey (Olympic).

Oct. 14 (New York to London), Dora Maughan and Walter Fehl (Lapland).

Aug. 11 (London to New York) Maurice Goodman, White and Manning (Aquitania).

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London as It Looks

By Hannen Swaffer

You, Americans are not having it all your own way. Your athletes may be able to afford to grow fat at Amsterdam, but when it came to a real showdown, the English have proved that they can write quite as bad a thrill play as you, even at your worst.

Why He Wanted to Know

Tom Miller, who, as manager, made more money out of the co-ops than any of the co-ops, because they would spend it, came up to me after the second act of "The Phantom Fear" at His Majesty's the other night and said, "What do you think of it, old man?" "It has killed even the thrill play," I replied. "It's terrible." "I am sorry to hear that, old man," he said. "It's my first venture." I hadn't seen his name on the program.

Every Hollywood Is Libelled!

In order to be as American as possible, the English authors have chosen a film studio at Los Angeles for their first set and a derelict ship off California for their second. All I can say is that if the American film industry is now anything like that written about in the play—it was not eight years ago when I was in Hollywood—perhaps Will Hays is wrong sometimes, after all.

It is too ludicrous for words. There are nothing but arguments and rows in the studio, and then, when they want to take a picture, they go to a hulk which, all the coast says, is haunted! The ludicrousities go on then for an hour and a half—moanings, screechings, phosphorescent faces, dead arms; all the bulk of the worst dud thrill. At last it ends with an English assistant at the studio has been acting a ghost in order to do some kidnapping and blackmailing.

Hope for the Americans Yet

Now we are to have "The Skull" Monday specially imported to give us hope again. A London manager I know who has just returned from the States, says that one foolish might he accepted two seats from the New York management, which then stood around him and asked him what he thought about it all through two and a half terrible hours. I hope "The Skull" beats "The Phantom Fear." I do want to be pro-American.

The only other play of the past week, "Contraband," was nearly as bad. It is all about smugglers and the British Navy off Malta, and there is supposed to be a thrill in a submarine kept by the smugglers in a cave under a red light bar. That is all London could do in a week!

I am gradually giving up the drama. It gets worse. In fact, I have noticed a definite deterioration since last week. "The Phantom Fear" is staged at His Majesty's, almost the only London theatre left with any tradition at all. That is how they are killing our theatres. A few weeks "let" and thousands of pounds of capital value are destroyed.

Hann and Swaffer!

Still, I have my own troubles. I see in the music hall papers that a vaudeville turn has now called itself "Hann and Swaffer," and that, after a one night show at Walthamstow, they obtained several weeks' bookings, apparently merely because of their name.

According to English law, I believe I have no right over my own name or any colorable imitation of it. For instance, I can call myself the Earl of Swaffer if I like, or King Swaffer—that is, unless I do so with the idea of obtaining credit by false pretences.

How much credit this turn will obtain—credit, fame, notoriety or anything—by the false pretence of a stage name remains to be seen.

Thousands Boo Me All at Once

Perhaps it is not so bad as the fact that, this week, I was booed for the first time, and by thousands of people! Unfortunately, I was not there, so I could not boo myself.

A week ago, in company with Joe Greenwald, of "Able's Irish Rose" fame, I went down to Stamford Bridge to see dirt track racing for the first time, finding, by a strange coincidence, that Jolo and Hayden Talbot were adjoining seats. Jolo began to knock it immediately. Greenwald thought it resembled him of Anne Nichols.

"This isn't as good as the White City," said Jolo. "Don't knock this," I replied. "You are only allowed to knock plays."

Am Sport Is Boosted in England

As probably 100,000 people went to dirt track racing that night, it was obviously a new rival to the theatre, and so I sat down and printed, quite frankly, my impression of the scene.

You would not believe it, but in England sport is always praised. Sporting shows that would be booed in the theatre are always praised in the press. One word of truth and "sportsmen" go up in the air. So, in consequence of my remarks, there has been a flood of correspondence all attacking me.

I Am Challenged to a Combat

Art Pecher, the American "champion," has challenged me to race him on a motorcycle around Stamford Bridge track!

My only reply was, "I have enough dirt to keep track of in the theatre." Sydney Carroll, the retired critic, was called up the other day by a dirt track enthusiast, who was so incoherently indignant that Carroll does not know whether he wanted him to write an article attacking me or merely to make one of his grammatical.

Something to Cheer Up Jake

Anyway, at the next dirt track meeting at Stamford Bridge, when my name was mentioned on the loud-speaker, boos came from every part of the ground.

This will cheer up Jake Shubert, I know. Perhaps Nellie Revell, though she may cry in her capacity as a sob sister, will be pleased to know as a press agent that, hearing the boos, a member of our staff went across to the organizers and had announced immediately on the loud-speaker that the next morning the "Daily Express" would contain some letters from dirt track racing fans.

Now I am accused of organizing the whole thing as a publicity boost.

"Damsel" No Rose

"A Damsel in Distress," opening at the New last night (Monday), played—as just a P. G. Woodhouse musical comedy without the music. Hence, it has some good lines but isn't overly funny.

"Skin Deep" Clicks

"Skin Deep," as presented by the English Players last night (Monday), is a decided hit. American rights for the piece are held by M. S. Schlesinger of Newark, N. J.

Chilly London

London, Aug. 14. This is a town that doesn't worry about cooling plants in its theatres. A much more important question on this side is heat.

To that end the London County Council is considering a regulation which will compel all theatres and picture houses to be warmed during the winter months. The town is famous for its refrigerated interiors, domestic and public, in cold weather.

The proposition comes up before the council in October—and will very likely be discussed until warm weather returns again.

Marion Davies' Sister Marrying French Count

Paris, Aug. 14. Rose Douras-VanCleve, over here with her sister, Marion Davies, is reported about to marry a French count. It is said that the unnamed noble has been paying assiduous attention to Mrs. VanCleve for several months, and prior to her recent divorce.

The Davies girls expect to return to the States around Oct. 1.

The George B. VanCleves were divorced in Los Angeles about three months ago. Mrs. VanCleve entered the petition. They have a daughter, 9, in the custody of her mother.

Second "Dugan" Co. Sails

The second foreign company of "The Trial of Mary Dugan" sailed from New York last week to appear for a tour of the London provinces. Among those sailing were Marie Burroughs, Harry Southard, Bernard J. Mcowan and Martin Burroughs with remainder of the cast to be filled in London.

Olympian Committee Still Burning at British Report

Paris, Aug. 14. The American Olympian Committee and the Anglo-American Press Club are still up in the air over the English reporter who, as a guest on board the Roosevelt, copied the menu and then had his paper print it. The articles described the meal as a banquet in comparison to the British athletes' simple diet.

Formal notification to the editor was sent from him explaining that the menu offered the reporter was a guest dinner for supposed gentlemen and not the fare provided for the American team.

Weather Break

Paris, Aug. 14. Continued normal weather, the thermometer staying in the 70s, meant much to the theatres.

Last week's maximum registration was 86 which permitted amusements to gain momentum after the recent heat wave.

NEW EDITION STARTS

Paris, Aug. 14. New edition of the Casino Reveu opened last night (Monday) entitled "Paris sans Volles" and got over nicely.

Among the new cast members are Wilkins and Riley, colored dancers, Lolita Mas, Conchita Villa, Boris Klnasoff and Fedor Nikoff. Jack Forrester and Valentine Sayton are holdovers.

SPECIAL DANCE ACT

London, Aug. 14. Palladium, shy a name for its re-opening next month as a vaude house, is now framing a big dancing act which will consist of the 16 Jackson Girls, Runaway Four and the Digitanos.

"ENEMY" CLOSING

London, Aug. 14. Channing Pollack's "The Enemy," financed here by Sir Auckland Geddes, closes this Saturday after a run of four weeks.

AMERICANS GET OVER

Ann Suter Returns; Medley and Duprey Score; 3 Sailors O. K.

London, Aug. 14. Three American acts on the current Holborn Empire (vaudeville) bill are running riot.

Ann Suter, after 10 months of a world tour, received an ovation upon her entrance and was forced into several encores, while Sylvia Clark stopped the show until she went into her familiar duet with Bobby Kuhn, her pit director.

Medley and Duprey, who had to follow all this, proved apt trailers by halting the show for a third time.

At the Victoria Palace (vaudeville) the Three Sailors made their London debut and mopped up on their clowning and extraordinary stepping.

London Cafes Pay Girls 0—Charge for Privilege

London, Aug. 5. The night club racket here from the inside and from the standpoint of the "girls" isn't a soft one. The ladies who have to make a living by helping the tired business man overcome that tired feeling are called dancing instructresses.

Usually there is no compensation attached to the dancing partner and most of the time it's on a free-lance basis, or get what you can.

One club in London, considered the best from a spot point, enforces an order where the young lady has to pay for the privilege of an "in." This amounts to one pound, and for the added privilege of hanging up her cloak is charged seven shillings more.

Censor Stops Laurillard

London, Aug. 14. Ed Laurillard's intention to simultaneously stage Al Woods' "Scotland Yard" at the Piccadilly here next month, with the New York opening is off.

The Lord Chamberlain refused to pass on the name of the show and a bedroom scene for local consumption.

WILLIAMS BOOSTS GROSS

London, Aug. 14. Since the inclusion of Herb Williams in Archie DeBaer's revue there have been happy returns at the Duke of York's.

Receipts have advanced on a weekly average of £2,500 but the show will be transferred to another house the middle of next month when Matheson Lang makes his West End return after several years in repertoire.

"MARJOLAINE" CLOSED

London, Aug. 14. "Marjolaine" closed suddenly at the Gaiety Saturday. House will remain dark until Russel Janney has ready his musicalized "Squaw Man," called "The White Eagle" on Broadway last season. This is due to open next month.

CAFE DE PARIS DARK

London, Aug. 14. Cafe de Paris is closed for the first time.

The cabaret will remain dark for a couple of weeks reopening the end of this month with Morton Downey as the attraction.

LONDON VIA NEW YORK

London, Aug. 14. According to advices here, E. J. Tate is leaving Sydney almost immediately for London but will make the trip by way of New York.

Frank Tours Back in N. Y.

London, Aug. 14. Frank Tours, musical director at the Plaza, has been loaned to C. B. Cochran to conduct the premier of the latter's revue, "The Selwyn, New York, in October. He sails next month.

Kilborns in Paris

Paris, Aug. 14. Orson Kilborn and his son, Horace, are in a hurry to decide the feasibility of establishing a guild to present the 10 best American plays, in English, every year.

Buster West at Kit Cat in Nov. London, Aug. 14.

Buster West, going near Paris, is booked for the Kit Cat Nov. 3. Date is for a formal engagement. He will double at the Palladium (vaudeville) but has declined further time over here.

Claim Vaude Isn't Dead; Circuits Dodge % Acts

London, Aug. 14. Playing on a percentage at Leeds last week, Sophie Tucker's share of the gross was over \$3,600, with Tallulah Bankhead's new show in opposition.

Leeds is a notoriously poor show town, but the West End bunch point to this as an indication that vaude isn't entirely dead, if the boys will give it a little attention.

Further proof that good vaude will pay that the circuits hereafter will not play acts on percentage. This affects Miss Tucker, Jack Hylton, Layton and Johnstone, Trix have been cleaning up with their own combinations.

It is also pointed out that the Holborn Empire is doing its best business in some time this week with a good bill.

More Flying Rumors

Paris, Aug. 14. That Mabel Boll rumor is up again.

Now it's reported that Miss Boll, Bert Acosta and maybe Charlie Levine will hop off by plane for New York within a week.

Hallie Stiles With Opera Comique on U. S. Visit

Paris, Aug. 14. Hallie Stiles will go with the Opera Comique as leading soprano when that organization sails to give performances in San Francisco and Los Angeles next January.

Miss Stiles has become a favorite over here as the result of her work with this company. During the past three years she has been extremely successful all over the Continent.

Tunney's Honeymoon

Paris, Aug. 14. Local dailies report that Gene Tunney is coming here to wed Miss Josephine Lauder and that afterwards the couple will visit Scotland, the home of the bride's ancestors.

DANCERS IN FILM HOUSE

London, Aug. 14. Renoff and Renova, direct from the Paramount, Paris, opened here at the Plaza (films) yesterday (Monday) and won a splendid reception. This house will have sound pictures next month.

Ted Lewis in Brittany

Paris, Aug. 14. Ted Lewis is booked for the Casino at La Baule. This is a fashionable Brittany seaside resort rivaling Deauville.

Van and Schenck's Request

London, Aug. 14. Van and Schenck have cabled, requesting a three weeks' postponement of their Kit Cat engagement.

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Saving of \$4,000,000 May Be Effected by Combining FBO, Pathe and 1st N. Exchanges

It is estimated that annual saving of \$4,000,000 will be effected if Joseph P. Kennedy decides to combine the distributing exchange services of FBO, his own company, with Pathe and First National.

From accounts the total cost of operating the three exchange systems at present is around \$8,000,000. With Kennedy now in supreme command of each of the three film producers and distributors, it is said the combination of the exchanges will be given his early attention. Kennedy is not expected to return from Cape Cod until tomorrow. He is sailing, with Mrs. Kennedy on the Ile de France Friday night, to be away for four weeks.

Last Friday at the First National board of directors' meeting, Kennedy had a complete understanding and entered into a contract to direct all operations of First National for five years. He had delayed signing a contract with F. N. until all his demands were agreed to. It is reported Kennedy received all concessions for authority asked for from the board.

While away Kennedy will probably decide upon policies for FBO and F. N., also as to whether they shall be merged along with studio operation of each besides the three-cornered exchange combine.

At the meeting of the Board Kennedy announced that he had appointed E. B. Derr, treasurer of FBO, chief in charge of operation of First National.

Kennedy also announced that Pathe's production forces will be moved to the First National studios at Burbank while the Culver City plant will be disposed off. This is expected to result in a saving of \$1,000,000 a year in production costs.

City Nicks Chaplin \$40,000 vs. \$100,000

Los Angeles, Aug. 14. By the end of this year Charlie Chaplin will have surrendered part of his studio to the city—15-foot frontage on La Brea avenue for the full 400 feet of its length. The thoroughfare is being widened to 100 feet. The work now is under way beginning at Santa Monica boulevard and proceeding north.

Chaplin is receiving from the city \$40,000 for his strip of land. But the city turns right around and socks him \$100,000 as an assessment on the improvement.

The betterment involves moving back the row of administration buildings, for which there is plenty of room. When the buildings were erected 10 years ago, the architect allowed 28 feet behind the administrative structures against the possibility of street widening. The laboratory, however will be hit hard, necessitating the cutting in two of the building.

Bern Starts With Two For Pathe—Preparation

Los Angeles, Aug. 14. Paul Bern's first two stories to be put into production for Pathe will be "Geraldine," by Booth Tarkington, and "Noisy Neighbors." Bern assumes his post as chief of Pathe production this week.

Continuity for "Geraldine" will be by Carey Wilson, while F. Hugh Herbert has been borrowed from Paramount to handle "Noisy Neighbors."

The attention given to scenarists indicates that the Bern policy will be ultimate economy, through careful though expensive preparation of story in order to avoid delays and reworking of scripts.

Eddie Quillan and Jeannette Loff are the featured leads in "Geraldine." The entire Quillan family will be in "Noisy Neighbors."

Designer Adrian with M-G-M

Los Angeles, Aug. 14.

Metro-Goldwyn-Mayer has Gilbert Adrian on a term contract to act as designer of studio costumes. Adrian was formerly connected in the same capacity at the old Pathe-DeMille studios.

He replaces Gilbert Clark who resigned from the M-G-M three months ago.

B'way's Lone New Film

Only one new picture came into the big Broadway houses last Saturday, "Just Married," at the Paramount. All other film sites had holdovers or pictures previously shown at \$2. Rialto is temporarily dark until Thursday.

This is probably a record and means that picture fans who keep abreast have only one place to go this week.

Horsley's 1-Man Campaign Against Hollywood Dam

Los Angeles, Aug. 14. David Horsley, former picture producer who has been inactive for several years, has launched a one-man campaign against the Mulholland Dam, located on the heights overlooking Hollywood, charging it is unsafe and a menace to the film capital.

Horsley has started publication of a four-page newsheet, titled "Hollywood Dam News," in which he vigorously lambasts a recent whitewashing of the safety of the dam. A week ago he filed an injunction plea in Superior Court seeking to compel the city of Los Angeles, William Mulholland, H. A. Van Norman and the department of water and power to drain the dam and restrain storing water behind it.

Each page of the Horsley sheet carries a subscription blank for financial contributions, all monies to be sent direct to Horsley. An open letter of the gravity of the Hollywood dam situation accompanies each copy of the newsheet.

4 Weeks of Retakes

Los Angeles, Aug. 14. Norma Talmadge on the United Artists lot has completed her additional scenes for "The Woman Disputed." Four weeks were given over to the making by Sam Taylor, director of the original version. Henry King, having gone over to Inspiration-Halperin for "She Goes to War."

Practically the entire cast was called back for the new scenes, and on one day 500 extras were employed.

B. O. Girl Sues House for \$10,000; Said She Took 50c

Washington, Aug. 14. Grace White, formerly a ticket seller at the Fox, has entered suit against that theatre for \$10,000 damages for slander.

According to the legal document Miss White was accused of stealing 50 cents by the manager, at that time, Jack Shour. She says that Shour also stated he had "discovered a leakage," inferring that she was responsible for that.

Miss White's attorneys state she had been employed at the theatre since the opening last September.

Pathe's 5 Serials

Los Angeles, Aug. 14. Pathe will start production on its new group of serial chapter plays Aug. 20, with Phil Ryan in charge of production.

First will be "The Tiger," from an original by George Arthur Gray with Spencer Bennett and Thonus Storey co-directors. With five to make between now and April 1, there will be little time in between stories, which also accounts for assigning two directors.

The serials will be made between the Pathe and Metropolitan studios.

Serecky, LeBaron's Ass't

Los Angeles, Aug. 14. Louis Serecky has been signed to a five-year contract by FBO. He will act as chief supervisor and assistant to William LeBaron, vice-president, in charge of productions.

WARNERS CALL OFF ALL VITA BIDDING

Negotiations between Warner Bros. and the Paramount-Fox interests for the purchase of Vitaphone for the latter have been temporarily sidetracked. Indications are that the deal may not be taken up again for a long time, if ever.

Reports are that the highest figure bid for Vitaphone was in the neighborhood of \$15,000,000, with H. M. Warner at the time setting a price of \$20,000,000, later cooling off entirely on the idea of selling out after doubling that amount.

Inside reports are that Paramount and Fox were working together, planning to cut up Vitaphone evenly regardless of which organization did the actual buying.

Though it seems that Warner Bros. had some idea of selling at a figure had their price been acceded to immediately, later calculations are that prospects for the next year or two are very bright. The Warners are first in the field with their all-dialog and a cleanup is in the cards, regardless of the quality of productions turned out for the present, on the new venture.

POPE SANCTIONS CHURCH'S FILM PRODUCTIONS

Distributing End to Also Handle Non-Religious Pictures

Washington, Aug. 14. Roman Catholic Church, under supervision of the Pope, is to produce a series of religious propaganda films. This decision follows a long series of conference in Brussels.

In forwarding this report to the Dept. of Commerce, George Canty, trade commissioner, Paris, adds that a distribution system will be set up which will also handle non-religious films.

Some educational shorts will be included in the producing program.

Fox Prefers Santley Units as Talkers

Negotiations are reported pending between Fox Movietone, Public and Joseph Santley whereby units produced by the latter for the Public circuit will be used intact for Movietone.

The plan, embryonic in outline at present, calls for the movietone to be made after the unit has completed its Public engagements and prior to disbandment. The Fox people figure Santley's stuff is most nearly adapted to the type of light musical comedy they want.

It is understood the plans now being developed by Fox with a great deal of mystery call for a musical comedy unit as part of the talking picture dialog stock company.

Late at Night Talkers

Los Angeles, Aug. 14. Producers now making sound effects for pictures where no soundproof facilities are to be had are working at night. They find the time between one and five in the morning to be the best, as all traffic near the studios is stopped.

It was discovered better results could be obtained by having all stagehands wear rubber-soled shoes, which helps to bring vibration down to a minimum.

Atlanta Bars "Uncle Tom" After Preview and Uproar to Mayor

Talking Mail Box

Chicago, Aug. 14. A talking mail box has been installed on the corner of State and Madison streets to exploit the reduced air mail rates. Free attraction is drawing large crowds.

Why Not Ask Evelyn? She Probably Knows

Syracuse, N. Y., Aug. 14. Is Evelyn Brent a native of Tampa, Fla., and a graduate of the Normal College in New York City?

Or is she Minnie Riggs of Syracuse? Evelyn's biographies say she's the former, with nary a mention of Syracuse.

But playmates of Minnie Riggs in her Temple street days here insist that the screen star is a Syracuse product.

Evelyn Brent's identity has started a controversy in this city. It began when those who claim "to have known her when" told Franklin H. Chase, dramatic editor of the Journal. Chase, in his column, referred to Miss Brent as a Syracuse product. That claim was challenged by a Paramount p. a., who cited the Tampa, Fla., and New York City data contained in Miss Brent's authorized biographical sketches.

The Hearst paper came back with a Sunday feature story which lambasted Miss Brent for ignoring Syracuse and her Syracuse girlhood playmates. Several of the latter were quoted as recognizing Minnie Riggs as the picture star, while one affirmed that when Evelyn went abroad sometime back she was forced to write here for her birth certificate in order to secure a passport.

That birth record, it is declared, was found in St. Lucy's parish register.

Fox-Gershwin Talker

George Gershwin has signed to do a musical comedy score for a Fox Movietone production, at a reported sum of \$100,000.

He is considering another offer of \$50,000, for the use for the "talkies" of his "Rhapsody in Blue." If he accepts he will probably play the piano part of the symphony. Gershwin has already been working on the score while putting the finishing touches on the music of another new revue.

Gloria's Husband as Kennedy's Foreign Rep

Los Angeles, Aug. 14.

Henry Falaise, husband of Gloria Swanson, will not start a series of independent pictures under Harry Edwards, as recently announced. He is on his way to Europe where he will act as representative of Joseph P. Kennedy in the combined interests of First National, Pathe and FBO.

The deal was completed at a brief conference Aug. 13 just prior to the departure of Kennedy for New York. Abandonment of the Edwards deal involves no financial loss.

It is understood Falaise will probably be away until the first of the year.

Object to Eastern Critics On Dialog Screen Tests

Los Angeles, Aug. 14.

Screen actors on the coast capable of meeting all the requirements of sound pictures are anticipating with alarm the method of acting before the camera and having the film shipped east for other artists to imitate dialog.

They consider this unfair to their reputation as stage and screen artists and are drawing preliminary plans to combat the issue if the practice is carried too far.

Atlanta, Aug. 14. "Uncle Tom's Cabin" will not be shown in Atlanta, according to an edict privately issued yesterday by Mayor Ragsdale after conferences with members of the local Better Films Committee and the house management at Loew's.

The uproar followed a preview of "Tom" Sunday in Loew's Grand, attended by an audience of 1,100.

Immediately after the universal effort had been screened Tom James, manager of Loew's, was besieged by many of those witnessing the film who expressed the opinion that their sensibilities had been outraged.

When Mayor Ragsdale reached his office Monday morning the women were present with their hatchets drawn and implored him to do what he could to prevent the picture being screened. Mrs. Alonzo Richardson, local club woman and member of the Better Films Committee, was among those who spoke to the Mayor about the picture. The Mayor, following the conference, announced privately the picture would be barred in Atlanta for fear racial prejudice might be stirred up. The dailies did not touch the story.

The Mayor expressed the determination that in the event the management of Loew's did not withdraw the film voluntarily, such measures as were necessary would be taken to prevent the public screening.

"Uncle Tom's Cabin" was booked into Loew's for the week of Sept. 3 for an extended run. Following the hullabaloo, announcement of the booking has been withdrawn. "Tom" was to have been the opening attraction at Loew's under the new picture policy.

Lloyd Prepares Story For New Sound Film

Los Angeles, Aug. 14. Harold Lloyd who has heretofore started production with only a hazy outline of the story, allowing it to build up as he and his gag staff worked on it, will go into production next week with a completely detailed story. This is necessary because of the sound feature.

Lloyd's new picture will be laid partly in San Francisco, notably Chinatown. Ted Wilde will direct. The story staff includes Rex Neal, Clyde Bruckman, Jay Howe and Felix Adler.

Weather Forecast

WASHINGTON, Aug. 14. Weather bureau furnishes the following forecast for country east of Mississippi for week beginning tomorrow (15) at the request of Variety.

Showers Wednesday night and Thursday.

Warmer Thursday (16). Friday fair and probably Saturday. Moderately cool at end of week.

Zierler Moves to U, Harry Hoyt Succeeds

Sam Zierler, president of Excellent Pictures Corp., is leaving Excellent to go to Universal as a production executive. The move will be made next month.

Harry O. Hoyt, supervising Excellent picture making on the coast, will take charge of production. Maurice Chase, vice president of the company, is expected to take active command here.

West Coast's New 9

Los Angeles, Aug. 14. West Coast Theatres is opening nine new California houses between Aug. 15 and Jan. 1.

They are: California, San Bernardino, Aug. 15; Golden Gate, Los Angeles, Sept. 1; Oakland, Oakland, Oct. 1; Imperial, El Centro, Oct. 1; Redlands, Redlands, Nov. 25; Redondo, Redondo, Dec. 1; Riverside, Riverside, Dec. 1; North Park, San Diego, Dec. 25; and the Rosee, San Bernardino, Jan. 1.

FAN MAIL IN MILLIONS

Coast Sharpshooters Riding Back on New Sound Wave; Copping "Sucker Money" Again

Los Angeles, Aug. 14.

Development of sight and sound pictures is reviving activity among sharpshooting producers, who were forced to retire because of a shortage of sucker money. Propaganda reveals the picture business in a light so as to make people believe it is starting all over again.

A condition of this kind is a new gold strike for the sharpshooters who work their claims in the lobbies of leading hotels where the tourists congregate. One of the old time sharpshooters, known for his past studio promotion schemes, is again in on the gold rush with headquarters at one of the most fashionable hotels. Six months ago this racketeer was down and out, but now he is riding on velvet from working this hotel.

This had worked until he found a German Baron visiting the town in quest of mineral waters which would blend with certain German waters. The Baron, a keen business man as well as a proficient scientist wasn't strong enough to resist the lure of the films presented by this smooth talking sharper. The latter gained the Baron's confidence through friendship with the secretary, whom he married and then enjoyed a honeymoon on the \$5,000 given by the Baron as a down payment for the foreign rights to the picture to be produced by the would be producer.

The Selling Point

The promoting producer sold the idea of making a series of pictures on money raised from a group of real estate men if he built a studio near their property. The land for the studio was to be donated and with the deed to this land he would arrange with a finance company to put up the buildings, including a series of sound stages to ultimately be rented out to independent producers. Up until the time the Baron was recalled to his country, no ground for the buildings had been broken.

A Pretty Example

An example typical of the many petty producers again preparing for production can be cited in the case of a bit player called for an interview. The boy called had not worked for several weeks and had to walk four miles to the producer's office. After waiting several hours the youngster was received. He was the type, but would have to have six or seven suits. The part would pay \$100 a week, with one week guaranteed. With the chance of a role the lad said he could borrow the suits from a friend. Next day the producer called the boy again. Weak from hunger the boy managed to walk another eight miles to and from the producer's office. He was assured the picture would start the following Monday, but upon asking for a \$5 advance the producer said his draft had not yet arrived. This was two months ago and the producer hasn't started the picture yet. Instead he is conducting a voice culture studio in a four-by-four room, with a cheap talking machine as his only instructor.

Dramatic schools which found business so tight, were forced to close their studios six months ago, are also now talking on a new lease of life, due to sound.

Smallest Sound House

Detroit, Aug. 14.

Blackstone theatre, 238 seats, will be the smallest theatre in the country to be fully equipped for Vitaphone. The house has contracted for the installation of sound apparatus at a cost of \$15,000. House is a downtown site and on a 24-hour grind. A recent innovation of Jake Schneider, owner and manager, is the serving of coffee at 4 a. m. Wiring begins this month.

A Firing Banker

Los Angeles, Aug. 14.

When one of the eastern bankers visited the coast to do a little housecleaning at one of the major studios, he picked a studio executive to accompany him on a tour of the studio's spacious grounds and workshops. As they visited each department, the banker would order eliminations which he thought would be for the betterment of the organization. They happened in on a secluded part of one of the big stages just in time to see about 20 electricians, stage hands and straw bosses heavily engaged in a perfectly wild crap game.

The banker turned to the exec and ordered him to dismiss the whole crowd. The exec remonstrated by holding out for one of the straw bosses who had been with the organization for a long time. The banker could not be swayed by sympathy of this kind, but instead ordered the executive to remove himself from the payroll along with the 20 ivory chuckers.

Famous-Canadian Mgrs. Told to Read 'Variety' Regularly

Seattle, Aug. 14.

All Famous Players-Canadian managers have been instructed to read Variety regularly.

At the recent closed meeting of F. P.-Can. at Banff, Alberta, the managers present were asked if they read Variety. They were told it not reading it, to do so and continuously.

The reason given the managers was that Famous-Canadian wants all of its managers to keep current on things theatrical.

Through this being reported to Variety as of a closed meeting, permission to print it was requested of H. M. Thomas, western division manager for the Canadian chain at Toronto. Mr. Thomas assented.

Famous Players Canadian virtually controls all of Canada's picture theatres.

'Desert Song' Operetta With Music and Dialog

Los Angeles, Aug. 14.

Warner Bros. have finally decided to Vitaphone "The Desert Song," to be a special and the first operetta to be synchronized with dialog and music. Shooting starts in 30 days. An independent cast is to be selected with leads having good singing voices.

Chicago T. & T. Adds Another Bankrupt Circuit

Chicago, Aug. 14.

Gregory-Bernusky theatre circuit, operating the Parthenon, at Beryny; the Palace, Cicero; the LaGrange, LaGrange, and the Gaitey, Ottawa, has gone into bankruptcy.

Chicago Title and Trust Company has taken over the houses and added them to its already rather extensive chain of flopped houses.

COSTS HOLLYWOOD \$2,000,000 A YEAR

32,500,000 Letters Received by Picture Players Annually—Mostly from Children and Other Picture Collectors—Writers Can't Be Distinguished

HAYS' CENTRAL OFFICE

Los Angeles, Aug. 14.

Fan mail addressed to screen favorites in Hollywood is increasing in such rapid bounds that the producers as well as free lance players are facing a problem to answer each with a letter of appreciation and the customary photograph expected by every one sending a letter.

Taking as a basis of one leading picture star's claim to have received three tons of mail containing 250,000 fan letters from all parts of the world within one year, it is conservatively estimated that more than 32,500,000 fan letters are cleared through the Hollywood post office annually. Cost of sending these letters at 2 cents each would total \$645,000. Cost of replying with a photograph, based on volume, is around 6 cents each or a total of \$1,935,000, automatically charged by the producer or players to maintenance of good will with the public.

Since much is to be derived from the bonafide fan letter, an analysis discloses that only 25 per cent of all the letters received are of any outstanding value in determining a potential popularity for the star or player. Bulk of the letters come from children with no other object in mind but to make a collection of photographs. Comparatively few are sincere in their admiration, yet (Continued on page 25)

Mindling's Kahn Deal

The deal through which Mike Mindling secured from Otto H. Kahn, the former Le Perroquet nite club room on West 57th street, Mindling pays an annual rental of \$21,000 and 25 percent of the net profit to Kahn.

Remodeling the room for a theatre seating around 500 will be Mindling's own expense.

Rental is considered cheap. The room extends from 57th street, between 6th and 7th avenues, to 56th street.

It was first opened by Kahn's son, Roger, as his own nite club.

Mindling will make a sure seat picture house out of it, in opposition to his other one in the district, the 55th Street Playhouse.

Mustache Interference

Los Angeles, Aug. 14.

Chester Conklin's prop mustache is threatened.

This archaic relic of the days when the antics of Keystone cops disturbed Chicago's police censors interferes with visual synchronization. The qualification is vital.

The answer is that behind the mustache the lips cannot be read. Where the reproducing instrument may say, "I love you, my darling," the actual utterance behind the "mush" for all the audience can tell may be, "For the love of Mike when do we eat?"

Theatre Sold for \$160

Town Falls, Idaho, Aug. 14.

L. W. Million and E. S. Wood have purchased a theatre, including building, in Kimberly, for \$160.

It was a tax sale.

12 Wks. of Stage Names Push Chicago \$148,000 Over Average, At Approximate Cost of \$50,250

Chicago, Aug. 14.

Importance of special attractions and their boxoffice value in picture houses may be reckoned from a record of grosses and salaries compiled from the local R. & K. Chicago theatre. The figures cover a period from the second week of last January to the first week of this month. It demonstrates that the house boosted its weekly average on 12 different weeks by \$148,000 with a dozen stage attractions, or names, costing approximately \$50,250. Total gross for these 12 "extra added" weeks is \$652,000. House average of \$42,000 would sum at \$504,000 over the same period.

From statistical data, the Chicago theatre's average gross, with regular features, and Public stage units, is around \$42,000.

But Jackie Coogan hung up a mark here by breaking all records at \$63,000, or \$26,000 over the average gross. Previous record for the house was \$63,000, done by a Norma Talmadge picture on a tie-up with the Chicago Tribune. Latter figure stood for several years and was one of the pet alibis around town against the special attraction idea. Coogan, at a salary of \$5,500 wrecked that alibi, and in the summer, too.

Waring's Pennsylvanians, costing \$4,000, brought the Chicago \$50,000 on the week, an additional pull of \$8,000; Paul Whiteman, getting \$12,500 for his band, drew \$58,000; Belle Baker, at \$4,000, gave the house \$54,000 and Ella Van Huesen, local girl who copped the "Miss Universe" title at a salary of \$2,000, proved that a bathing beauty at \$1,000 could add an extra three grand on the average \$42,000.

Lou Holtz gave Chicago \$50,000; George Jessel, reported on a \$5,000 salary, brought in \$58,000, and Ruth Etting pulled an extra \$10,000. Four Mary Pickfords, reported to be getting \$7,500 during Holy Week, drew better than \$50,000. Mae Murray, at \$4,500, did \$62,100 for the house.

Clark and McCullough shot big up to \$55,000 and Jesse Crawford, feature organizer who started here, went to New York and was brought back as guest organizer, tacked on \$10,000 by pulling in \$52,000.

Perfect Picture Is Called Stereoscopic With Color

Los Angeles, Aug. 14.

If progress continues to add momentum to the stride already established this year in the field of entertainment, the perfect picture of tomorrow will possess stereoscopic illusion in natural colors, with the characters speaking lines with such mechanical perfection that the presentation will give the same effect as a group of actors in the flesh could render on the stage. When this has been achieved, television will become practical and it will be planted in the homes for the same cost it keeps to maintain the ordinary radio set today.

The recent development of broadcasting pictures over the air adds much to make present unsettled conditions in the theatrical world more uncertain for any definite future stability. No one mind or group of minds is capable of foretelling what and how developments will reach out and destroy or enrich as progress in this age can not be checked, especially where many millions of dollars are at stake and controlled by opposition factions determined to cut-in-on-the-big-profit of past theatre monopoly.

All branches of entertainment have been affected by the recent development of sight and sound pictures. It has taken more than 15 years to discover that the public is now ready to receive this new form of entertainment. With this assurance (Continued on page 46)

Fox's Nice Gesture

Washington, Aug. 14.

William Fox is making special arrangements to let employees of all his houses buy Fox stock. He is guaranteeing them against loss and letting them buy at two points less than the present market price. Actual cash involved is \$10 per share.

Fox is carrying the difference, to be paid should the employees wish to buy outright or sell at any future time.

Washington and Philadelphia theatre employees were the first to be told of this plan.

KEITH'S SOLE STAGE SHOW IN SYRACUSE

All Other Stages in City in Sound or Silent—Keith's Vaudfilm

Syracuse, N. Y., Aug. 14.

Commencing next week Keith's will be the only stage in this city holding personal entertainment.

Other stages will play either straight or sound pictures or will be silent. The Keith policy is vaudfilms.

Last stage entertainment, following Loew's change of policy to straight pictures, was the closing Saturday of the Wilcox stock at the Wieting.

Keith's may have the city to itself for the human voice for some time.

Oriental Refunded to Line at 10 P. M. Sunday

Chicago, Aug. 14.

With Ruth Etting headlining at the Oriental, all Sunday-house records for money and attendance were smashed.

After five shows the theatre was so packed with standees that it was necessary to announce at 10 p. m. that money would be refunded to the crowd lined up on the street.

This is the first known instance of general refund at the Oriental since its opening.

Warner-Keith Deal Denied

Denial has been made of any pending deal between Warner Brothers and Keith's.

Reports ran two ways, of Keith's buying Warners and Warners buying Keith's.

One report had it that the New York banking house of Morrill Lynch and Company were acting for Warners. This conflicted with the common impression that Goldman, Sachs and Company are the Warner bankers.

Reports were credited mainly to the paralleled rise of Warners, Keith and Pathe stocks, with Warners holding their gains. Keith dropped back a bit, while Pathe has stood out in the market with its sudden spurt for about 10 days.

British Film Field

By Frank Tilly

London, Aug. 3.

As forecast, news broke here at opening of the week of the resignation of the whole of the board of directors of the General Theatres Company, with the exception of George Black, who has been taking care of the vaudeville end of the company's affairs.

Harold Lipson, who came from Producers' Distributing Company, and was joint general manager of G. T. C. with Black, had a long-term contract, on which he is apparently being paid out.

The Gaumont combine is now in entire control of the General Theatres Company, owning all its stock and having its own people—the two Bromheads—on the new board.

There is to be a change of policy which can be intelligently anticipated as involving the turning of more of the G. T. C. houses into picture theatres. It is likely to be a working arrangement between the Gaumont interests and Moss Empires to avoid competition and for co-operative booking of acts. Moss has a representative on the board of one of the Gaumont companies, and one of the Bromheads is on the Moss' board.

Talker Talk

Lots of things happening here on this sound stuff. British Photophone floated another company yesterday to operate its disk method in France. Alfred George Smith is chairman of the new company, which puts him at the head of three concerns: now, G. D. C., British Photophone and French Photophone. Smart fellow, George. Made a lot of dough lately on the Stock Market, too. Used to boss the Goldwyn office here, and came from South Africa, where he worked for Schlesinger.

Story here John Maxwell and Jaycee had the British rights to the Photophone. Cecil Harrison, J. D. Williams' partner here, says it isn't true. And David Saranoff of the Radio Corporation of America, says it is unlikely it will be marketed here at all.

Otterson, who is here for Electrical Research Products to put on Movietone and Vitaphone, says he is going to install Movietone in the Metro-Goldwyn-Mayer New Empire, in the Capitol, the Plaza and the Rivoli.

Meantime, outside a few big houses, nobody here is rushing into wiring. They're waiting to see whether the public wants canned music and effects, and most of the exhibitors here believe their audiences don't.

Opening and Re-opening

Quite a lot of these this week. And still a long way from saturation point, except in the West End of London, now pretty well taken care of.

The Forum, on Villiers street, Strand, which used to be one of the old and early vaude houses known to middle-Victorian revellers as "Gatti's under the Arches," opened July 30. Rebuilt to seat 550, the house has a very impressive frontage in the form of a Roman colonnade, with a Venetian vestibule. There is an eight-piece orchestra and a Mustel organ. First week's program includes "Seventh Heaven" and "What Price Glory."

On the same day the new P. C. T. house at Bristol, the Regent, was opened by the Lord Mayor of the town. This is a 2,500-seater and will probably be wired later.

The re-built Poplar Pavilion, in London's Dockland, opens Aug. 4, and the Lido, Golden Lane, will be another house at Islington built by the same folk—E. Carreras and E. E. Lyons—are due to open in October.

Then there are to be some more built in the Provinces. P. C. T. is erecting a Regent theatre in Bourne-mouth, Hanley, Swindon, Ipswich, Edinburgh and Newcastle, a 1,600-seat house is about to be started on by Pat Conroy at Wigan; another is in view by F. Graham-Youll in Edinburgh to seat 1,500, and the German-end-of-the-Gaumont combine is building in Peckham, Stratford, Leeds and a few other places.

Folks Around

Anny Ondra, here from Berlin, to play in "The Manxman" for British International.

David Rossheim and Bill Morgan of First National, back from the Continent and awaiting the arrival of Joe Kennedy and Bruce Johnson to learn who's in and who's out.

Phil Hyams, who sold his houses to the Gaumont crowd and made some cash as well as getting a seat

on the board, is in Carlsbad taking a cure.

George W. Blair, of Eastman Kodak, here on vacation.

Graham Cutts has gone from Nice. Going to start a producing company in conjunction with Reginald Fogwell or something. Maybe the latter.

Thomas Innes, who left Fleet street and newspaper editing to join British & Dominion Company as literary adviser, has written a story of the newspaper game set mainly in Fleet street, which Herbert Wilcox is to do after he has finished with Norman Kerry and "The Bondman."

British Sound Device Also Receives Radio

Washington, Aug. 14.

New sound device for pictures just patented in Great Britain is reported by George Canty to the Dept. of Commerce.

Briefly, the device is such that the horns can also be used for radio reception.

Specifications disclose, reports Canty, that the sound is on the film but that it can also be utilized with the disk method. It can be installed on projectors now in use for silent pictures.

Wichelie will be able to use Western Electric reproduction.

Paris Cold on Sound

Paris, Aug. 14.

Paris remains cold to talking pictures, with all leading producers strongly against sound films.

Abelgance, producer of "Napoleon," predicts a gloomy future for the innovation, despite the results obtained in America. His opinion is that the dialog screen is all right for documentary subjects for the celluloid embalming of important singers, orators and tragedians, but for further purposes it's nil.

Other important local film men who believe the silent art must remain silent are Henri LePage and Pierre Well, the latter France's most important exhibitor.

Paris Up; London Down

London, Aug. 14.

Although Paramount's business in London has fallen below last year, with adverse weather cutting in heavily, the same concern's Paris situation has improved despite similar climatic conditions.

Believe 2d Nation Tied-in On Russia's Raw Film

Washington, Aug. 14.

Russia is to build two raw film laboratories, reports George Canty to the Department of Commerce. Canty characterizes the venture as important, as upon it hinges the development of the Russian film industry.

In view of frustrated negotiations with German raw film producers, the American trade commissioner believes that some other foreign nation is tied in with Russia in the present plan. One factory will be at Leningrad, the other at Moscow.

Porto Rico Theatre List

Washington, Aug. 14.

Department of Commerce now has list of the picture houses in Porto Rico.

List may be secured by addressing the division of commercial intelligence of the department and giving the code number, LA-38,380.

Loder's Quick Action

Los Angeles, Aug. 14.

John Loder, English actor engaged by Jesse L. Lasky this summer, will be idle in Hollywood but a few days.

Loder arrived late last week and gets his first assignment this week.

Signs German Film Architect

Washington, Aug. 14.

United Artists has signed Heer Walter Reimann, German film architect and painter.

U. A. will use Reimann to assist Lubitsch.

Chatter in Nice

By Frank Scully

Nice, France, Aug. 6.

While this Riviera was hotter than hell (115 degrees if you stuck your head from under an awning), Denison Clift was making "Paradise" at Cap d'Antibes, where where Avery Hopwood drowned. Clift was making it with Betty Balfour as star. Story by Sir Philip Gibbs.

In a crowd scene Clift had all the celebs on the Riviera acting for him, including E. Phillips Oppenheim and E. Graham Cutts, taking his first vacation in 10 years. Cutts, who did "Confetti" for First National, starts in September with his own release company, and Clift will join him.

Franco Film is building a fifth stage on Rex Ingram's old lot. This one will be 260 feet long and 115 wide and about 65 high. Plan announced with Schenck's coming and seems like their play to get Fairbanks back.

Price of Pigs

More metteur-en-scens (which is what they call directors in their faces over here) in France than generals in Mexico. At least 200 of them. As 50 pictures are made a year, that means each nogman makes one every four years. They'd do better to buy pigs in April for \$4 and sell 'em in August for \$4.

Dupont's Squawk

A. E. Dupont, the German director with the French name working for British International, says they treated him like a child when he went to Hollywood. But even so, he learned something there. He learned how to crash into the news columns. Just when all the Paris scribbles giving Pola Negri a play on the old divorce rumor he hopped into a plane and flew from London to Paris to sign her for his act of "Piccadilly." Dupont made "Variety" with Jennings and De Putti, and maybe a couple of other stars can give him a hit again.

Fixed Up Scow

Maurice de Canonge, making "Tarakanova" here, got in a jam with a Fascist crowd near Savona, Italy. He saw a three-masted schooner near Columbus' old playground, and bought it. A little trick stuff here and there and it looked like the real eighteenth century article. Bernard, his director, then took a cameraman and they photographed the serene old scow from his angle. "Cop suspected, they were spies and grabbed the film."

After a lot of volais! and vivas! the thing was patched up, and the Frenchmen took the air, cursing, out of Mussolity.

Abel Gance, who did "Napoleon" on such a super-scale you had to see it in three sections, has been yawping on Metro's cutting of the American release. When shown here last winter in Gance's own version, a new installment every week, it was the world's longest yawn. His next is titled "The Fall of the Eagle."

After Omnium Films had engaged Jean Angelo for the principal role, Julien Duvivier said there is not enough stuff in Anatole France's "The Gods Are Athirst," and the production is off. Topic too dry.

Space But No Place

Toronto, Aug. 14.

Milt Crandall and C. C. Pyle stirred up a host of ballyhoo for a marathon party for the picture industry general turned them down. He then had the Ontario government pass an ordinance making all marathon dances a professional sport under direction of the athletic commission.

Pyle and Crandall invaded the town in their union derby pulman and trotted a flock of woody hoofers along as atmosphere. It drew plenty of space in the dailies. Now the promoters are out with telescopes looking for a chance to use all the good space.

They apparently take the public into their confidence in all interviews. "Sure its goofy but it pays," they repeat.

Chevalier's Sound

Los Angeles, Aug. 14.

Maurice Chevallier, famed French actor, signed by Jesse Lasky, will sing several songs in his first Paramount picture, on which he starts about Oct. 1. Harry D'Arrast will direct.

Special offer is being made to give this story international appeal. Chevallier is the first foreigner brought to Hollywood for participation in a sound picture.

Locke Writing for Schenck

Los Angeles, Aug. 14.

William Locke, novelist, has signed with Joseph M. Schenck to write scenarios for United Artists.

"Variety" for News

London, Aug. 4.

Upon arriving in London and interviewed by the newspaper men, Joe Schenck said to a bunch, and some of them printed it:

"When I want British film news and reviews, I turn to the foreign section of 'Variety'."

3 Mos. Booking Stoppage Over Britain's Film Act

London, Aug. 14.

Sir Philip Cunliffe Lister, president of the Board of Trade, has refused the request of the Distributors' Society to amend the Film act on the question of advance bookings.

The situation is that there will be three months of actual stoppage of bookings from Oct. 1, as all exhibitors are already booked solid until Sept. 30, 1929. Therefore they can't book any more pictures before Jan. 1, owing to the shortening of the release term, which cuts to nine months from Oct. 1 of this year.

Distributors' Society is making a further attempt to induce Lister to amend the act, but this is strongly opposed by the Exhibitors' Association.

Fight Film Dupes Not London-Shown

London, Aug. 14.

Local exhibitors cut loose a squawk on the Tunney-Heeney fight films booked here for the first run houses from Paramount. Pictures were withdrawn by Paramount then Gaumont popped up with them at a 25 per cent. higher rental, after the Gaumont houses had shown them. Paramount announced the film for the Plaza Aug. 6, but it was not shown.

Explanation seems to be that Paramount had the unofficial pictures. Gaumont bought the Gold Hawk reels, official, and Paramount was asked to hold off plus an implied threat of retaliation by Gaumont houses on future Paramount product.

12 British Houses Wired By Jan. 1; Plaza First

London, Aug. 14.

Paramount's Plaza is installing Western Electric sound equipment next month.

Otterson, of the Fox sound staff, has been active and predicts installation for 12 English houses by the first of year. The same situation is prevalent here as on your side—more houses could be wired if the equipment were available, but they're short because of the home demand.

Connolly's Operation

London, Aug. 14.

Jack Connolly has undergone an operation for appendicitis. He is resting comfortably at 17 Park lane, where the operation took place.

Jack Connolly is the Fox Movietone representative abroad. He has been bothered by a threatened appendicitis operation for some time.

Oswalda's Fox 3

London, Aug. 14.

Ossi Oswalda, German actor now playing here for Warners, will make three pictures in Berlin this fall for Fox.

Warner Brothers is making "Sir" and "Madame," both British quota pictures, and is in on the German contingent by repeating the studio sequences in Berlin with the same stars but native extras.

J. D. Again

London, Aug. 14.

There is a strong possibility that J. D. Williams, supported by a strong British financial group, will buy control of British International from John Maxwell.

GERMANY MAY REVISE CONTINGENT SYSTEM

Opinion Is That If Abolished U. S. Interests Will Have to Buy or Build Theatres

Washington, Aug. 14.

Discussion is now going on in Germany for another revision of the contingent system controlling the import of films, reports Douglas Miller, Berlin, to the Department of Commerce.

Talk centers around the outlook for the coming season when German production will be even lower in number than the current year, which brought about the present changed contingent plan.

Miller sees the only solution, if the contingent is abolished, in the American interests erecting their own theatre chains or in buying those now in existence. "Until there is some assurance of permanency in German film regulations running for 10 to 15 years, foreign companies will hesitate to make investments in picture theatres in Germany," states Mr. Miller.

4 Lloyd Comedies Into Russia Through Sovkino

Los Angeles, Aug. 14.

Harold Lloyd has broken down the Russian barriers against American films. Under an arrangement with Sovkino four Lloyd comedies will be admitted to that country immediately. These are "Dr. Jack," "Safety Last," "Grandma's Boy" and "Sailor Made Man."

Admission of "Speedy" is under discussion. If arrangements are completed and the picture is exhibited before Jan. 1, it will mean this Lloyd comedy has been shown around the world within a year, something of a record.

India Votes No Preference For British Empire Films

Washington, Aug. 14.

Cable to the Department of Commerce states that in the new India film committee's report it was unanimously agreed no preference should be given British Empire films.

Creation of a cinema department to form a part of the Commerce Department is recommended consisting of a central film bureau to act as an executive branch; expense of this bureau to be paid by an additional five percent import duty on exposed film. It was also recommended that the import duty on raw film be removed but that that on studio equipment be continued.

New Foreign Distrib

Affiliated European Producers is a new distributing organization to handle foreign films. The founders are M. J. Gouland, Barnard Sholtz and Irving Shapiro. The last two were formerly with Zukora, also a distributor for European product. The new firm has a releasing agreement with DeRussy, the film combine formed by the Soviet Government and independent German film people whereby German and Russian casts and directors are interchanged.

"Dawn" Confliction

Two cables from Paris conflict on the disposition of "Dawn" in France.

One dispatch says that the censors have lifted the ban on the British film while the other states that not only have the authorities decided to cut the picture, but will not permit it to be shown because of Strassmann's contemplated visit to Paris to sign the Kellogg pact. The picture is showing in Berlin.

GERMAN REVOLUTION FILM

Washington, Aug. 14.

Fredrick Zeinik has left Dufu and started an independent producing unit named Ezzet-Film. He will produce a picture of the German revolution of November, 1918, reports George Canty to the Dept. of Commerce.

Herb Willy Illias is writing the script.

WARNER AT 86, PATHE, KEITH UP; PAR. FIRM, 135, ON SPLIT-UP

Fox in Narrow Range, Holds Off From Joining Warner Flurry—Talker Stock Move a Mystery

Turning over at the rate of over 100,000 for the session, Warner Bros. "A" stock on the Stock Exchange yesterday touched \$8, a new top for all time. Around 2 o'clock when the peak was reached Warner was the only issue on the board scoring a new top for the year. Most of the leading stocks were off around 2 points net at the time, including General Motors and Steel.

So far nothing has come out to justify the sensational move in Warner. Since the split set in last week Street brokerage interests identified with the fortunes of the film talker persisted that the ticker was reflecting nothing but a run-in of a sleeping short account, but, with the record for startling things behind it, that didn't satisfy.

In many quarters the belief is held that the present move has the same genesis, except that this time the clique is working on a more substantial ground. That Warner should make enormous profits during the coming season is unquestioned. The net has been put at as much as \$10,000,000 which makes it rosy for the bulls in the issue. But even such a profit would scarcely justify a sudden jump to \$8.50 in a few weeks from the low 30's to 35. The Warner bonds kept pace, moving up Monday to 152 1/2. This is the security that went to 80 less than a year ago. They mature next month.

Trailers' Profits

Illustrating the great pushing power behind the Warner operation, the stock opened yesterday nearly a point off and dropped nearly 3 on sales of over 15,000 shares in the first hour. Apparently the trailers were taken while the taking was good. When this selling had spent itself, the clique took the market in hand and ran prices up straight to the top nearly 10 points from the day's bottom. Company interests deny all talk of merger unequivocally.

The inference of new combinations was seen when the Keith group of stocks got into the Warner move about the middle of last week. Pathe, recently despised at 13, leaped to 34 for the preferred, and Keith common from around 18 to 27. They both retreated from these tops immediately, but have recovered some of the lost ground since. Keith yesterday stood at 22 and Pathe was up more than 2 on the day to 28 1/2.

The parallel movement in the same group almost compelled the inference that something was brewing in between Warner and the Keith concern. This deduction has been aggressively denied on the Warner side. Trading opinion revised its logic to the possible view that the Keith clique had merely staged a demonstration of the strength of the sentiment inspired by the Warner performance.

Paramount gave a good account of itself, holding steadily yesterday in active trading close to 135; compared to its best for all time of 138 1/2, established last week when the news came that the stockholders had approved the 3 for 1 split-up in their special meeting of Aug. 6. That meeting was adjourned to Aug. 25 to give time for some changes in the application to the Secretary of State of New York for a capital stock increase. It was expected that date and conditions of the exchange would be announced at the meeting Monday (Aug. 13) of the Paramount directors, but nothing came out. The directors, however, did declare the regular quarterly dividend of \$2 on the common, payable Oct. 1 to holders of record of Sept. 7.

It is assumed in the market that the new Paramount stock will go on a basis of \$3 a year, compared to the present rate of regular \$8 and an annual extra of \$2 for the past three years. Rights last year brought an extra \$1.65. President Zukor has stated that the purpose of the capital share change is to put the stock at a price that would make it available to investors of moderate sums. Parity of the split-up shares would be around 45, which would give a yield just above 7 per cent.

Loew did nothing, holding in nar-

Voice Behind Sight

At the Academy of Music (Fox) on 14th street, New York, Monday night, an unexplainable distortion of the recorder on Warners' "Tenderloin" occurred.

In the third reel the voice of Dolores Costello started to run behind the action called for. It continued for the remainder of the film in that manner.

Meanwhile all of the other voices and sounds were in perfect synchronization.

row range close to 54-55, while Fox got into the move based on talking picture profits by moving up from around 77 to 85 and holding most of the gain. Yesterday it was steady and moderately active near 83.

Am. Seating Off

Bullish partisans of Fox expressed themselves at pleased with the refusal of that stock to be drawn into the unrestrained bidding up of Warner. They take the position that all arguments in favor of Warner apply to Fox as well and to an even greater extent, but they prefer to have the ticker reflect prosperity gradually rather than in sensational leaps that are likely to be balanced by relapses appropriately violent.

Interest attached to the performance of American seating, which published a rather disappointing report for the six months to June 30. Not before federal taxes was \$38,951, compared to \$236,870 for the same period of 1927. This news being out and discounted by the ticker price decline from 45 to 29, the stock was bid up to better than 32 on the theory that the dull period had been over-discounted and a betterment must be ahead. American Seating is in some quarters regarded as an index of new theatre building, although it also sells furnishings for schools and churches.

Stanley was split upon its introduction, trading on the New York Board. Practical certainty that there is no immediate prospect of restoring the dividend discouraged activity. After getting up to 42 from 35, Stanley dropped back to 37, where it remained extremely.

As to general market prospects downtown brokerage advice was generally of the cautious kind. Customers were urged to lighten long lines on bulges. Call money was 7 per cent yesterday, reduction from the week end rate of 8, but the money rate is expected to increase from this on as business comes into the market for full accommodation and money is demanded to move crops.

Summary for week ending Aug. 11

STOCK EXCHANGE			
High	Low	Sales	Issue and rate
45	29 1/2	3,400	American Seat (4).....
25 1/2	23	3,800	Consol. Film pref. (2).....
19 1/2	16 1/2	800	Eastman Kodak (8).....
19 1/2	16 1/2	30,000	Loew (3).....
70 1/2	49 1/2	100,000	Pathe 7 1/2, 37.....
27	13 1/2	63,100	Keith.....
99	75 1/2	1,100	Lo. ex. pref. (7).....
62 1/2	52 1/2	90,000	Fox Class A (4).....
34	22 1/2	3,500	Madison Square Garden (2).....
37 1/2	26 1/2	900	Paramount pref. (125).....
11	6	1,000	Motion Picture Cap.....
130 1/2	111 1/2	54,000	Paramount-Pamous-Lasky (8).....
34	24	800	Pathe Exchange.....
34	24	79,100	Pathe Class A.....
600	500	9,000	Pathe Class B.....
117 1/2	37	4,900	Stanley.....
100	82 1/2	30	Universal pref. (8).....
82 1/2	22	445,700	Warner Bros.....
107 1/2	12 1/2	2,000	Con. Film Ent.....
107 1/2	12 1/2	2,000	Flm. The.....
82 1/2	17 1/2	30,800	Fox Theatre.....
19 1/2	6	700	Nat. Theatre Supply.....
19 1/2	15	413,300	Warner Bros.....
101	90 1/2	812,000	Keith 6 1/2, 34.....
101	118 1/2	70,000	Loew 6 1/2, 31.....
102 1/2	99	34,000	Lo. ex. war.....
81 1/2	73	130,000	Pathe 7 1/2, 37.....
101	96 1/2	42,000	Par.-Pamous-Lasky 6 1/2, 37.....
102 1/2	85	1,000	Shubert 6 1/2, 34.....
12 1/2	8 1/2	25,000	Warner Bros. 6 1/2, 34.....

A. J. Ball Heads New Tech Dept. of Academy

Los Angeles, Aug. 14.—At the monthly meeting of the technical branch of the Academy of Motion Picture Arts and Sciences, Fred Beetsen announced that the Technical Bureau of the producers' association would be organized with A. J. Ball, vice-president of Technicolor, as its head.

This new bureau, the outgrowth of a suggestion of the Academy, has been under consideration for months but its formal opening has been delayed owing to the difficulty encountered in finding a chief executive. Ball has resigned from Technicolor to accept the appointment.

This branch is primarily for research in all departments of pictures and for consultation and conference.

250 Carpenters on Set

Los Angeles, Aug. 14.—Douglas Fairbanks has 250 carpenters working in two shifts on a palace set for "The Iron Mask." Structure is 49 feet high and has a width of 135 feet. At one side there is a wing 65 feet long. Architecture is French and of the 17th century. From the centre there are stairs running to each side. On each side 57 steps lead to the first landing, and above a turn there are 27 more. Entrance doors are 14 feet wide and are installed in an arch 35 feet in width.

Within the palace the same preposterous dimensions prevail. The main doorway being 14 feet in width and 23 feet in height.

Cecil DeMille's Entire Unit On M-G Studio Payroll

Los Angeles, Aug. 14.—When Cecil DeMille moves over to M-G-M he goes as an independent producer, releasing through M-G-M. Nevertheless and contrary to the usual procedure in such cases, each member of his staff—technical, production, camera, publicity, etc.—will be assigned to regular department and put on the studio payroll. At the same time they will be accredited to the DeMille unit.

Prevost-Lyon Leads

Los Angeles, Aug. 14.—Marie Prevost and Ben Lyon have signed by Moona Productions to play the lead in "The Coming of the Morning" to be made around Salt Lake City. Picture starts next week, with Miss Prevost said to be holding an eight-week guarantee contract at \$4,000 a week.

MENJOU'S "PRIVATE LIFE"

Los Angeles, Aug. 14.—Adolphe Menjou's first Paramount under his new contract, will be "His Private Life," an original by Ernest Vajda. Frank Tuttle will direct.

Milestone's Par. Special

Los Angeles, Aug. 14.—Lewis Milestone, whose last picture was "The Racket," has been engaged by Paramount for one production, a special.

STOCK EXCHANGE			
High	Low	Sales	Issue and rate
32 1/2	29 1/2	81	+ 1/4
24	21 1/2	25 1/2	+ 1/4
18 1/2	17 1/2	100	+ 1/4
17 1/2	15 1/2	100	+ 1/4
27	18 1/2	20 1/2	+ 1/4
78 1/2	70 1/2	100	+ 1/4
80 1/2	81 1/2	82 1/2	+ 1/4
25	24	24	+ 1/4
25 1/2	25 1/2	25 1/2	+ 1/4
8 1/2	7 1/2	8 1/2	+ 1/4
130 1/2	130 1/2	130 1/2	+ 1/4
34	24	800	+ 1/4
34	24	79,100	+ 1/4
600	500	9,000	+ 1/4
117 1/2	37	4,900	+ 1/4
100	82 1/2	30	+ 1/4
82 1/2	22	445,700	+ 1/4
107 1/2	12 1/2	2,000	+ 1/4
107 1/2	12 1/2	2,000	+ 1/4
82 1/2	17 1/2	30,800	+ 1/4
19 1/2	6	700	+ 1/4
19 1/2	15	413,300	+ 1/4
101	90 1/2	812,000	+ 1/4
101	118 1/2	70,000	+ 1/4
102 1/2	99	34,000	+ 1/4
81 1/2	73	130,000	+ 1/4
101	96 1/2	42,000	+ 1/4
102 1/2	85	1,000	+ 1/4
12 1/2	8 1/2	25,000	+ 1/4

STOCK EXCHANGE			
High	Low	Sales	Issue and rate
102 1/2	99	34,000	+ 1/4
81 1/2	73	130,000	+ 1/4
101	96 1/2	42,000	+ 1/4
102 1/2	85	1,000	+ 1/4
12 1/2	8 1/2	25,000	+ 1/4

STOCK EXCHANGE			
High	Low	Sales	Issue and rate
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High	Low	Sales	Issue and rate
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102 1/2	85	1,000	+ 1/4
12 1/2	8 1/2	25,000	+ 1/4

3 Negatives for Christie's "Kid" For Native, Foreign and Talker

Talkers as Impetus

Talking pictures are coming to be an impetus for the picture business as a whole, other than in the wired houses. Reports for the past three weeks have evidenced a marked increase in the grosses, wired and not wired. This has followed but in lesser size into towns holding no wired house. The non-wired theatres may have been benefited recently by a better drawing group of silent pictures than they usually receive in mid-summer. But the fact remains that in an extraordinarily heat term and with no other cause apparent other than the great publicity given talkers, the picture house box offices have improved in their grosses.

1st Indie Sound Film

Los Angeles, Aug. 14.—First synchronized film, no dialog, from the independents will be Columbia's "Submarine," just completed by Frank Capra. Jack Holt is the star with Dorothy Revier and Earl Graves in support. Sound device to be used has not been announced.

Christie Shutdown

Los Angeles, Aug. 14.—Effective upon completion of its Douglas McLean production and a M-G-M comedy, Christie will close down until installation of sound equipment at the Metropolitan studio. It is believed the shutdown will not exceed four weeks. Company will have completed 12 of its 32 comedies. This covers its releases until December.

Beery-Ralston Team

Los Angeles, Aug. 14.—Wallace Beery and Esther Ralston will become a team for Paramount in "The Case of Lena Smith." John Loder, imported European actor, will have the juvenile role in the same picture.

All-Talking Comedy

Los Angeles, Aug. 14.—Charles C. Burr will start "A Pair of Sixes," starring Johnny Hines, Sept. 15—the first all-talking feature comedy. It will be made in the Christie plant at the Metropolitan studio.

T-S'S SOUTH SEA SOUND

Los Angeles, Aug. 14.—Tiffany-Stahl has started on Elmer Clifton's south sea story of the pearl fisheries with Patsy Ruth Miller, Malcolm McGregor, Ray Ralston and Wallace MacDonald in the cast. Clifton is directing the story after a year and half of preparation. It will be one of Tiffany-Stahl's first sound effect films.

A. M. P. ELECTIONS

Los Angeles, Aug. 14.—W. R. Sheehan, Fox, and Jack L. Warner, Warner Brothers, have been elected first and second vice-presidents respectively, of the Association of Motion Picture Producers. Inspiration Pictures, Inc. has been elected a member of the organization with Henry King chosen a director to represent the newcomers.

AIR MAIL BEBE

Los Angeles, Aug. 14.—Bebe Daniels left Monday by air mail plane and is due this afternoon (Tuesday) at New Brunswick, N. J. She will be the last passenger carried by air mail for some time, as the pressure of mail following the new low rates has been terrific.

Frances Marion's Vacation

Los Angeles, Aug. 14.—Frances Marion, screenwriter, accompanied by Hedda Hopper and a niece, Caroline Bishop, sails Aug. 17 for eight weeks in Europe.

Los Angeles, Aug. 14.—Christie studios started production on "The Captive Kid," a five-reel feature starring Douglas MacLean with support of Frances Lee, Lorraine Ladd, Mm. B. Davidson, Charles Hill Mailes, Francis MacDonald and Caroline Snowden. E. Mason Hopper directing. This will be made first as a complete motion picture with a foreign and American negative.

Immediately following, a third negative will be made with sound effects and dialog. The picture will be released two ways, one silent and the other with sound.

The foreign print will be released as a silent picture.

Mrs. Turner's Divorce; To Start Again in Films

Syracuse, N. Y., Aug. 14.—Mrs. Rosamond Turner, 23, who halted a promising picture career to become the bride of James Harrison Turner, eastern representative for a Chicago art furniture company, has retained Attorney Harold Meegan of this city to launch a suit for divorce as the first step in resuming her climb toward screen fame.

Mrs. Turner claims that her husband deserted her last February and that he has been intimate with a young Syracuse woman in various places, and that he has also been guilty of misconduct with others whose names are unknown to her.

The Turners met in Hollywood in 1925, when the plaintiff was appearing in small parts. Turner, it is alleged, also had screen ambitions, but failed to click. Just when her star was beginning to shine brightly, Mrs. Turner says she listened to Turner's pleadings and they were married. Shortly afterward, they left the coast for New York.

According to the suing wife, Turner obtained the greater part of a \$18,000 legacy which came to her from the estate of an uncle.

Germany's All-Talker

Washington, Aug. 14.—Richard Eichberg is to make the first complete talker in Germany say reports to the Dept. of Commerce. Eichberg has made the announcement that his latest feature, "Ruthschahn" has been produced as a sound picture. He is using the "Breusling Linsen" movie-tone system. Sudfilm A. G. will do the distributing. This company also sponsors "A Strong Man's Love" which will be one sequence with sound depicting the crowds at a boxing match.

Fox Has Luther Reed

Los Angeles, Aug. 14.—Luther Reed has signed with Fox as director. The former Paramount scenarist and director has been idle since making part of "Hell's Angels."

B. & K. Operating Riviera, Chi

Chicago, Aug. 14.—Riviera, north side combination house, will revert to Balaban & Katz-Public operation after three years under the wing of Orpheum. By the present arrangement the house is both booked and run by Orpheum. The Keith office will continue to book the shows, though under B. & K. direction.

N. Y. to L. A.

Harry Singer, Willard Mack, Mr. and Mrs. Wells Root, Mr. and Mrs. Arthur Ungar, Harry Hap, John C. Flynn, Jack John.

L. A. to N. Y.

William Demarest, Estelle Collette, Gerrit J. Lloyd, John W. Conscience, Jr., Paul Kohner, Walter Camp, Houston Bay, Dr. W. E. Shallenberger, Glenn Allvine, Belle Daniels, Sam Fox.

"Shadows" and Met's 1st Talker Both \$32,000 in L. A.; State Does \$30,000

"Cossacks" Jumps Egyptian to \$13,500—"Lilac Time," \$17,500—Town's Good Week

Los Angeles, Aug. 14.
(Drawing Pop., 1,450,000)

Weather: Days, Hot; Nights, Cool. Business boomed last week with grosses generally better than in previous weeks. Only a few of the holdovers showed any appreciable dropping, and even these were healthy. Grauman's Chinese, after being dark nearly two months, got back into the running and seems set for a healthy engagement. Opening night for "White Shadows," entire house was scaled at \$5 and this gave business a superb start. Large advance indicates it wasn't merely a first week flash.

"Lilac Time" wound up its fourth week at the Carthy Circuit a couple of grand off, but still solid. Ought to be good until around Nov. 1. Warner Bros. continued to play to near capacity and second week of "Lights" hit \$30,000. Holdover of "The Tempest" at the United Artists was also okay though gross fell off about \$10,000 from initial figure. "Man Who Laughs" gets under way this week.

Weekly change houses fared unusually well, the Metropolitan copying honors. House had its first synchronized feature, "Caught in the Fog" (W. B.), and the holdovers were out in droves. Loew's State gave the Met a close battle. In point of seating capacity it even ran ahead. Much of this business must be credited to Rube Wolf, band leader, on from San Francisco for a three weeks' engagement.

Egyptian had "The Cossacks" and with Benny Rubin it proved a magnet. Boulevard with a new stage policy headed by Dave Good and band, showed a profit.

Estimates for Last Week

Grauman's Chinese (U. A.)—"White Shadows," (Vita and Movietone) (M-G) (1,958; 50-\$1,500) (32 weeks). Virtually sold out. Unprecedented demand for \$1.50 seats; unusual; close to \$32,000.

Carthy Circle (W. C.-Miller)—"Lilac Time" (F. N.) (1,500; 50-\$1,500). Colleen Moore continues to demonstrate drawing power; matinee slightly off but nights firm; fourth week topped \$17,500.

Boulevard (W.-C.)—"Crimson City" (W. B.) (2,164; 15-50). Nice business, some holdovers. Dave Good on stage; passed \$7,500.

Egyptian (U. A.-W. C.)—"Cossacks" (M-G) (1,800; 25-75). Gilbert on screen and Benny Rubin on stage clicked to a merry \$13,500, biggest here in a long time.

Loew's State (Loew-W. C.)—"Forbidden Hours" (M-G) (2,242; 25-\$1). When this one clicks to \$30,000 it means virtual capacity and night show on stage credited, although screen feature pleased.

Metropolitan (Pub.-W. C.)—"Caught in the Fog" and Vita (W. B.) (3,595; 25-75). Biggest in take in months; first talker and Public stage show a magnet; topped \$32,000 in hot weather.

United Artists (U. A.)—"The Tempest" (U. A.) (2,100; 25-\$1). Continued draw; second week, \$13,500.

Warner Bros. (W. B.)—"Lights of New York and Vita" (W. B.) (2,756; 25-75) (3d week). First all talker and excellent stage show kept house constantly packed; second week, \$30,000; two weeks to go, then "The Terror" (W. B.).

Boston's Break

Boston, Aug. 14.
Business last week about as strong as it has ever been in August. Weather helped out. Plenty of rain.

At the State the business was close to the record for August, \$18,800. With "Forgotten Faces" (Par) Metropolitan also registered a big week for the summer.

Estimates for Last Week

State (4,000; 50-65). Excellent, \$18,800 with M-G-M's "The Cossacks." Metropolitan (4,000; 50-65)—"Forgotten Faces" (Par). Big at this time with \$35,400.

Toronto Turned Out Good Week; Holiday

Toronto, Aug. 14.
(Drawing Pop., 700,000)

Weather: Fair and Warm

Rain on Civic holiday (Monday) started the week off with a bang, and the result was the best since April, with Loew's away out in front at \$13,500 for "Forbidden Hours" (M-G-M) the Hip fair second at \$11,500 with "Freedom of the Press" (Pathé), which came in on a strong advance ballyhoo.

Radio plugging helped both Hip and Loew. Clara Appel had a couple of acts due their stuff over CFCA from the stage, and Jules Bernstein spotted his new organ through the ether. They make a real play on the organ here, and it gets results.

The local "Our Gang" hook up went through an act at Loew's, and that helped.

Jack Arthur spots about two FBO pictures a year. This time it was "Freckles." With nothing outstanding on stage drew \$9,400, considered it good enough. The dailies looked on as a Jean Stratton Porter book and were unanimous in their view that Jean Stratton, some kind of relative who is featured, could not act. Uptown has recently been getting snappy shorts. This week an unusual bit was "Bells of the Sea," not talker, but along that line. Picture itself simply rolling waves with tune itself simply rolling waves with Levine, baritone, singing the sea song out front. Hit.

"The Port of Missing Girls" went for a title and not much else at Par. After his 12 weeks with "Ramona" Tom Day spotted the residue of "The White Sister" (U. A.) and drew about \$5,000, which, in a holiday week, was not good enough to hold over. He drew in "Harold Teen" but wise guys are viewing with alarm because this comic strip has never been used in this district and Par little meaner than nothing at all. However, they are using the regular press come-on stuff about seeing the favorite comic strip characters come to life, so if the picture stands up it is on merit alone.

Estimates for Last Week

Loew's (2,300; 30-60)—"Forbidden Hours" (M-G-M). One of best weeks capacity evened and better than average matinee. Local "Our Gang" on stage was help, and broadcasts of organ concerts from many churches also pulled. Short film subjects good. Hip (F.P.) (2,600; 30-60)—"Freedom of Press" (Pathé). Everybody but newspaper gang thought this very exciting. Big good at \$11,500, with stage show up to average that has kept house right up there all summer.

Pantages (F.P.) (3,350; 30-60)—"Port of Missing Girls." Picture little meaner very much. Stage show up to average, but acts trifle too small for so big house. Not so good at \$11,200. Saturday opening.

Optown (F.P.) (3,000; 30-60)—"Freckles" (FBO). About \$9,200, not bad with nothing outstanding on stage. Short stuff good. Talkers coming.

Tivoli (F.P.) (1,400; 30-60)—"White Sister" (U. A.). Opened strong first two days then faded to show \$5,000 at end. Fair. Neighborhoods good.

"Street Angel," \$22,000; Big Biz in Buffalo

Buffalo, Aug. 14.
(Drawing Pop., 550,000)

Weather: Hot

Picture business took a decided brace at Buffalo—box-offices—last week. Unusually heavy features were offered all around with the Buffalo and Great Lakes vying with each other for top business.

Estimates for Last Week

Buffalo (Public) (3,600; 30-60-65)—"Mysterious Lady" (Par). "Magnificent Flirt" and Vita. Exceptional heavy advertising good for increased takings. Even all week for \$27,300.

Hip (Public) (2,400; 50)—"Half

BOTH NEW AND CENTURY MONOPOLIZE BALTIMORE

Baltimore, Aug. 14.
(Drawing Population, 850,000)

This week the Century takes on its first sound feature, "The Street Angel," and the Stanley says farewell to stage shows. Bernard Depkin, Jr., who has staged the shows at this house, will no longer be connected with the theatre. Under the Loew policy sound films will be relied upon, with matinees the problem to be solved if the house is to be definitely pulled out of the red. At the Century sound goes in as an extra-added, the stage stuff going big here.

Hot weather was the competition faced last week. "Street Angel" received the acid test at the unrefrigerated New and jammed 'em in.

Century was all right with "Mysterious Lady" and the Century. Elsewhere business was off, the Valencia failing to get anything outstanding on "Circus Rookies." Stanley was just for "Forgotten Faces," as also "Drums of Love" at the Parkway.

Estimates for Last Week
Century (Loew)—"Mysterious Lady" (M-G) (3,200; 25-60). Continued on b. o. high that has featured the summer months at this house; heat may have slowed up intake after midweek, but house again hit \$22,000.

New (Whitehursts)—"Street Angel" and "Mysterious Lady" (Fox) brought on at start; great matinee draw and capacity nights; house now on run policy, featuring Fox product; over \$14,000.

Stanley (Stanley, Crandall-Loew) (Par) (3,600; 25-60). "Forgotten Faces." Next to final week of old program policy; picture liked and business only, but business only fair; not over \$14,000.

Valencia (Loew - U. A.)—"Circus Rookies" (M-G) (1,500; 25-35). House just marking time; about \$4,500.

Rivoli (Wilson Amusement Co.)—"The Perfect Crime" (PBO-sound) (2,100; 25-60). Good week for picture; heat may have slowed up intake after midweek, but picture liked.

Parkway (Loew - U. A.)—"Drums of Love" (U. A.) (1,000; 15-35). Heat and vacation period affecting house; about \$3,000.

New Garden (Schanbergers)—"Men's Past" and Keith vaude, (3,000; 25-60). Business "way off," heat largely to blame, although stiff competition of New figured; not over \$10,000.

Hippodrome (Pearce & Schneck)—"Sally of the Sawdust" and Keith vaude (3,200; 25-50). Picture and show okay, but hot weather too much.

Mil's Teutonic Inhabits Give "Emden" \$8,600

Milwaukee, Aug. 14.
(Drawing Pop., 550,000)

Weather: Hot

That red ink bottle peeped out for a minute, but when it lapped the marquee it slid back in. Despite a Friday night in the downtown houses all showed a fair profit with the exception of Fox's Strand.

Playing Columbia's foreign buy, "The Raider Emden," the Merrill slipped over a fast one, and in addition "Go! Widows," was placed on the screen. Management plumped the German picture, showing it stuff all over the German language daily and then dressed up the front of the house to satisfy von Hindenburg himself. The local Teutons fell hard.

Estimates for Last Week
Garden (Brin)—"Lights of New York" and "The Raider Emden" (2,500; 25-75). Third and last week for talker; also ran two Vita shorts and Movietone newsreel; hit \$7,000.

Merrill (Fox)—"Raider Emden" (Col) (1,200; 25-50). Also showed "Go! Widows" (Col). Bettered \$8,600.

Miller (Fox)—"Tunney-Henney Fight" (1,600; 15-50). Last days of fight film got indifferent \$8,000.

Palace (Keith)—"The Cop" (Pathé) (1,800; 25-50-75). Picture got top billing and house garnered around \$9,800.

Strand (Fox)—"Magnificent Flirt" (Par) (1,200; 25-50). Hit the red and hard; below \$4,000.

Wisconsin (Fox)—"Forgotten Faces" (Par) (2,800; 25-35-50-65-75). Faded and in addition to picture, above \$15,000.

a Bride" (Par) and vaude. Average figures. Only house in town offering mixed bill last week, but showed little change over preceding fortnight; \$12,500.

Great Lakes (Fox) (3,400; 65)—"Street Angel." The week marked new policy. Opened with a bang Saturday with Sunday to capacity. Despite scorching weather picture held up. Picture held over. Estimated above \$22,000.



EXPOSITION OF PROGRESS

At Willow Grove Park, August 28 to September 9, 1928, Meyer Davis will duplicate Chicago's tremendously successful OUTDOOR SHOW, under cover of the EXPOSITION OF PROGRESS. Electrical appliances, automotive equipment, and time-saving apparatus for the home, factory and office—the last word of an inventive age—will be on display in the first largest city of the United States. Another Meyer Davis achievement, that better established him in the first rank of progressiveness.

English Film Makes Showing in Montreal

Montreal, Aug. 14.
(Drawing Pop., 600,000)

Weather: Fair and Cooler

Better show, weather and elimination of the Palace, first run, pulled grosses up high at the Capitol and Loew's, both showing M-G-M pictures, although "Mademoiselle from Armentieres," British-made, at the Capitol, went over on the ballyhoo more than its merit. Imperial had Clara Kimball Young in person and held to its average gross, although business is holding steady, so the theatres are making out well for the summer season.

"Hot News" was not as big at Loew's, although it might be rated with the vaude at 40-60. Vaude here is putting up a stiff fight against the Imperial, and with a couple of headline acts and other items almost as good was away beyond average at this house, despite that Loew's has been giving consistently good bills of late. Gross topped previous week's good total by nearly \$1,000, although much of this was due to the Palace being dark.

Charles Emerson Cook concluded his season at his Majesty's and collected a gross rather above the average of recent weeks at \$7,500. This house will be dark until Sept. 3, when George Robey, British, brings in a revue for a week.

Imperial hit its usual average since reopening of \$11,500, due largely to Clara Kimball Young in person, though her act not out of the ordinary. Anderson and Bennett of the Dumbells, popular in this city, and the Four Chocolate Dandies in Negro spirituals, a success.

Empress, recently opened as neighborhood house, has been making a bid for patronage by putting "The Raider Emden" on the screen, with a stage ensemble act as a filler. House is doing fairly well for its seatage and low prices, with an average gross running to \$8,000.

Estimates for Last Week
Capitol (F.P.) (2,700; 40-60)—First run. "Mademoiselle from Armentieres" (British made). Heavy melior, which put over by appeal to nationalism and picture thought, though her act not out of the ordinary.

Anderson and Bennett of the Dumbells, popular in this city, and the Four Chocolate Dandies in Negro spirituals, a success. House is doing fairly well for its seatage and low prices, with an average gross running to \$8,000.

Loew's (F.P.) (3,200; 45-75)—Vaude-film "Hot News" (M-G-M). Vaude malnourished and picture thought, though her act not out of the ordinary.

Strand (U. A.) (800; 30-40)—First run. "Don't Marry" (Fox); "Code of Scarlet" (F. N.); "Love Me and Leave Me" (Fox); "After Storm" (Col). Doing well for summer; also benefited by drop in competition. Good at \$3,500.

Imperial (Keith) (1,500; 35-41)—All vaude. House held well at \$11,500. Neighborhoods, normal.

STORY AND TITLE CHANGE

Los Angeles, Aug. 14.

Universal will change "The Play Goes On," starring Conrad-Veldt, to "Erik the Great" and will write a new story for "The Play Goes On" title.

TOTTERO IN COUNCIL

Los Angeles, Aug. 14.

Sam Tothero, author of play, "Wild Birds," has been signed by Paramount and will join the Authors Council.

GARBO AND CONTEST GIVE MINN. \$32,800

"Lights of N. Y.," \$30,000 on
- 2 Wks.—Pan Does \$7,000

Minneapolis, Aug. 11.
(Drawing Population, 475,000)

In the face of extremely bad show weather business gave a splendid account of itself last week. It overcame a rising temperature that hit \$5.

The Minnesota continues at a remarkable clip. Cooling plant and "The Mysterious Lady" found favor. New m. c. Al Mitchell, is also proving himself an attraction, and a "Miss Personality" contest, exploited in tip-top fashion, helped.

"Lights of New York," at the State, held up fairly well in its second and last week. Talker did around \$30,000 for the fortnight. Hennepin-Orpheum boasted its best show for some time, but there were plenty of rooms for improvement. Neither the stage or photoplay, "Sally of the Scandals," meant much from a box-office standpoint, but takings were up a room for several weeks.

Estimates for Last Week
Minnesota (F&R-Public) (4,100; 65)—"The Mysterious Lady" (M-G)—"Knick Knacks" Public unit. Public liked picture and "Miss Personality" contest; 185 girls entered; around \$32,800.

State (F. & R.-Public) (2,500; 60)—"Lights of New York" (W. B.) (2d week). Held up fairly well after enormous first week; about \$10,000; close to \$30,000 for two weeks.

Hennepin-Orpheum—"Orpheum" (2,500; 50)—"Sally of the Scandals" (FBO) and vaude. Picture just so-so; vaude better than house has been getting; around \$10,400; best in some time.

Pantages (Pantages) (1,600; 25-50)—"Thief in the Dark" (Fox) and vaude. Picture pleased, vaudeville also satisfactory; close to \$7,000.

Tunney-Henney fight pictures, first half (held over); "The Sunset Legion" (Par), second half. Around \$2,000.

Grand (F. & R.) (1,200; 25)—"My Lady of Whims." An early Clara Bow picture not so forte; about \$500, mediocre.

3 Houses Within \$2,500 Of Each Other in Portland

Portland, Ore., Aug. 14.
(Drawing Population, 310,000)

Weather: Mild

Initial success has greeted West Coast's changes in local programs. With "The Raider Emden" at the Broadway is continuing to good business.

The Portland, with Floyd Maxwell as new manager and Pancho Maro stage shows, is picking up steadily after recent slumps, and West Coast stages Greater Movie Season start. "The Raider Emden" and "The Raider Emden" move to the old Baker next month, remodelled as the new President. Orpheum vaude comes to the Heilig at that time.

Estimates for Last Week
Portland (Public-W. C.) (3,500; 35-60)—"Forgotten Faces" (Par). F. & M. Fox. Young in person, a colorful show; \$15,400.

Broadway (W. C.) (2,000; 35-60)—"Four Sons" and Movietone (Fox). Registering well; stage and band in concert; \$12,500.

Pantages (Pan) (2,000; 35-50)—"Road House" on screen; \$13,000.

Oriental (Tebbetts) (2,100)—"Lingerie" (Go show); \$7,500.

Columbia (U. A.) (1,200; 35-50)—"Raider Emden." Did fairly; \$4,500.

Heilig-Henry Duffy Players (2,000; 35-125). Marion Lord as guest star in "Meet the Wife." Did \$5,000.

'Angel,' \$8,400 in Tacoma

Tacoma, Aug. 14.
(Drawing Population, 125,000)

Weather: Cool

Real attraction of the past week, "Street Angel," got the call as "Lights of New York" was in its third week. Franchise found lots of interest in Clara Bow although the name "Lady of Whims" didn't mean a thing. Colonial is now on new policy of one change a week at slightly higher prices, 15-cent fare bent out for straight gate at two bits. Tunney-Henney fight at this house but draw not so hot.

Estimates for Last Week
Pantages (1,500; 25-50)—"Lady of Whims" (Ind.). Clara Bow revival and big excitement; \$7,200.

Rialto (W. C.) (1,850; 25-50)—"Street Angel" and Movietone (Fox). A natural; \$8,400.

Blue Mouse (Hamrick) (650; 50-75)—"Lights of New York" and Vita (25c). Strong in third week; \$4,200.

Colonial (W. C.) (850)—"The Hawk's Nest" (FN) and Tunney-Henney fight films. New price of 25c; better shows brought nice jump; \$2,400.

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

Chatter in New York

Lee Ferguson, who exploited the Strand for a month and then was shifted to the Brooklyn house, is out of the Stanley organization. Jimmy McDonnell is handling the Brooklyn end, and Teddy Trust the Manhattan.

Mordant Hall's understung terrier is being seen on Broadway again, the Times cinema critic having returned from a trip to Hollywood.

Harold Mavin, Paramount press agent, is on his vacation.

George K. Arthur is in town, returning from Scotland with a new crop of stories.

Martha Wilchinski has gone away for a rest, leaving "Four Sons" to take care of the Roxy.

First National is arranging a treat for the sobbies, an airplane flight to Atlantic City for lunch, in the interest of "Like Time."

Dolores Del Rio is going to warble her new theme song, "Revenge" over WOR Friday night.

Rehearsed Interviews

Local reporters are getting wise to rehearsed interviews. Wherever rehearsing has been so raw it smelled, a hot story has been under the covers. The system used to keep reporters from asking fresh questions has been to gang them up, dishing out a single "interview" to the entire mob. That keeps rival reporters from tipping the dope they're after.

One of the rawest of these whipped-cream fests was pulled last week. The star didn't even appear until every reporter had arrived and been planted, mug in hand, in the official reception chamber. Then the star walked in, curled up on a prearranged throne, and exuded culture for an hour and a half. Literature and "how travel broadens one" were spouted without a single pause for the introduction of questions.

A pair of press agent chaperons fed the cues. Every printed report of the session contained a thinly veiled dig at the star.

Scout's Inside Stuff

One of the foreign picture scouts has lost so many fine finds through his company's stalling, he has been placing them under personal contract to himself.

Using his own bankroll to elench an option before submitting the discoveries to the home magnates. When the o. k. doesn't come through, the finds are allowed to deal with the competitors' bloodhounds. Options sold cover any busts in the scout's judgment.

Sandwich Walkout

As the regular picture critic was on his vacation, a man from a morning daily's city desk was assigned to cover a recent star interview. He arrived at the tea party with tweeds, pipe and stick and the city room uniform.

When the cakes and sandwiches appeared, the reporter walked out. "You don't eat those sandwiches, do you?" he asked of one of the sobbies. "Don't you know Variety will print a nasty story about you if you do?" was the answer.

No Place For Boobs

The hot polloi which goes in for lunching with the lions is in a tough spot these days to locate an authentic lion feeding-trough. The hottest lion spot of the past is deserted. Even the celebrated round table has been moved out and ordinary little tables substituted.

The celebs have scattered to various spots which sell, leaving the boobs without a single restaurant in which they can see names consuming chocolate eclairs.

Nicked Producer Sore

Blonde and beautiful, a young picture actress who aspires to be glorified on Broadway, came out several months ago with her mother. She could have gone into a current musical attraction but was told a better chance would be provided this fall. She elected to wait but funds have been running low.

Recently with mama she was entertained in the apartment of another producer formerly a vaudeville producer and lyricist. The girl decided she would like to phone a boy friend at the coast, although mom said the affair was cold. In a loud tone she ordered the charges reversed. When a connection was made the operator said a reversal

of charges had been refused by the other end but she calmly answered all right.

When the producer got a bill for \$49.50 for the call he put up a squawk going so far as to threaten arrest for larceny, adding two other charges of some sort. He is still demanding she make good the coin, efforts to mollify him being but partly effective. The showman is a stubborn fellow and may yet make a scandal out of the matter.

Joel Swenson, Fox press agent, goes to the editorial staff of Fox News Aug. 20.

Marjorie Adams of the Boston Globe is coming to town to collect material for an article on talkers.

Bob Lissman has returned from a European scouting trip for Paramount.

Fooling Posing Star

Local photographers worked the plateless gag on another picture star last week. The boys wanted her to pose looking out of the window, as it was her first visit to New York. But the star had her own ideas. One was that she keep on a handsome heavy coat.

The boys had to steam her out of the coat with 30 minutes of fake perspiration before they could get her to discard the wrap for the real picture.

Par-KNX Oct. 1

Towers for Paramount-KNX radio station, 10 miles north of Hollywood, are completed. They are 250 feet high.

It was intended to start operating Sept. 1, but owing to a delay in the delivery of equipment it is now estimated Oct. 1 will be the date.

Stoloff, Talking Director

Ben Stoloff and Phillip Klein have been assigned by Fox to talking production.

Stoloff is a feature director, Klein having functioned as a supervisor.

THEATRE BOMBED

The Colonial, a John Danz house, was bombed last Saturday night at about 10 o'clock when a big explosion of dynamite shook the building. It was set off on the roof.

No one was hurt but many were scared badly. The culprit aimed for a ventilator on the roof and had he hit it, scores of people might have been killed.

CAROL LOMBARD'S CONTRACT

Carol Lombard, whom Pathe has been grooming for featured roles, has been signed to a long term contract by that company.

Miss Lombard, formerly a Mack Sennett girl, is now playing in "Ned McCobb's Daughter."

Chiseler's Pay-Off

Los Angeles, Aug. 14.

A five-column banner line in a Los Angeles daily devoted to the news that a certain young producer planned to sail for Europe, might be used for further evidence that chiseling continues to be practiced by coast chatters. This kind of a pay-off for title writing jobs by the chiseler makes it conspicuous, giving streamer headlines to an item that ordinarily warrants a few lines in some movie chattering column.

Studio Wiring Lineup

Los Angeles, Aug. 14.

Some of the producing companies are going to have a neat wait for sound equipment according to the present outlook. Charles Christie is stated to be at the top of the list of applicants with Aug. 15 as the tentative date for the material to be set down on the Metropolitan lot and Sept. 1 as the corresponding date of installation.

E. B. Hatrick, of International, is scheduled for the following four equipments, one of which is to go to Hal Roach and presumably one to M-G-M. C. C. Burr is next in order. Latter is to make "A Pair of Sixes," with Johnny Hines, doing his preliminary synchronization on the Christie stage. Burr plans to be finished with this one by Jan. 1.

Girl's P. A.'s 2 Jobs

Los Angeles, Aug. 14.

Beulah Livingston, former publicity writer for United Artists, has been made press agent for Corinne Griffith. She will handle both ends, production on coast, and contacts in New York.

Adele Fletcher has been handling the eastern end. In both jobs Miss Livingston is eligible to \$200 a week.

CLINE ON "CRIME SQUARE"

Los Angeles, Aug. 14.

Between directing jobs at First National, Eddie Cline will direct Sally O'Neill in her next Tiffany-Stahl picture. Tentatively it's "Crime Square."

Cline's latest for First National is "The Wrecking Boss," with Milton Sills.

BOXY ON VACATION

S. L. Rothel left New York Monday for a vacation.

He will be gone 10 days, stopping off at Saratoga en route to his family at Loon Lake in the Adirondacks.

Frank Gay's Original

Frank Gay, former boxer and all-around athlete who turned writer, has finished an original for Fox tentatively titled "Spice of Life."

Ray Cannon, new megaphone wielder on this lot, will direct.

Neighborhood House "Janitor" Burns Up "Variety's" Reporter

Detailed Account of How Park Plaza's Manager Ruined Good Will for House—And Business Was Terrible

Scene—Park Plaza Theatre, University Avenue, New York City.

Time—9:45 P. M. Sunday night.

(Reporter from Variety, accompanied by his Arab, approaches ticket window and buys two 60-cent balcony seats.)

Reporter: "What time does the Vitaphone and Movietone go on?" Ticket Seller: "In about 15 minutes."

(Rep. enters theatre.)

Usher: "Checks, please."

Usher (scanning checks): "First stairway to your left, please." (Reporter looks around and sees half of lower floor empty. Starts for last row in orchestra, deserted.)

Usher: "First stairway to your right for balcony."

Reporter: "It's all right; I'm from Variety—just want to catch the shorts." (Proceeds to last row, accompanied by Arab, and sits down.)

Arab: "Why didn't you buy orchestra seats if you wanted to sit down here?"

Reporter: "It's ok. I should have crashed, but I don't know this mgr."

Usher: "The manager says you'll have to sit in the balcony."

Reporter (loudly): "Where is he?"

Usher (pointing to young man in tuxedo standing near door and gazing dead ahead at stage): "Over there."

(Reporter walks over and vainly frisks himself for identification card. Manager appears not to notice him and continues to watch stage. Reporter finally pulls police card from wallet and shows manager. Latter gazes at it blankly.)

Reporter: "I didn't ask for the usual courtesy. I'm just up here to catch a couple of shorts and didn't feel like walking upstairs."

Manager (again gazing straight ahead at stage): "We don't let no one in anyway."

Reporter (dazed): "Why—er—why—" (Walks away muttering.)

Arab (watching scene): "What did he say?"

Reporter: "Let's get out of this dump."

Arab: "Why? What did he say?"

Reporter: "Why, the lousy so-and-so said—Come on."

Arab (passes manager, glaringly): "He looks it."

(Reporter and Arab reach sidewalk, both burning. Reporter glares wildly around and, seeing baby squalling in baby carriage, remarks to Arab: "There you are. I suppose that kid took a good look at that bum and went into convulsions.")

Independent

(House employee is changing bulbs on marquee sign and is adjusting ladder. Reporter approaches him.)

Reporter: "Who owns this shootin' gallery?"

Employee: "It's an independent house."

Reporter: "Who's that janitor in there?"

Employee: "Yeh mean the manager?"

Reporter: "Yes, the janitor. What does he get, 40 bucks a week?"

Employee: "He gets a hummer and a quarter."

Reporter: "He must be the owner's son-in-law."

Employee: "No, he ain't; but Mr. Greenberg's given him full charge. What's the matter; wouldn't he let you in?"

Reporter: "He wouldn't let me sit in the orchestra; turned me down for a 15c courtesy."

Employee: "Yeah."

Reporter: "Yeah. Greenberg ought to pay him a hundred and fifty to stay away from the joint."

Employee (defensively): "Well, this joint makes plenty of dough."

Reporter: "Loew and Keith don't know it or they'd have declared it opposition long ago."

Arab (impatiently): "Oh, come on! If you're not going to catch those shorts, let's go."

Reporter: "All right, all right. I'm just lookin' around for a couple violations." (Looks at employee to get reaction. Employee is half-way up ladder. Reporter and Arab walk to former's car.)

Reporter: "Why I didn't take a smack at that tramp, I'll never tell you. We don't let no one in anyway! Can you beat that? The lousy bum! I'd like to get just one sock at him before I shove off."

Arab: "Well, you had plenty of opportunity inside—why didn't you?"

Reporter: "I didn't want to start a riot in his joint; it would reflect on the paper."

Arab Talking

Arab: "Applesauce."

Reporter (hotly): "You don't think I was afraid to take a shot at him, do you?"

Arab: "No; but—oh, forget it! I don't see the sense in walking out anyway. You've got to catch those shorts someplace and it means another trip to another house. I wouldn't let him interfere with me."

Reporter: "I wish I was catchin' the whole show, then I could put the house and everything in the grease. I'd say that kid was frightened by the ushers and that they ought to charge two pins for the entertainment and hold it in some back yard."

Arab: "Well, make up your mind what you want to do. If you want to catch those shorts, I'll wait in the car. You can trade in those two 60c checks for one 75 and sit downstairs."

Reporter: "That's out. I'll buy an orchestra. I know, if they give me an argument about those checks being canceled when we walked out, I'll sock somebody."

Arab: "Well, suit yourself; but if you're going to catch them you better go ahead."

Reporter: "Yeah, I guess I'd better. We'll be short of reviews if I don't." (Leaves car and returns to window in time to hear usheret telling ticket seller how Mr. Gropper put a fresh critic in his place.)

Reporter (standing out of line of vision to one side): "One orchestra." (Enters theatre and imagines doorman looks at him suspiciously. Stalks to same seat he had vacated and waits expectantly for usher to demand check. Nothing happens. Watches tail-end of review and Fox News-reel. Although house is wired, News-reel is not Fox's Movietone. Reporter makes mental note about Greenberg cheating customers on sound news-reel and tries to think of guy's name he used to know on the Bronx "Home News" who could bring it to customers' notice. Can't remember; probably wouldn't do it anyway.)

(The manager is in same position as before, but is surrounded by several husky-looking house employees.)

Review concludes and a few customers' struggle out.

One says: "I told you it was vaudeville at this house."

Vitaphone subject starts and reporter pulls out pad and pencil. As he watches picture, several of manager's body guard make solo trips up and down the aisle in his vicinity, peering intently at customers.

Show ends and reporter starts for car and passes stage door and alley. Manager is standing in alley listening intently to same electrician. Smile of satisfaction on his face. Reporter reaches car to find Arab asleep. Waking her gently, he reports:

"That bum is scared to death. He thought I came back to get him. I'll bet they'll take him home under protection."

Arab (sleepily): "Applesauce."

Con.



GENE DENNIS

The Kansas Wonder Girl who has been acclaimed by the press of the country as the greatest female psychic of the day has been breaking all attendance records in the Southern houses of the Public Circuit. Miss Dennis will play 26 weeks for the organization and then leaves for England and the Continent, where she is to remain for two years.

JACK LAIT

PANS

EDDIE LEONARD

Speaking as Stage Historian, veteran reviewer exhausts his adjectives in attempt to solve the "Famous Leonard Mystery," which he calls "An American Study in the Realm of Phenomena"

Gives the Blackface Devil His Due

NOTE: The following is one chapter of a series to be entitled "America, You Love Me," by Jack Lait, analyzing the peculiarities of the nation's stage favorites. On completion, the book will be published. Lait has been a dramatic critic for 20 years, most of that time with "Variety." He therefore has the trade angle in addition to the viewpoint of the lay observer.

By JACK LAIT

"We now come to one of the strictly American manifestations, a study in the realm of phenomena—Eddie Leonard!

"That Leonard should have attained fame, favor, wealth and standing on a stage as comprehensive and as flexible as ours, is not strange. But that he should have made the highest peaks, remained there on the precarious heights and gotten a foothold so firm that he can stay as long as he wants to—yes, even begged not to come off—that is entirely unique and extremely extraordinary.

"His songs stand alone. Why? They don't make sense; they are mock romantic, and yet they take on the significance to the American public of anthems. His graceful dancing is so simple as compared with the difficult foot-maneuvers seen in every small-time theatre today—yet Leonard is rated a dancing genius; he has truly a fine voice, but many a \$60 ballad singer can top him, and yet Leonard breaks the hearts of audiences by his singing.

"It isn't entirely a case of that famous answer, 'Personality.' True, he has that, plus. But it doesn't bristle like in the aggressive, boisterous performers. It is a subdued, gentle, sugary quality that grows on one without warning; the sort that makes it possible for him to sweat an audience wet and wring it dry again. He has a thousand imitators, but they can't duplicate his appeal, so they can't imitate Leonard; the detail of his work is easy, but he is the despair of impersonators who try to get 'hands' doing Leonard, and who only get the 'hands' for Leonard, not themselves."



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in

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BROADWAY
RUN at \$2 TOP**

AN
**ALAN CROSLAND
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PARAMOUNT Policy, 1928-29

...
A Statement to Exhibitors
by S. R. KENT

¶ Paramount's leadership of this industry for 17 years has depended upon supplying the best quality product in the largest volume to *all* classes of theatres at right prices.

¶ We are keeping that fact in mind for the present season.

¶ A good show makes good money in any season. "Warming Up," sound or silent, is cleaning up for theatres. Silent productions like "Forgotten Faces," "The Racket" and "Speedy" are clicking big everywhere.

¶ First and foremost, between now and next August, Paramount will release 70 great feature pictures. In stories, stars, casts, showmanship and production values they constitute Paramount's finest line-up since this company has been in business. These include "Wings," "The Wedding March" and "The Patriot," all available in the next three months.

¶ Fifty or more of these features will be synchronized, most of them with talking sequences.

¶ Both silent and sound prints will be available on all 50. Each individual attraction is being produced to sell profitably to the public either silent or in sound. In either form they are Paramount box-office quality to the last foot.

¶ The Christie Comedies output of 32 class short features can be played either silent or in sound. Paramount News will soon appear in a sound edition. But Paramount News in its present form, which in a year has become the industry's leading news reel, will continue to be available to all houses. Additional shorts, silent and sound, will be announced.

¶ Paramount guarantees to the 19,000 theatres not now equipped with sound as well as to those with installations a continuous flow of the best pictures this company has ever released.

¶ Whether you need sound or silent pictures, or both, Paramount is your one back-bone service, your one main reliance, in 1928-9.

S. R. Kent

Talking Shorts

MOVIETONE NEWSREEL

Issue of Aug. 11
5 Clips; 12 Mins.
Strand, New York

Plenty of action in this issue and some laughs. Three clips are from abroad and two were made on this side. Three of the quintet are athletic.

Real gets a fast start with the Olympic Games at Amsterdam opening with the customary parade of the nations and building to Lord Burghley winning the 400 meter hurdles and Percy Williams, Canadian youngster, romping home in the 100.

Trailing this is a day on a farm which looks like just one of those things until the camera and mike reach the barnyard. Initial laugh is the driving of sheep across a bridge and the b-a-a of the animals. Pigs snorting, squealing and grunting drew more than a snicker and for a finish a hen clucks to her brood and a rooster crows. Very much okay.

Second contribution from Jack Connolly's division is the Tilden-Lacoste Davis Cup contest. Not as many spectacular shots as the clip, which showed Big Bill in action in Mexico but interesting throughout. It is topped by a solid yell as the American polishes off the final point of the match.

Following these highlights, a William Tell celebration somewhere on the Rhine impressed as rather tame, but as a change of pace, however, and just a matter of choice whether it would be the better opening shot. Carries a giggle in a dancing instructor, unseen, counting in German during the forest festivities.

Final clip is the rodeo at Salinas, Cal., attended by His Honor—James J. Walker. Jimmy's opening crack is that he's glad of the opportunity to see the bull thrown in the open after which the boys start riding the broncos and steers. A wild horse race, in which the contestants saddle their steeds, was productive of one of the hands yelling "What 't hell yu doin'?" during the turmoil. And if you don't think an audience loves it you're crazy. Excellent, sound newsreel that can't miss for interest and entertainment. *Sid.*

AL HERMAN
VITAPHONE NO. 2578
7 Mins.
Strand, Yonkers, N. Y.

"The Assassin of Grief" in black-face with a collection of old gags that will never be opposition to his current vaudeville routine. The Assassin doesn't get his stage returns by a long shot, due to overemphasis of the mugging and the mercilessness of the assassin, but he gets enough laughs to make this an interesting record for any man's theatre.

Opening with a comedy song Herman follows with some ancient gags. Another comedy song, more gags and a finish with "Ida."

Herman's vaudeville technique toned down would have served better but he gets over as is. *Con.*

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ETHEL MEGLIN'S
FAMOUS WONDER KIDDIES

FEATURED WITH
FANCHON AND MARCO

WINNIE LIGHTNER
VITAPHONE NO. 2592
10 Mins.
Clinton, New York

There has hardly been time as yet for the development of favorites on the talking shorts, but when the votes are counted it seems probable Winnie Lightner may be one of the chosen.

Her earlier Vita number appears to have made an impression. This one, much better in every way, is apt to come very close to being as near a show stopper as canned entertainment ever can be.

The Clinton may reasonably be accepted as typical of all or most wired houses. The audience was strong for Winnie, applauding her name when announced and giving audible expression of their regret when she was through. They yielded reluctantly to the encores and finally to that argument-denying caption, "Pins."

Miss Lightner heavily pantomimes her numbers and gets laughs on delivery. Additionally, she projects the full vigor of her personality and transcends the mechanical medium. Her numbers are all exuberant with hot punch lines and a suggestion of the risqué.

No. 2592 is a wow. *Land.*

FOY FAMILY
VITAPHONE NO. 2580
15 Mins.
Strand, Yonkers, N. Y.

The Foy Family vaudeville turn condensed makes one of the best Vita shorts turned out so far. It's 100 per cent. Foy, with six Foy's working in it and Bryant Foy directing.

Charley, acting as m. c., introduces the others for specialties in addition to acting as straight for Eddie, Jr.'s clowning. The latter uses a set of prop teeth and an eccentric costume for comedy purposes. He handles most of the comedy.

The girls have a song and dance specialty for the opening with Richard playing the uke. Charley does a solo dance near the finish, followed by each member and then an ensemble hot dance finish.

The trick is wisely kept down to a minimum, the act consisting mostly of Eddie's clowning, singing and dancing. He scores with an imitation of a sea lion, comedy dance and other bits.

It's an interesting turn for the body of any talker bill. *Con.*

FRANCES WILLIAMS (2)
VITAPHONE NO. 573
Songs; 6 Mins.
Clinton, New York

A dismal flop in this house and doubtful even in first class houses where they'll get the delivery.

Frances Williams owes her failure to the fact that she has had too much selection of numbers. She displays all the attributes of a sure-fire songstress for talkers, delivers in good style, but doesn't mean a thing with the three or four ditties which lose their entire meaning and flavor from the screen.

All attempts are with eccentric comedy songs, containing very light comedy and it misses nine out of ten.

Accompanied by a pianist. *Mori.*

ADELE ROWLAND
VITAPHONE NO. 2348
10 Mins.
Park Plaza, New York

Adele Rowland, accompanied by her vaudeville pianist, scores nicely in this record. It holds "White Wings," "Little Two Shy," "Somebody Else" and a southern jazz song, delivered better than she has ever projected anything of a similar nature on the stage.

Miss Rowland's personality and appearance lend admirably to the recording camera. Each one of her numbers pulled solid applause, and she could have sung several more.

Con.

ED LOWRY
VITAPHONE NO. 2565
10 Mins.
Strand, Yonkers, N. Y.

Ed Lowry has dispensed with his usual orchestra for this singing and talking appearance before the audible camera and fares much better than upon his initial appearance.

Opening with "Somebody Else," Lowry follows with a brief morologue about the stuttering pal, followed by "Mama's Growing Younger," fair comedy song. More stories about the stutterer to close with "Laugh, Clown, Laugh." Likeable light record. *Con.*

HUGH HERBERT AND CO. (2)
"The Prediction"
VITAPHONE NO. 2517-18.
Comedy Drama; 15 Mins.
Park Plaza, N. Y.

This is a two scene, or two reel talker, with Hugh Herbert featured Murray Roth directs. Herbert probably authored it.

Story concerns a Jewish business man married to a Christian woman. The wife and her attorney (Guy D'Emery) are about to leave for the theatre. Her husband doesn't like problem plays. She instructs the butler (Otto Lederer) that she will meet her husband after the show. The husband (Herbert) enters. He and the butler cross fire about old times and his charities, the conversation establishing the husband as a kindly old philanthropist. The butler uses Hebrew dialect also and both get laughs. The hubby proposes a pinocchio game but the butler insists upon telling hubby's fortune. He is suspicious of the friendship of the wife and her lawyer and tries to arouse his master.

He is reading the cards when the scene blacks out into a bedroom set. Wife and lawyer are speaking endearing terms to each other. She tells him she loves him and only married Stein for his money. Husband brags other men and coming into home and stealing his wife. He finally shoots both as scene dissolves but butler confuses fortune by pronouncing the penalty husband will pay when the fortune telling comes true. Wife and lawyer enter and quarrel up all gassed by her obvious love for the husband, etc.

Excellent played by splendid cast although Anita Pam, as the wife, seems miscast. Herbert and Lederer get continuous laughs with their dialect. Lederer is bright and well gassed. Roth had the usual trouble in blacking out from one scene and fading into the next. He tried to cover the switch by having Herbert say, "What's the matter with the lights?" The butler answers "Never mind the lights and continue to read the cards, evidently in the dark."

One of the best comedies in which Herbert has appeared and a strong feature for any bill. *Con.*

JUST MARRIED

Paramount production and release. James Hall and Ruth Taylor featured. Adapted from the play by John Galsworthy and Gilbert Pratt. Directed by Frank Strayer. Titles by George Marion, Jr. Camera man Al Cameron. At the Paramount N. Y. week of Aug. 11. Running time 15 minutes.

Bob Adams.....James Hall
Robert Adams.....Ruth Taylor
Jack Stacey.....William Austin
Percy Jones.....Jack Stacey
Makepeace Witter.....Tom Ricketts
Maude Turner Gordon
Vivienne.....Arthur Hoyt
Purser.....Mario Carillo
Magnoli.....

Farce heavily laden with all the old reliable gags. The plot of the picture that will annoy the fastidious but will be liked by the average person for the laughs it contains. Many of those laughs have been written in by George Marion, Jr. who renders first aid to the doubtful.

William Austin has been supplied with a set of lines that help along his standing as a silly ass comedian. Drunk bits between James Hall and Harrison Ford are also funny. And of course a man in his B. V. D.'s is always comical in the United States.

Action transpires aboard a trans-Atlantic liner and is a typical farce combination of newswires, lies, deceptions and frantic antics to avoid the truth. The plot is both complex and transparent and always frivolous.

Cast is lengthy and from a fan standpoint interesting. Lila Lee, in a totally new kind of role, and her first job for Paramount in years, will be new to the regulars. Harrison Ford is also quite a stranger in the larger hamlets.

Outstanding performance is by Hall, who is in his light comedian as well as a looker. He suggests Wallace Reid but is a better actor than the late favorite.

"Just Married" is just a picture but as programmers go it's okay. Not too silly in its farce and there are some genuinely funny moments. Add to this the production standards and the result spells moderately pleasing and fair grosses. *Land.*

HAROLD TEEN

First National release of a Robert Kane production. Directed by Marvin Lewis. Adapted from Carl Hays' cartoon strip. Features Alice Lake, Mary Brian and Arthur Lake. Cast includes Lucien Littlefield, Jack Duff, Jack Egan and Ben Hall. At Hippodrome, New York, Aug. 15. Running time, 78 mins. Released outside New York some weeks ago.

Class B house material sprinkled with a fair share of names, flavored with hoke amateur movie making and kid stuff so that a postman's fair comedy which ought to make

the grade if it doesn't step out of its class. For the Keith Hip (vaudeville) it constitutes a break and the picture shouldn't have much trouble going three days and a full week in the smaller-bigger cinemas.

Not having followed a strip since Mutt and Jeff and the Katzenjammer's it can't be said how well the characters follow the Ed creation. Reaction of the audience indicated the general idea was close enough and the titles and hoke scenes to supply their share of merriment.

Arthur Lake makes an appealing apparition as youngster of Harold, while there are times when Mary Brian gets away from her habitual baby stare. Alice Lake cuts herself a slice as a soda fountain vamp to the role stand out, and Jack Duffy scores on his own as a chin whiskered grandpoo. Lesser characters also impressing as satisfactory.

Main comedy sequence is in a western made by the students and flashed on the high school auditorium screen. It was a comedy of the role stand out, and Jack Duffy scores on his own as a chin whiskered grandpoo. Lesser characters also impressing as satisfactory.

Action concludes with a semi-serious football game in which Harold does the honors after the young lady has signalled her favor from the stands. Prior to these two passages continuity and business are in the role stand out, and Jack Duffy scores on his own as a chin whiskered grandpoo. Lesser characters also impressing as satisfactory.

"Harold" is hardly important but he's light and entertaining in his juvenile way. It looks like a small town picture. *Sid.*

BANTAM COWBOY

FBO production and release. Starring Buzz Burton. Directed by Leon King. From the story by Robert North Bradbury. Superintended by Frank H. Clark. Titles by Frank J. Daugherty. Cast includes Tim Lincecum, Nancy Drexel, Sam Nelson, Frank Nelson, Robert Fleming, William Patton. At Strand, New York, one day, Aug. 13. Running time 55 minutes.

The appeal of a picture of this kind, regardless of the construction, story or acting, is necessarily limited. Choice of a juvenile star, perhaps older but looking about 12 or 13 years of age, is the only way it makes it impossible to hit except for children.

Perhaps the sole purpose was an appeal to children only, since the balance of the cast as well as the story plays second.

For general purposes it is not good entertainment even for a Western. Heroic sheriff is a half-wit, according to some of the sequences here while the girl, Nancy Drexel, who photographs well and might be able to handle an adequate assignment, is confined to the role which calls for more running than anything else. The funny, action, even a fight between the pint-sized hero and the menace, heavily-armed, four times the boy's weight and at least twice his size. Here the boy trips the heavy four or five times and gets away with the girl just as help arrives. A laughable situation which can't hold water with anyone but six year olds.

Type story, without a spark of originality and uninteresting. Better stories have been lifted from cheap magazines. *Mori.*

MIDNIGHT MADNESS

Pathe release and P. D. C. DeMille production. Supervised by Hector Turnbull. Adapted from the play by Daniel Rubin, "The Don Train." Directed by F. Wright. Titles by Edwin Justus Mayer. Cast includes Lila Lee, Clive Brook and Walter McGrall. No other players given screen credit. At Rivoli, New York, Aug. 13 one day, half of double bill. Running time 55 minutes.

With the possible exception of the closing subtitle, "So you kept me in that little shack just to teach me a lesson," unnecessary and a trifle stupid considering the fact the story had already been completely told, the picture betrays marks of clever handling. A satisfactory program for the split weeks.

In addition to the smart performances of Jacqueline Logan and Clive Brook, there is a strong, likeable story, interesting though dealing with a married couple.

The theme on which the story is based is not new but it is not outworn and with a new twist registers.

Titles well written. There is no doubt picture gains its strength from the excellent manner in which the featured players put over their assignments.

Story concerns a stenographer whose home is the rear end of a shooting gallery. She lives there because of a perpetually-soused father. Filling for her youthful employer, who had taken a liking to her, she gets a throwback when she discovers his intention to not come to her way. She marries the African diamond king for his money and the latter hears her saying it by the true and tried expedient of the open door.

Instead of travelling the usual way he takes his bride to Africa second class and then to a dismal cabin near a diamond claim. The girl rebels when led into thinking her husband is not wealthy and cables the location of his mine to her employer and lover in New York, also asking him to come and get her.

The climax, wherein the husband is almost killed by the drunken over-seer and the money to the lion, brings the girl back to his rescue with a shotgun. *Mori.*

OBEY YOUR HUSBAND

Crescent production, released through Anchor Distributing Co., Inc., credited to Arthur Hoerl. Direction by Charles Hunt. Robert Cline cameraman. In cast: Gaston Glass, Dorothy Dwan, Alice Lake, Henry Seiler, Robert Homans. At Loew's New York, one day, Aug. 13, one-half of double bill. Running time, 60 minutes.

"Obey Your Husband" is good material from an indie producer. Arthur Hoerl's story stuff gets by, even though it is full of the usual implausibilities. The cast's performance is okay and the entertainment, based on the wife who takes matrimony lightly, according to the titles, but who really doesn't have many weaknesses except for cards, according to the action, will hit well in the seconds and grinds.

The yardstick is so simple but its hour running time is so well accounted for in excellent handling by Director Hunt that hack incidents and exaggerated conditions of the way a district attorney conducts himself in an examination before trial will all get by with the average payee.

While everything is cut and dried from the start, so far as prophecy by the experienced fan is concerned, suspense hits along. The husband and wife, all innocent of the murder of the card sharp, who is rightfully bumped off by his discarded paramour.

RANSOM

Columbia production and release. From story credited George Seitz. Joe Walker, cameraman. Titles by Mort Blumenstock. In cast: Lila Lee, William V. Moon, Edmund Burns. At Loew's Circle, one day, Aug. 8. Running time, about 60 minutes.

"Ransom" is the secret gas a chemist uses to bump off a gang of avaricious Chinamen in return for the kidnapped youngster of his widowed sweetheart.

It's a lot of the hoke stuff familiar to every fan, but there is plenty of quick motion that will keep up and satisfy grind audiences.

Victor Fleming has signed a new contract to direct for Par. He returns to this lot upon completion of the editing of "The Awakening" which he directed for Goldwyn.

"Street of Illusion," into production at Columbia studio with Virginia Valli, Jack Keith, Kenneth Thompson and Harry Meyers in cast, Erie Kenton directing.

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AT THE

GRANADA THEATRE Week of Aug. 10

Three West Coast States break

"FAZIL"

"STREET ANGEL"

Warfield Theatre, San Francisco, Calif., broke every record of theatre and of all theatres in the city with 'Fazil' last week.

Broadway Theatre, Portland, Oregon, broke every house record with 'Street Angel' last week.

FOX

JUST WHAT

records with **FOX** pictures!

"THE RED DANCE"

Fifth Avenue Theatre,
Seattle, Washington, exceeded
by \$4,000 previous weekly rec-
ord with "Street Angel."

Rialto Theatre, Tacoma,
Washington, record broken by
"Street Angel."

Loew's State, Los Angeles,
Calif., only theatre in California
with line-up on street Monday
matinee to see "The Red
Dance," which opened last Fri-
day for a week run.

WEST COAST NEEDED!

Weekly Studio Survey

Los Angeles, Aug. 14. Studio activity takes a drop of 11 points in percentage over that reported last week. Of the 23 studios two are dark. This leaves 21 active to report a total of 61 features and 20 shorts in work.

Warner Brothers lead for activity with five features and four Vitaphones in work. The features are "Hard Boiled Rose" being directed by E. Harmon Weight; "Stolen Kisses" by Ray Enright; "Singing Fool" by Lloyd Bacon; "My Man," by Archie Mayo, and "Conquest" by Roy Del Ruth.

F-B-O comes next with eight features working, the busiest this studio has been for several months. Pictures are "Stolen Love," directed by Lynn Shores; "Freckled Rascal," by Louis King; "Drums of Araby," by Robert De Lacey; "Come and Get It," by Wallace Fox; "Tracked," by Jerome Storm; "The Last Haul," by Marshall Neilan; "Air Legion," by Bert Glennon, and "Hey Rube," by George B. Seltz.

Universal also has eight features

Brower, and a Buddy Rogers feature with F. Richard Jones directing. Fox has six pictures in work with "The River," directed by Frank Borzage; "Riley the Cop," by John Ford; "The Woman," by Irving Cummings; "The Fog," by Charles Klein; "Farmer's Daughter," by Norma Taurog, and "Homesick," by Harry Lehman.

Tiffany-Stahl has five features going, including "The Family Row," directed by James Flood; "Floating College," by George Crone; "South Seas," by Elmer Clifton; "The Love Charm," by Howard Mitchell, and "The Rainbow," by Reginald Barker.

M-G-M also has five under way with "Woman of Affairs," directed by Clarence Brown; "Gold Braid," by George Hill; "True Blood," by John Waters; "The Little Angel," by Sam Wood, and "A Man's Man," by James Cruze.

First National is another to have five with "Do Your Duty," directed by William Beaudine; "Outcast," by William A. Seiter; "Haunted

This table shows a summary of weekly studio activity for the past 26 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	7	.51
March 14	49	16	65	7	.50
March 21	49	15	64	8	.50
March 28	47	17	64	6	.60
April 4	53	17	70	5	.66
April 11	50	19	69	8	.65
April 18	52	17	69	9	.65
April 25	50	17	67	6	.62
May 2	52	15	67	7	.62
May 9	54	17	71	4	.67
May 16	63	20	83	3	.77
May 23	66	21	87	2	.84
May 30	68	24	92	0	.90
June 6	65	32	97	0	1.01
June 13	77	31	108	0	1.01
June 20	76	30	107	0	.89
June 27	77	30	107	0	.76
July 4	56	25	81	0	.83
July 11	64	24	88	1	.81
July 18	62	24	86	1	.72
July 25	56	21	77	1	.75
July 31	59	21	80	2	.87
Aug. 7	72	20	92	2	.76
Aug. 14	61	20	81	2	

In work including "Cohens and Kellys in Atlantic City," directed by W. J. Craft; "Erik, the Great," by Paul Fejos; "Red Hot Speed," by Joseph Henegery; "It Can Be Done," by Fred Newmeyer; "Show Boat," by Harry Pollard; "Shake Down," by William Wyler; "Colleagues," by Nat Ross and "Horace of Hollywood," by Edward L. Luddy.

Paramount is at it on six features with "Sins of the Fathers," directed by Ludwig Berger; "Moran of the Marines," by Frank Strayer; "Interference," by Lother Mendez; Arlan-Carroll picture, by Dorothy Arzner; "Avalanche," by O. U.

House," by Ben Christensen; "Scarlet Seas," by J. F. Dillon, and "Cheyenne," by Al Rogell.

United Artists has three features including "The Rescue," directed by Herbert Brenon; "Iron Mask," by Alan Dwan, and "The Love Song," by John Griffith.

Tec-Art, leasing plant, has three pictures in work including "Lief the Lucky," "Times Square" and Smitty Productions.

Columbia has two pictures including "Street of Illusion," directed by Eric Kenton, and "Sinners Parade" by John Adolf.

Pathe also has two pictures with "Ned McCobb's Daughter," directed by William J. Cowen, and "The Spoiler," by Tay Garnett.

Other Studios
Studios working one feature each are Metropolitan, Chadwick and Charles Chaplin and those engaged in grinding out short comedies are Christie, Roach, Stern, Educational and Cal-Art with three units each. Dailey has one while Sennett and Novelle remain idle so far as actual production is concerned.

Memphis All Wire but One Small Theatre

Memphis, Aug. 14. Memphis is going all wire excepting the small Majestic. The latter will be the local relic of the silent drama, it seems, the Memphis Auditorium is also going wire. The latter is reported to have six of the Warner talkers, including "The Jazz Singer."

Loew's Palace and State are now operating with talkers. An announcement says that the Strand will be reopened, wired, Labor Day, the same date the Auditorium announces.

Youngest Double

Los Angeles, Aug. 14. Youngest screen double on record was found at the Pathe studios where they were using a seven months old baby in "Sal of Singapore."

California laws prohibit the working of babies longer than four hours a day, so in order to fill in the remaining four hours of the working day it was necessary to hire two tots to work the four hour shifts. One was a boy and the other a girl, but how is an audience to know the difference?

Milwaukee Booth Men Ask 25c an Hour Increase

Milwaukee, Aug. 14. Threats of a general walk out of all union operators here were hurled when a meeting of the operators and the Theatre Managers Association closed in a deadlock last Friday night.

Operators are demanding a scale of \$2.25 per hour for de luxe houses, a raise of 25 cents per hour and a flat rate of \$1 to \$2 per week more in the smaller neighborhoods. When an agreement had apparently been reached last Friday, Stanley Brown, representing the Fox-Midwest Circuit, asked time out to present the plans to H. J. Fitzgerald, general manager of the chain. Fitzgerald would not sign the agreement, throwing the meeting into a furor, and the managers then asked the operators to wait until today (Aug. 14). Operators agreed if no decision was reached there would be a walk out ordered.

While operators are angling for more money, already receiving a bonus for Vita and Movietone houses, two men in each booth of a wired house, the stage hands have agreed not to ask for a raise.

Musicians' union also came to a settlement and the bandmen will get no raise. They have also agreed not to interfere with wired houses if their orchestras are not vitally affected. A compromise has been reached with the Garden-Majestic. L. K. Brin, owner, has agreed to double the quota of his Majestic orchestra and the union will not insist that the Garden (wired) furnish an orchestra or pay for one. The Majestic is not wired.

Flader U's Theatre Mgr.

Fred A. Flader is now general manager of Universal's theatre enterprises. His appointment relieves an operating cabinet which has functioned for the past six months but makes its head, Charles E. Paine, an assistant to Flader.

The new chief, who formerly headed the Universal Exploitation theatre in the country where the company had first runs in all key cities, leaves shortly on a tour of inspection.

Flader's promotion followed his return from Europe where he is credited with having established a continental theatre department for U.

Columbia Goes Sound

Los Angeles, Aug. 14. One of the last of the producers on the coast to climb on top of the sound and sight bandwagon is Columbia. It declares after looking over the new sound situation that it is now ready to synchronize forthcoming Columbia productions. First to be scored will be "The Scarlet Lady" and "Into the Depth," both completed except for the musical score and sound effects.

No contract has been signed for any particular brand of sound device to be adopted but this is expected to be closed within the fortnight.

Remaking "Male and Female"

Los Angeles, Aug. 14. Paramount will remake "The Admirable Crichton," under the title of "Unconquered," starring Richard Dix with Florence Vidor. Mal St. Clair will direct.

When an adaptation of this play was made previously it was titled "Male and Female," DeMille special with Thomas Meighan and Gloria Swanson.

Quebec 16-Yr-Old Law Going to Final Legal Test

Montreal, Aug. 14. The Moving Picture Theatre Managers' Association of this province, formed last month under the presidency of Joseph Patenaude, of the Francoise theatre, with about 110 members out of 125 houses in this province, has applied for a writ of prohibition against action by the Recorder's Court in prosecuting members of the association for admitting children under 16 into their film theatres. The writ was granted by the Superior Court and will come up for hearing shortly. It is designed to test the constitutionality of the law barring children under 16 from attending picture theatres, even when accompanied by their parents or guardians.

The main contention is that the Quebec province prohibition usurped the functions of the Federal Parliament of Canada at Ottawa, since the law is one that concerns an offence against good order and public morals and, as such, an offense is a criminal matter, it falls within the purview of the Federal Parliament and is beyond the powers of the provincial assembly.

The petition for a writ was taken by Jules Duhamel, owner of the Passe Temps theatre in the north end of the city, charged by the city before the recorder with having admitted children under 16 on July 22 and 24 to his theatre. The writ was granted by Justice Demers and will be fought out in the Superior Court in due course. If necessary, it will be carried thence to the Court of Appeal, the Supreme Court and finally to the Privy Council in London, the final court of appeal of the whole empire.

There are other similar cases pending before the recorder in regard to other theatres in Montreal, and the fight for admission of teenage children to theatres is now on in full earnest.

F. & R. Pool Aberdeen, S.D.

Minneapolis, Aug. 14. Three Aberdeen, S. D., houses have been taken over by Finkelstein Ruben. It is a \$300,000 deal for the Capitol, Lyric and State, operated by the Walker Amusement Co. The F. & R. circuit operates the Orpheum theatre at Aberdeen.

Announcements of the transaction stated that Walker company combined with F. & R., forming a new \$300,000 corporation to control and operate all four houses. The board of six directors of the new corporation comprises an equal number of F. & R. and Walker company representatives.

TICKET TAKER OFF LIGHT

Suspended Sentence for Loew's New York's Doorman—Confessed to Theft

Frank Faber, 48, formerly doorman at Loew's New York Theatre, was given a suspended sentence in Special Sessions on his plea of guilty to petty larceny.

The complaint against Faber was made by Charles Ferguson, manager of the theatre. He charged the doorman with the theft of 29 admission tickets valued at \$11.60 on the evening of July 5. Ferguson told the court and Faber admitted it to Probation Officer Jacob Lichter that he had pocketed the admission tickets he had received from patrons during two hours on the night he was arrested. Instead of tearing the pasteboards in half and returning one part to the patron and retaining the other, Faber pocketed the whole ticket with the intention of selling them later below the box office price. Faber insisted to Lichter that he only intended to distribute the tickets to friends.

On his plea through his attorney that his wife was in a critical condition, verified by the probation officer, the justices imposed a suspended sentence, believing that the loss of his job was sufficient punishment.

SPARKS TAKES 10 U THEATRES

E. Sparks, Florida theatre operator, affiliated with Publix through the Saenger Circuit, has acquired control of 10 Universal chain houses in the south as a result of a deal involving approximately \$750,000 in cash and stock exchanges of which the value has not been made known.

Universal has been turning these back for individual operation for the past year. The sale of these houses in the southern states leaves Universal with about five houses in that territory.

Of the five theatres remaining, Universal retains the Capitol, Miami, and two houses in Atlanta, one of which (Capitol) is operated under a pooling arrangement with Loew's. U also has a 50 per cent interest in the two other houses in Leesberg and Lake City, Earle Fane having the balance.

The houses bought by Sparks are in Arcalla, Bradenton, De Land, Fort Myers, Kissimmee, Orlando, Plant City, Sarasota, St. Augustine and Winter Park.

Ascher Levy May Leave Keith's as Chi Buyer

Chicago, Aug. 14. Ascher Levy remains with Keith's Western as the local film buyer, but he is expected to shortly sever all connection with the organization.

Levy was formerly highly important in local Orpheum Circuit circles. He retained his position following the Orpheum's merger with Keith's. After the Keith control had passed to Kennedy-Murdoch, Levy's power was badly clipped and he was relegated as film buyer for the circuit in the local territory.

This has been followed by Levy's announced intention to leave, marking another important local Orpheum man Keith's seems agreeable to lose.

Bristolphone Active

Hartford, Aug. 14. The Bristolphone, disc-record type of sounder, made at Bristol, Conn., and heretofore confined to commercial advertising lines, is now announced as active for pictures.

It is a device mentioned for a year or more. At one time some showmen were reported considering it for talkers.

Polin Goes to Seattle

Herbert Polin, manager of West Coast's St. Francis, pictures, has been transferred to Seattle to take charge of the publicity for the Fifth Avenue theatre there.

Sam Peckner, former manager of the local California, temporarily succeeds Polin at the St. Francis.

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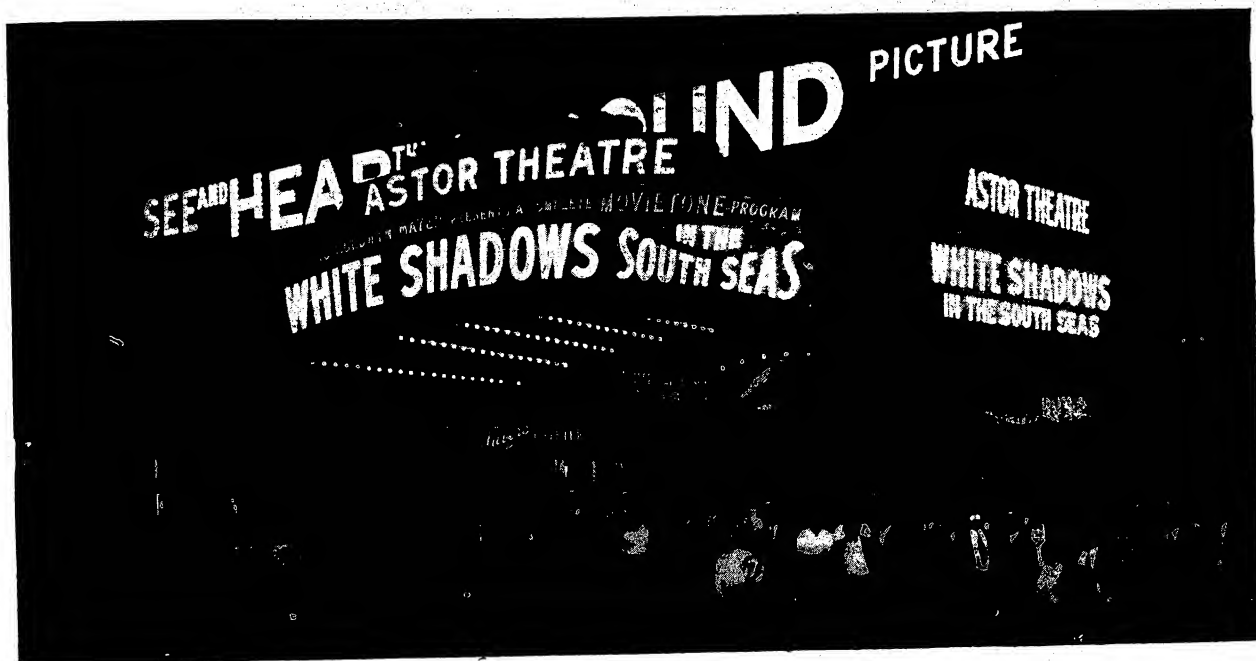
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in
"EXCESS BAGGAGE"

In Sound

Short Feature
LAUREL & HARDY in
"TWO TARS"

In Sound

Oh boy! Wait!

THE GREATEST LINE-UP IN SCREEN HISTORY

- | | | |
|---|---|---|
| 4 SPECIALS
SHOW PEOPLE
Marion Davies
William Haines
THE CARNIVAL OF LIFE
John Gilbert
Greta Garbo
SPIES
M-G-M's Surprise
Special
THE LOVES OF CASANOVA
Europe's Current
Road Show Sensation | 4 DANE ARTHUR
Camping Out
and 3 more
3 CODY PRINGLE
The Baby Cyclone
and 2 more
2 FLASH
The Amazing Dog
Star in Circus Paint
and 1 more
3 MARION DAVIES
Dumb Dora
and 2 more
2 RAMON NOVARRO
Gold Brail
and 1 more
2 JOHN GILBERT
The Devil's Mask
and 1 more
4 NORMA SHEARER
Bellyhoo
and 3 more
1 LILLIAN GISH
The Wind
6 TIM MCCOY | 3 COSMOPOLITAN PRODUCTIONS
Our Dancing
Daughters
Breakers Ahead
Mothers and Sons
3 ELECTRIC-LIGHT WITS
The Bellamy Trial
The Wonder of Women
The Bridge of San Luis Rey
40 HAL ROACH COMEDIES
10 OUR GANO
10 LAUREL-HARDY
10 CHARLEY CHASE
10 ALL STAR
104 M-G-M NEWS
Twice Weekly
6 M-G-M GREAT EVENTS
Entirely in Technicolor
26 M-G-M ODDITIES
UFA world-wide gem |
|---|---|---|

Some of the M-G-M MOVIE-TONE SHORT SUBJECTS

Mary Eaton and Oscar Shaw
Louise Groody and Eddie Allen
Keller Sisters and Lynch
Mabel Wayne (composer of "Ramona")
Colonial Sextette
Lucas Sisters
Sunshine Sammy
Walt Roesner and the Capitoliens
Paul Tiesen's String Orchestra
Arnaut Brothers (Musical Clowns)
Elsa Ersi and Nat Ayer
Miller and Lyle
Marion Harris
Jules Bledsoe (from "Show Boat")
Morris and Campbell
Leo Beers
Ponce Sisters
and many more!

METRO-Goldwyn-Mayer

Lionized by
The Millions



A. J. Balaban Talks on Special Attractions, Acts and M. C.'s in Film Houses for Next Season

Chicago, Aug. 14.

A. J. Balaban, attraction man for Balaban & Katz and known as the daddy of picture houses plus, is recognized as the originator of special attractions for picture houses. He is an authority in this field.

Commenting on the branch of picture business in which he is particularly interested, Mr. Balaban remarked that no one could predict the length or life of special attractions. He did state that the present form of stage band presentation is using up its audiences.

One disadvantage about the current type of presentation, Balaban said, is that its regular overhead is too high for picture houses in smaller towns as a steady diet. He named Syracuse, Seattle, Portland and Kansas City. These locations, he said, need special attractions brought in at intervals to build up business. Coming under special attraction classification would be picture and stage names and novelty shows.

As to the probable future policy of Publix theatres in the presentation field, Balaban said the beginning of next year will see several distinctly variant types of stage shows alternating among the houses. One week a unit will be built to feature the m.c. wherever it plays, and adaptable to the various personalities; following it on the route probably would be a musical comedy unit, with story continuity and situations; then a light operatic unit and next a novelty unit built around a headliner or special attraction idea.

Alternating of these different types of units will provide a variety more or less lacking at present, according to Balaban, and will not cater continuously to one type of customer and consequent exclusion of others.

Also, it will alternate the m.c.-band leader with his band from stage to pit. Musical comedy and operatic units probably would use pit accompaniment.

About an M. C.

Discussing the master of ceremonies situation, A. J. was explicit in saying the success of an m.c. depends on mental ability as well as personality. He stated every m.c. must handle his part of the house as much as possible, using his superiors as a guiding hand to keep his feet on the ground and not relying too much upon his producer.

If following this policy, Balaban said, an m.c. in most cases can last as long as he desires. Those who regard themselves somewhat as an act and depend upon others to put them across probably will be eliminated. Balaban described it as a survival of the fittest. He declared one of the most important things an m.c. can do to establish himself is to constantly keep in personal contact with his audience.

On the other extreme, Balaban said, is the m.c. who has failed because he overstepped the bounds of his position. He declared one of the most important things an m.c. can do to establish himself is to constantly keep in personal contact with his audience.

About Women

Regarding girls as mistresses of ceremonies, Balaban commented that their general inability to catch on is explainable in that it is almost impossible for a woman to be both a comedienne and a comedienne. Where it is easier for a man to combine these talents and employ either at will, most girls cannot effect the same combination without losing in appeal.

Importance of Chicago as a presentation district has been established ever since that day of picture house entertainment was started. Because of his full knowledge of the field, Balaban is called into New York every week by Publix to act in an advisory capacity over units produced there. In Chicago he supervises the units produced weekly for the B. & K. Kunsky-Skouras route, and also those produced here at intervals for the entire Publix circuit. There are weekly conferences on presentations produced here, attended by Balaban and Charles Skouras, Howard Pierce of the Kunsky offices, and A. J. Balaban. Producers stationed in Chicago for B. & K.-Publix are Louie McDermott, Jack Laughlin, Will Harris and Harry Gourfain. Leo Starr is in charge of scenic and lighting departments, and H. Leopold Spitalny handles light opera productions.

All are under the supervision of A. J. Balaban.

Worcester's Equipment Suit Worcester, Mass., Aug. 14.

Seeking to recover for the installation of interior equipment in the Capitol theatre, United Scenic Studios of Chicago has started a \$10,000 suit in Superior court against the Portland Realty Corp. of Worcester, builders of the theatre.

Property of the defendant has been attached.

Sound Space

Toronto, Aug. 14.

While no Canadian house is yet wired for talkers, interest in this new type of film is drawing plenty of space in the dailies. Special interviews with celebs keep floating in from New York.

Eugene Zukor, son of Adolph, drew a total of seven columns in five papers. He favored Sam Goldwyn got almost as much in opposition. Editorial pages are fighting out the battle and deciding the talkers are a flop without ever having heard one.

It's gone so far that folks returning from a town where they heard a talker are drawing space. Two local houses are being wired. Soft for the press agents.

Ufa's Block in Placing American Distribution

A fly in the ointment has appeared in Ufa's efforts to solidify foreign distribution of film through Educational's exchanges. It is understood that F. Wynne Jones and Karl Hubert, local representative and head of the Ufa's foreign department, respectively, are balked by the five-year franchise for the cream of the American territory which they gave David Brill, when other plans for the German company here were being made.

It is also gathered that the Ufa agents, in pushing the deal which was expected to have culminated a week ago, viewed the Brill situation lightly, giving Educational the impression that Brill was just an employee of Ufa and not a franchise holder with privileges for the next three years and an option on two additional years to pick office 24 of the 30 features the German company will release here.

Efforts during the past week have been made by the Ufa executives to get Brill to ease out of his franchise which gives him Ufa sales rights and a big cut on the New England and Middle Atlantic territory.

Brill welcomes the publicity Ufa pictures will get through medium existing in the German product in other parts of the country. His contract for the east was obtained last winter when Ufa planned to franchise rather than release through exchanges. So keen were Ufaites over landing Brill the thought that they had set of attorneys look over the agreement, with the result that Brill's own attorneys can find no loophole in it today.

Chief Dan O'Brien Defends "The Racket"

Los Angeles, Aug. 14.

Dan J. O'Brien, San Francisco's noted chief of police (father of George O'Brien, screen actor) has written Howard Hughes, head of Caddo Productions, defending the Caddo production of "The Racket," over which considerable censorship worries have arisen in various localities.

Chief O'Brien advised Hughes that having witnessed the stage production of the underworld play on several occasions, and having viewed the screen version, he is more than ever of the opinion that instead of it reflecting on police departments, it only serves to emphasize that politics should not be permitted to enter into the operation of police organizations. As the "Racket" plainly points out what havoc can be wrought by such interference.

Chief O'Brien, while disclaiming any desire to enter into controversy with other police heads, felt warranted in giving Hughes his personal observations.

Criterion's Line-up

Los Angeles, Aug. 14.

When the Criterion reopens this Thursday with "Street Angel" and Movietone, West Coast theatres will inaugurate it as its banner long run price house in southern California. A 20 piece band, headed by Constantine Bakalnikoff, will be featured, plus Movietone newsreel and shorts.

Among other attractions to play the house for extended runs are "Wings," "Wedding March," "King of Kings," "The Patriot," and "Lost in the Arctic."

Our Gang Troupe In Publix Houses

Chicago, Aug. 14.

After playing one week at the Orpheum, Los Angeles, the Our Gang comedy kids, consisting of Farina, Joe Cobb, Mary Ann Jackson, Harry Spear, Jean Darling, "Wheeler" and Pete, the dog, were picked up by A. J. Balaban for the Publix circuit.

The juvenile screen group, at a reported salary of \$5,000 a week, opened at the B. & K. Chicago theatre and will play about six weeks around the Publix houses in the east before returning to Hollywood to continue their film work at the Hal Roach studio.

Milwaukee Optimistic; Product All Lined Up

Milwaukee, Aug. 14.

Wild and woosy film salesmen are running around Milwaukee. Never in local history, theatre executives admit, has there been so much optimism among exhibitors.

With Fox in control of three big downtown and about 15 neighborhoods his product, which once was laughed off the street, is getting first attention. He has announced through Joe Leo, that Fox films come first in the Wisconsin, Strand and Merrill and that the Strand will play nothing after Sept. 1 but Fox products. Next to the Fox product will come Paramount. The latter has sold 75 per cent. of its product to Fox. Between Fox and Paramount there is room for little else in these houses.

While Fox has taken Paramount the two Keith houses, Palace and Riverside, have contracted for the remaining 25 per cent. of the Paramount product which the Alhambra (U) formerly got. This means that Keith houses play not only the Kennedy group of pictures but Paramount as well and in return will turn over to the Fox houses the better First National films, first of which is "Lilac Time."

Universal will dispose of its product in the Alhambra but it is confessed by Manager Fred Meyer that he still has plenty of open dates with no one to fill them. Universal will be about the hardest hit for pictures since its product will not begin to fill the playing time.

Independent Okay

The one independent in all Milwaukee, L. K. Brin, owner of the Garden and Majestic, is now credited with stealing a march. While Fox and Universal were dipping out where and how to use the product for the coming year, Brin slipped into New York, signed a Warner franchise for talkers at the Garden (wired) and then went to United Artists to tie up that program for the Majestic. In addition, Brin has closed for about 40 M-G-M's, opening with the "Cardboard Lover."

With the little producers apparently squeezed out of the downtown first runs, Columbia got a break by selling six to Fox.

100 Day House

William Wrigley, Jr., is planning to build a picture house on Catalina Island to seat 2,000. Tom White, film players' agent and former film casting director, is to be in charge of the house scheduled to open next June.

Pictures and presentations will be the policy with a daily change of film feature and revision of prologue routine and material. House is to be open only 100 days, the duration of the island's summer season.

Great States Takes Over Fitzpatrick-McElroy 6

Chicago, Aug. 14.

Great States theatres has taken over the six Fitzpatrick and McElroy theatres in this state. These houses are the Lincoln-Dixie and the Washington, Chicago Heights; two at Blue Island, the Lyric and the Grand; two at Harvey, the Harvey and the Garden. J. P. Rubens, vice-president and general manager, said extensive renovations will be made in practically all houses.

Lyric, Blue Island, and the Lincoln-Dixie, Chicago Heights, use Sunday vaude. Winter vaudeville is a feature of the Harvey. The remaining houses all have straight picture policies.

For the present all F. & M. men on duty will be retained, with later changes to be made if desirable. R. A. Howard, formerly general manager for F. & M. at Blue Island, has been transferred to Chicago Heights. W. J. Crowley, formerly of this Chicago office, goes to Blue Island, and John George Hruby remains at Harvey.

SOUND HOUSE SWITCH

Schenectady, N. Y., Aug. 14. State theatre here will be the home of talkers instead of the Strand, present Vita house. Negotiations are underway to sell Strand to a chain store organization.

State is already partially wired because of the experiments with RCA's Photophone a year or so ago.

Loew Ads Read "Fox Movietone"

Washington, Aug. 14. Loew's Palace is announcing its Movietone newsreel, beginning Saturday, by featuring the word Fox in the ads.

West Coast Motion Picture Directory of Players, Directors and Writers

Titles by
MALCOLM STUART BOYLAN
FOX

JOHN F. GOODRICH
FREE LANCING

Scenarios, Continuities and Titles

HARRY SCOTT HEUSTIS
FITZROY 2904

JOHN WATERS
Directing for
M. G. M.

JESSE CRAWFORD
ORGAN CONCERT
PARAMOUNT THEATRE
NEW YORK

Week Aug. 11
The Evolution of "Moon" Songs as a Prelude to
"GET OUT AND GET UNDER THE MOON"
(IRVING BERLIN, INC.)

ED LOWRY
Master of Ceremonies



SKOURAS BROTHERS
AMBASSADOR
ST. LOUIS, MO.

ALFRED
BROWER
World's Fastest Russian Dancer
Re-engaged by FANCHON & MARCO
Direction WILLIAM MORRIS



FANCHON & MARCO IDEAS

The Original of Their Type,
the Most Consistent of Their
Kind.

HELD OVER SECOND TERRIFIC WEEK

U. A.--PUBLIX RIVOLI, N. Y.

Thousands Storm B'way Class House To See And Hear FBO's De Luxe Mystery Shocker In Thrilling Sound and Dialogue.... (SECOND WEEK OPENING TO GREATER GROSSES THAN FIRST WEEK).... And Establishing Conclusively The Stupendous Box-Office Magnetism Of The MIGHTIEST MYSTERY SMASH OF ALL TIME!

FBO

Reminds You: Don't Be Panicked by Sound... FBO Stands Firmly Behind You With The Greatest Line Of Silent Attractions In The History Of This Company. You Can Have "Perfect Crime" In Either Sound Or Silent Form... Either way It Is The First Really Great Box-Office Clicker Of The New Season.

ALREADY AN OUTSTANDING SILENT HIT AT UNITED ARTISTS THEATRES IN DETROIT AND LOS ANGELES.

FBO's
SMASH TALKER

PERFECT CRIME

Clive Irene
BROOK RICH
TULLY MARSHALL EDMUND BREESE

Story by WM. LE BARON from
ISRAEL ZANGWILL'S novel

Directed by BERT GLENNON



Coming:

"HIT OF THE SHOW"
FBO'S SECOND
TALKER SENSATION.

Already a silent hit at the
Roxy, New York. Sound or
silent, FBO shows the way.

"THE MIRACLE MAN" WAS GREAT

"THE RACKET"

Is Greater

A GREAT

STAR
CAST
PICTURE
DIRECTOR

THOMAS MEIGHAN

IN THE GREATEST OF ALL UNDERWORLD PICTURES

SUPPORTED BY

LOUIS WOLHEIM
GEO. E. STONE

MARIE PREVOST
LEE MORAN

SKEETS GALLAGHER
LUCIAN PRIVAL

Directed by LEWIS MILESTONE

A CADDO Production Released by Paramount

It's the same story

EAST — WEST — NORTH — SOUTH

"The Racket" makes a motion picture play of really worthwhile proportions, and I advise the film patrons of this town to go without delay and see a motion picture actor playing sensibly and with fine, dignified control in a story which seems almost to fit him in every detail. It is a pity that so able a performer as Mr. Meighan does not find more often the opportunity to show what he can do."

—Quinn Martin in the *New York World*.

"Mr. Meighan does his best work in several years in 'The Racket,' and proves again that he is a realistic actor without a rival."

—John S. Cohen, Jr., in *New York Sun*.

"The high mark for melodramatic aspirants to shoot at."

—*New York Times*.

"The Racket" is one of the best of the crook films."

—Harrison Carroll in *Los Angeles Herald*.

"The Racket" is Thomas Meighan's best film in many a day."

—*Cleveland News*.

"A corker. Mark it down as one of the best of the underworld films that are flooding the market. A Class A attraction."

—*Film Daily*.

"A good story plus good direction plus a great cast is responsible for another great underworld film. Thomas Meighan has his best role in years."

—*Variety*.

"Thomas Meighan has regained his pristine halo due to his wonderful showing in 'The Racket.'"

—*Duluth Herald*.

"Thomas Meighan is presented in the most logical and picturesque role of his screen career in 'The Racket.'"

—*Bangor, Me., Commercial*.

"One of the outstanding stories of the year."

—*New York Evening Post*.

"Splendidly entertaining. Keen, acrid, truthful, speedy."

—*New York American*.

"Lines three deep in front of the Paramount Theatre on hottest day of year!"

—*Harrison's Reports*.

"There's a great picture, 'The Racket,' at Loew's State this week."

—*New Orleans States*.

"Out of the maelstrom of underworld pictures there has come one splendid picture, 'The Racket.'"

—*Louisville Times*.

"Best picture that ever played Paramount theatre since it opened. One of best pictures of year!"

—*New York Journal*.

"For sheer entertainment, gripping and absorbing, this picture may be heartily recommended."

—*New York Mid-Week Pictorial*.

"More genuine than 'Underworld.' Best Meighan in five years."

—*New York World*.

NOTE.—Specially designed and approved VITAPHONE SCREENS, HORN TOWERS and SPECIAL FRAMES with SOUND-PROOF DRAPING, supplied and installed suitable for all systems of TALKING PICTURES.

Literati

Mr. Morley is Vexed
Christopher Morley, who edits the Saturday Review of Literature between spasms of writing best-selling comments in his "The Bowling Green" column of Aug. 11 in The Review, anent the bon voyage of a relative to Geneva:

There's much too much fuss made about hot weather, which is best to work in; and I never found any of the recherche or spasmoidist magazines of Montparnasse half as instructive as our own well-loved "Variety."

The most popular movielets of this week is about the cinema official who decided there would have to be a re-take of certain scenes at a bathing beach in which several of the actors spoke lines. "I can't," explained the objector, "hear the sound 'I'm swimming'."

The Blank Aug. 4.

That may have been the most popular jape in the week of August 4, but readers of "Variety" had been lip-reading it the week of July 18. Placable as we are, the number of wise-cracks that are lifted from "Variety" without acknowledgement sometimes irks us a little.

Presumably you are aware of the old legend about the synthetic-slang fictioneers of the "S. E. P." and "Collier's" schools who are supposed to pray nightly for Jack Conway of "Variety," imploring that nothing may interfere with his health and fecundity. Con is probably the most pilfered-from author in America. In the argot of pickpockets, he is the Dip's Delight. His gorgeous stuff in "Variety" isn't known to the general public, and the snappers-up can lift his poke at will.

Mr. Morley's rile over the lifters from "Variety" is greatly appreciated, but it is done with the tacit permission of this paper. It has been previously mentioned that any lay paper may reprint from "Variety," with or without credit. The main and somewhat important fact appears to be that to be reprinted, it must have been in "Variety," first.

In an active trade such as the show business which is pictures to a degree at present, the business

of first printing the news of that trade means much more than the lift or reprint of such slang, wise-cracks or gags as "Variety" may use.

Still, it's rather pretty to have a guy like Chris Morley making guardian for "Variety's" sloppy typists.

Lew Ney's Long Trip

Mr. and Mrs. Lew Ney returned to New York last week after traveling 10,000 miles in 25 states within the past three months. Lew, the self-appointed mayor of Greenwich Village, recorded his journeying, with the record showing the Neys had hitched 9,000 and walked 1,000 miles.

The hitching-hiking trip was the best they have ever undertaken, said Lew. Not one bit of unpleasantness in all of that time, never pinched and not questioned. But upon returning to the Village, Lew saw an author-creditor for \$15 eating in a restaurant. The cops were called after Lew had told the author about that \$15.

To set himself in financially, Lew, as the Neys were approaching New York, wrote five friends, asking each for \$25. He thought that at least one would come across. All five did, making Lew's home coming just grand.

Standard Size

To facilitate the placing of advertising copy, as well as mailing and newsstand handling, an increasing number of magazines are changing to the 7 by 10 inch type page size, and, from the trend, all American magazines will be of a standard size within a short time.

In the past month the "Forum," "The Golden Book," "Review of Reviews" and "The World's Work" have changed to that size. The movement was sponsored by the advertising agencies, who pointed out a saving in mats and plates if all magazines were of the one size.

Men's Fashions No Go

The demise of "Beau" proves that a men's fashion magazine for lay readers will never catch on. A number of publications have entered that field in the past few years, but none has lasted long.

It's all the more surprising in that there are so many women's fashion mags, and a great many men take as much care with their clothes, perhaps more, than do women. Even the few syndicated newspaper articles on men's fashions are little read.

2 Women Free Lances

Ruth Beery, formerly of "Photoplay" magazine, and Beulah Livingston, former publicity directress of the United Artists studios, have joined by establishing an office in Hollywood for the handling of free lance publicity and fan feature writing.

Miss Beery will do the leg work, while Miss Livingston consents to function in a writing capacity.

Bell's Added Duties

Nelson B. Bell has had his new assignment of picture editor of the "Post" augmented by the additional duties of being Sunday and picture editor for the same paper. In the latter assignment Bell succeeds Harry Hites.

A. P. Departures

G. D. Seymour, connected with the Feature Service Department of the Associated Press has been assigned to inaugurate a new theatrical service for the A. P. He will concentrate on legit exclusively sending out two news letters weekly.

Additionally Seymour is doing a daily column of "McIntyre stuff" for the A. P. This is in line with the A. P.'s policy to give more attention to show business news.

Exploiting Books

Book publishers are in a position to exploit their output according to the volume of it. Publishers issue as high as 600 books annually, with that figure the maximum. The num-

bers drop by degrees to around 60 a year.

The high speed publishers are crowded for exploitation with it less carefully planned or systematized than the publishers of a lesser product. With the latter, it is said, there also goes the choice of scripts. The smaller publisher works with more careful certainty as far as that is possible, and figures out many more angles, particularly for sure sales, than the high speeders.

Actor's Humor Monthly

First issue of "Ye Olde Mustard Plaster," the monthly humorous magazine, edited by Dr. George Rockwell, the vaude and musical revue comedian, is now on the stands.

Most of the pieces are by Rockwell, but there are other contributors.

Guild Enlarging Program

Theatre Guild is to elaborate on its now elaborate program and will convert it into a monthly magazine devoted to the movement for better theatres and allied arts.

It will bear the title of "The Theatre Guild Magazine," with the first issue to make its appearance in October.

Differ on \$500,000

Over in England they are excited by the fact that Stanley Weyman, the novelist, left about \$500,000 when he died recently. They can't understand how any writer could make that much money.

Over here, a half million is nothing much to some of our leading pen scribblers. Mary Roberts Rinehart, Rex Beach, Peter B. Kyne, Harold Bell Wright and many others are said to have passed that mark long ago.

Inside Info?

A serial now running in The Saturday Evening Post called "The Duke Steps Out," by Lucian Cary, is regarded by some as paralling in many respects the romance of Gene Tunney and his fiancée, Miss Lauder.

The yarn is of a prize-fighter, a champ, who resorted to desperate means to interest the girl he loved. He was self-made and had, during his pug career, studied and read. His girl-friend was of society, but had foregone a debut to stay in school.

Some possibility of the author being privy to the Tunney-Lauder plans for they jibe in many respects with this yarn.

Mag Sales Panic

The summer newsstand slump in magazine sales has been so sensational this year that three national monthlies have gone into the hands of the brokers. The boys who felt the blow have all been of the class literary field, with American Mercury getting credit for the squeeze.

Leonard Hall is finally off the dramatic desk of the Scripps-Howard New York Evening Telegram. Heywood Brown is temporarily subbing as the Telegram's reviewer.

Hall has joined Jimmy Quirk's Photoplay.

Don Mulhern, dramatic editor of the Newark "Star-Eagle," has succeeded Edward Dobson in the same duties on the Brooklyn "Standard Union." Dobson stepped out recently after almost 30 years on the Brooklyn paper, and is currently on the copy desk of the New York "Daily News."

Wayne Randall is now accepting those New York "Daily Mirror" true stories. They are written mostly by New York newspapermen, with \$25 the price for each one.

W. A. S. Douglas, with his wife, is abroad to represent the Baltimore "Sun" papers, and may be away a year or longer. He has been with "The Sun" for some time.

Alfred Harding, in charge of publicity for Equity, has written a novel, "Tropical Fruit," published by Duffield. He was formerly a reporter. His wife is writing an economic history of the American theatre.

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

Bobbie DeVoe, dancer, charged with having a revolver in her possession, changed her plea from not guilty to guilty. Her bail of \$500 was continued until Aug. 17, when she will be sentenced.

Helen Chandler, one of the showgirls of "Show Boat," is facing an operation as the result of injuries sustained when she tripped and fell while crossing a street near the Siegfried theatre after the performance.

Margaret and Mary Gibb, 17-year-old Siamese twins, are in the Park West Hospital where Dr. Francis P. Weston said he was considering an operation to disunite them. The operation is the outcome of Margaret's desire to marry.

Supreme Court Justice Townley granted a summary judgment in favor of the Shubert Theatre Corp., against the Waldorf Theatre Corp., for \$7,000 on an installment due from a loan of \$35,000 permitted the defendants in 1926.

Joseph Kreszumas, manager of a Childs restaurant, walked into Huber's Museum, Coney Island, paying the entrance fee of a dime. Then he wandered into another enclosure where a shimmy dancer shook it up for an extra two bits from the booth. Only he forgot to pay the two bits extra. He was ejected and now one of the employees of Huber's who eased him out is charged with homicide.

Arthur J. Lamb, who wrote "Asleep in the Deep," "Only a Bird in a Gilded Cage" and "Naughty Little Bird on Nelly's Hat," died of heart disease in Providence last week. He had lived at the Hotel

46 TORONTO EXHIBS IN JOINT BUYING COMBINE

Toronto, Aug. 14.

Some 46 independent theatre owners in Toronto have formed the Exhibitors' Operative Co., Ltd., with William Baile as president, N. R. Taylor, secretary-treasurer, Bud Lennox, buyer, and J. Earl Lawson, M. P., director.

The idea is to buy pictures jointly and at a better price. One clause in the charter reads: "Organized on a basis of collective buying of film and supplies in order to obtain fair treatment and to insist on fair treatment."

Profits, if any, will be divided among members. Practically all houses here, except those controlled by Paramount, are in the outfit which plans to spread throughout Ontario.

Title Changes

Los Angeles, Aug. 14.

Title changes on pictures in production on the coast this week are "Rodeo of the Ritz" changed to "Ritz Rosey," "Into the Depths" changed to "Submarine," and "The Play Goes On," changed to "Erik the Great."

STANLEY-CRANDALL SHAKEUP

Washington, Aug. 14.

What is reported to be the start of a general shakeup in the personnel of the Stanley-Crandall houses here was the notice given LeRoy Sherman, son-in-law of Harry Crandall, and Vincent Tompkins, Jr., manager and assistant manager, respectively, of the Earle. Successors of Sherman and Tompkins have not been named.

St. Paul Garrick Reopens

St. Paul, Aug. 14.

The Garrick, in St. Paul, closed for more than a year, was reopened by F. & R. Publix this week with "The Mysterious Lady." It will play the bigger pictures at a 50c admission.

Prices at the Tower, another St. Paul F. & R. Publix house, have been reduced from 50c to 35c.

Collingwood, New York, until July 4, when he went to the Hotel Narragansett, Providence. Royalty checks were found in his effects as well as a membership card in the American Society of Composers, Authors and Publishers.

Frank Finn, brother-in-law of Oscar Hammerstein, 2d, was drowned Sunday when a speed boat overturned on Long Island Sound. Lawrence Schwab, producer, also was in the boat, which he owned. He was rescued by friends who saw the accident from the Kennilworth Yacht Club on the Great Neck shore.

Eugene Lauste, 73, and a pioneer experimenter in sound reproduction in connection with moving pictures, was discovered by the New York World living in straightened means in Bloomfield, N. J., and his story was published. Lauste displayed his record of a master patent taken out in England in 1906 in which his idea is expressed in these words:

It has been proposed to patent No. 18067 A. D. 1906, to record simultaneously the movement of persons and objects and the sounds relating to them, optically upon the same photographic record running side by side with and at the same rate as the image recorded.

In an interview Lauste told how he invented the machine known as Lausth's Eidoscope. Reverses of late years defeated his purpose to form a company to develop sound and sight synchrony.

Trial of Lyon I. Barnard, accused of attempting to extort \$2,000 from Fay Wray, Paramount film actress, by writing threats against her mother, has been fixed for Sept. 4, following Barnard's not guilty plea. The letter Miss Wray received ordered her to place a package containing the money in a vacant lot in Hollywood. She complied after notifying the police and Barnard was arrested.

Again the old Laskey barn is on wheels. This time the structure within the walls of which were shot the interiors of "The Squaw Man," the first picture to be made by



WALTER BRADBURY

World's Greatest
Legmania Dancer

NOW WITH
Fanchon and Marco

Lassiter Bros.

Roamin' with 'Roman Nights'
AUG. 2-8, INCLUSIVE
DENVER THEATRE, DENVER

JOHNNY TIM
MILLS and SHEA

Closing Aug. 25 with
'SNAP SHOT' UNIT
Opening Oriental, Chicago,
Sept. 9

NOW HELD OVER

INDEFINITELY

at the Roxy

Direction

SAMUELS MUSICAL BUREAU

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'

Chosen by Mr. Leon Leon-
doff as Ballet Master of the
Roxy During His Absence

ANTHONY Z.

NELLÉ

And still more triumphs for-
LILAC TIME

SELL-OUT AT \$2.00
in New York and Los Angeles Roadshow Runs!

BROKE ALL RECORDS
in first 3 weeks at Carthay Circle, Los Angeles!

GREATEST
of All Air Pictures

CRITICS HAILED
it as "magnificent"—"riotous hit"—"finest First National ever made"—"unmistakable dramatic kick"!

NEW YORK, N.Y.
Capacity and standees for second week of Broadway roadshow run

LOS ANGELES
Fourth week at famous Carthay Circle and breaking all records

CHICAGO
Turning them away at the Roosevelt

PITTSBURGH
Packing them in at the Stanley

DETROIT
Booked for the Madison

CLEVELAND
Opens August 18 at the Stillman

ST. LOUIS
New Record at the New Grand Central

BALTIMORE
Opens August 18th at the Stanley

SAN ANTONIO
Will start about September 1st at the Aztec



STARRING
COLLEEN MOORE
a **GEORGE FITZMAURICE**

Production Presented by
JOHN MCCORMICK
with **GARY COOPER**
Scenario by Carey Wilson ■ From the Play by Jane Cowl and Jane Murfin ■ Adaptation by Willis Goldbeck ■ Titles by George Marion, Jr.

*Extended Run Engagements
Already Booked
for this All-Conquering*
FIRST NATIONAL SPECIAL

BIG NATION-WIDE DEMONSTRATIONS

NOW ON, IN ALL UNIVERSAL EXCHANGES ON UNIVERSAL SUPER-SHORTS

Recent developments in the industry place **UNIVERSAL** so far ahead in the short subject field that there is now not even a close second. For 22 years **UNIVERSAL** has topped the entire field. For 22 years thousands of exhibitors have looked to and depended entirely on **UNIVERSAL** for these subjects, and now with Carl Laemmle himself on the firing line at the studios, every exhibitor throughout the Nation, large and small alike, can look to and depend entirely on **UNIVERSAL** for the highest quality super shorts of the industry: Shorts that have followings of millions of people—that are famous for their drawing power at the box office.

Beginning immediately—at every Universal Exchange from coast to coast—a great **QUALITY DEMONSTRATION** of **SUPER SHORTS** is now taking place. See these short subjects with your own eyes—**COMPARE THEIR QUALITY**—the pictures themselves will do **ALL** the talking.

COLLEGIANS

Millions everywhere know Carl Laemmle, Jr.'s, Collegians. Booked by such representative first run houses as The Indiana Theatre, Indianapolis; Strand, Montreal; Majestic, Shamokin, Pa.; Strand, Akron; Regal, Hartford. A Super-Short Series shown in lights all over the country. The biggest short subject money getter in the world—nothing compares with them.

SNOOKUMS

Stern Bros. Newlyweds baby, "Snookums" the box-office baby. A hit with millions of people. A definite, cash-in-the-box Super Short. Here are two additional first run theatres to book "Newlyweds": Orpheum Theatre, New Orleans; Majestic Theatre, Shamokin, Pa.

MIKE AND IKE

Mike and Ike Comedies, Rube Goldberg's cartoon characters in films—are fast-sure-fire fun that always keeps the house filled. The Orpheum Theatre, New Orleans, and Keith's Theatre, Toledo, are the type of houses booking these Universal Shorts. Both important first-run theatres.

LET GEORGE DO IT

Another sure-shot newspaper cartoon comedy, by Geo. McManus, that's pepper for the program. "Let George Do It" is another Universal Short booked by such first-run houses as Keith's Theatre, Toledo, and the Majestic, Shamokin.

BUSTER BROWN

Stern Bros. "Buster Brown" comedies are so well known that to merely mention the name is enough. This super-short is first run fare and no mistake. Buster and Tige are sure-fire! Shown now in thousands of theatres.

TARZAN THE MIGHTY

These big first-run houses tell the tale of "Tarzan": Keith's 105th St. Theatre, Cleveland; New Garden, Baltimore; Skouras' Indiana, Indianapolis; The Alhambra, Sacramento; The Broadway, Richmond; The Capitol, Dallas. "Tarzan the Mighty" is on its way.

FINAL RECKONING

One of the best hung-together serials ever offered. One chapter pulls 'em in for the next. From the writings of the greatest boys' author who ever lived, G. A. Henty. Far and away above the average serial in quality.

PIRATE OF PANAMA

Bad Men in the Exotic Jungles of Panama. Full of thrills and adventure. Each one of the 12 episodes will sit 'em on the edge of their chairs. Absolutely sure-fire—just can't miss.

JACK HOXIE (Re-issues)

The demand from many sources for these Jack Hoxie re-issues has been too great to ignore. The fans simply had to have them. Every one is sure to ring the bell! Action—action and more action.

MYSTERY RIDER

Another gripping mystery story in 10 chapters. The first starts them—the other nine keeps them coming. Crammed with speed and Western action, the kind that keeps the crowds coming.

DIAMOND MASTER

A serial by that great author, Jacques Futrelle. One of the most dramatic chapter plays ever screened. Suspense is its keynote. A hair raiser for your patrons.

OSWALD

The Lucky Rabbit. First choice cartoon strip comedy for all first-run theatres. Used for kid-appeal, "supper shows" and program pepper. Willmer and Vincent, Allentown, one of hundreds of recent Oswald bookings.

HORACE IN HOLLYWOOD

This great series of 13 one-reelers with the original "Harold Teen" in the person of Arthur Lake is big-league. Lake is a big bet everywhere—a feature star in short subjects for you.

LAEMMLE NOVELTIES

Now being booked by the country's biggest first-run theatres. A few include Roxy Theatre, New York; United Artists Theatre, Los Angeles; United Artists Theatre, Detroit; El Capitan Theatre, San Francisco. What additional evidence is needed?

TENDERFOOT THRILLERS

One of the greatest lines of 2 reel westerns ever conceived and filmed. Production costs were second to quality—which has resulted in a real de luxe edition of Short Westerns. Your box office will tell the tale.

STUNT COWBOY SERIES

Real money was spent on this series of 12 cowboy shorts. Everybody loves these fast riding and hard shooting pictures. Wonderful for the regular or supper show business.

FOREST RANGERS

Like the "Stunt Cowboy" and "Tenderfoot Thrillers," the "Forest Rangers" are pictures that have been built and filmed for the express purpose of making them the best possible to produce. A smashing adventure series.

HARRY CAREY (Re-issues)

Has gone over big in his recent feature picture, "The Trail of '98," and his other successes. His Universal re-issues are "naturals" and just had to be. Book them!

INTERNATIONAL NEWSREEL

"On the job when it happens" would be a good slogan for "International Newsreel." The greatest film news gathering organization insures International the liveliest, most interesting big-breaks hot off the griddle! Strictly first-run fare for hundreds of leading theatres.

GO TO YOUR UNIVERSAL EXCHANGE TODAY AND SEE THESE SUPER-SHORTS

Lasky and directed by Oscar Apfel with Cecil DeMille an observer on the side lines, is going to be moved to make way for the group of Paramount sound stages.

"The barn, which is a combination of two structures, 30 by 100 feet, was moved to the present lot from its original home at Vine and Selma. It has served as a gymnasium on the site from which it is now again being carefully moved."

William Austin, Paramount's interpreter of eccentric British types, following a vacation in England, has signed a new contract.

John Monk Saunders' story of Oxford in which the Arlen-Carroll team is to be featured is "The Upstart Gentleman."

Charles R. Seeling, 33, film director, was arrested on a warrant charging failure to provide, complaint sworn by wife.

Coney Island Carnival Co. changed its mind and determined to hold the annual carnival, after voting to abandon the event.

Paramount has acquired for American distribution the French picture "The Soul of France" ("La Grande Epave"), made with the co-operation of the government.

Large bodies of French troops were used and scenes were taken on the actual battle ground of the World War.

LOS ANGELES

Mrs. Lillian Fraser, widow of Earl Fraser, the Ocean Park amusement millionaire, killed in an auto accident, shortly after she had secured an interlocutory decree of divorce, has been appointed special administratrix of her husband's estate.

Tom McNamara, cartoonist, and his wife, have dropped charges against Phillip C. Seibert, 22, N. Y. U. student. Seibert was accused of stealing at \$3,500 diamond ring from Mrs. McNamara while a guest at the McNamara home in Hollywood.

Robert L. Carson, former film cameraman, recently in court for alimony delinquency, and given another chance by the judge, returned to court last week and proved such a good salesman that he escaped punishment for contempt, and sold the judge, the attorneys and court room spectators some of his wares. Carson had previously claimed that an injury in 1923 prevented his

holding a steady job. He returned to say he had gone into the business of photographing homes. He showed samples which were so good that the court bought and then dismissed the contempt proceedings.

Michael J. Toetze, Russian art dealer, convicted of arson and burglary insured property as result of fire and explosion which destroyed American-Russian Eagle cafe, has been sentenced for from two years to life at San Quentin.

Louise Lorraine Acord, screen actress, has been awarded a divorce from Art Acord, western film star. Acord was divorced more than three years ago by Edna Mae Acord who charged at that time that her husband was associating with Miss Lorraine.

Edward L. Patterson, 54, retired theatre man, shot and killed himself Aug. 8. He had been confined to bed for 10 weeks following a nervous breakdown. He leaves a wife and daughter.

Dorothy Mackall, screen actress, is now permanently through with Lother Mendez, her film director husband. Judge Ray Schauer granted the actress a divorce.

Gregg Dowling, 24, secretary of

Charles Rogers Productions, will leave his position to assume the presidency of a St. Louis bank recently purchased by his father, John J. Dowling, of that city. Dowling's first Hollywood job was as an accountant for a film company.

Charges of criminal assault, filed against Arthur Hudkins, brother of Ace Hudkins, by Ione Murphy, 16, actress, known as Patsy Hale, were dismissed when the girl swore the charges were untrue.

Ada Williams, "Miss Florida" 1927, signed under contract to Fox, had her agreement validated by Judge Marshall McComb. Her contract calls for salary ranging from \$60 to \$210 a week over a period of five years.

Reed Howes, western film actor, pleaded thines were tough around the studios and asked Superior Judge Snyder to chop the \$500 monthly alimony he is paying to his wife, Lillian. Court reduced it to \$250 a month for one year.

After 30 days of married life Lester A. Corson, president of the International Producers and Distributors' Corp., and Madeline Post Corson decided they had had enough. It became known when Judge Bercher granted Mrs. Corson an interlocu-

tory decree of divorce. She complained Corson stayed out late at night and refused to explain his absence, among other things. Couple married last April and separated a month later.

Following a domestic quarrel, Jack Wood, trick shot performer, shot and killed his wife, Nellie J. Wood, and then turned the gun on himself. Wood, former vaudevillian, recently working around the studios in Hollywood, is in a critical condition at the Georgia Street Hospital. The couple were separated for more than three months and Wood is understood to have been placed under a peace bond after making several threats to kill his wife. If Wood lives, a charge of murder will be placed against him.

At a dinner given to friends Paul Kohner, production supervisor at Universal, announced his engagement to Mary Phillip, Universal star.

F. W. Muenau, Fox film director, was operated on for appendicitis at the Pasadena Hospital.

His condition is reported good.

Arthur Hudkins, brother of Ace Hudkins, welterweight boxer, was arrested charged with two counts (Continued on page 37)

ACCLAIMED BY PRESS AND PUBLIC A HIT!

CHARLES NIGGEMEYER'S PUBLIX UNIT

"BITTER SWEET BLUES"

PARAMOUNT THEATRE Now—Week of AUGUST 11

With the Following Artists Featured

MY THIRD UNIT WITH PUBLIX

Thanks to MR. PARTINGTON and PUBLIX

DESZO RETTER

THE MAN WHO WRESTLES WITH HIMSELF

PAUL ASH says: "The greatest one-man double on the stage today—see him wrestle with himself!"

BEWARE OF IMITATORS!

THE ONLY ORIGINAL ONE MAN WRESTLING MATCH

Not Forgetting The WM. MORRIS OFFICE—ABE LASTFOGEL

Managers and Producers Take Notice!

EVELYN

MARY

WILSON AND WASHBURN

THE SHOW STOPPING TEAM

PHIL TYRELL, LYONS & LYONS OFFICE, placed us with Publix

THE DAVE GOULD GIRLS AND BOYS

Wish to Thank Publix

for the Opportunity of Appearing in

CHARLES NIGGEMEYER'S NEWEST AND BEST UNIT

BENDER DE LUXE

GRACE DU FAYE

PAUL ASH says: "GRACE DU FAYE is a sure-fire show stopper—a marvelous little artist"

Direction LEDDY & SMITH

Mae Murray Question's Pantages B. O. Statement—Given Affidavits

Memphis, Aug. 14.
Mae Murray questioned the accuracy of the Pantages box office statements given her last week. It was only after many wires had passed between Miss Murray and Alexander Pantages on the coast that she consented to continue the local engagement.

Tuesday Miss Murray informed the audience it would be her final appearance, adding she intended to terminate her Pantages agreement that calls for about 10 weeks. Later, by wire or phone, this was adjusted and Miss Murray made her regular showings.

The agreement provided for settlement that the star was to have a daily affidavit of the grosses and she may station her own checker at the door.

Upon receiving the Monday report Miss Murray thought she noticed a discrepancy between the record and the number of people it seemed to her had been out front Monday. The Pan local manager attempted to explain this by stating Miss Murray had no knowledge of those who remained for a second performance, and that she had been misinformed as to the capacity of the theatre.

Upon Miss Murray asking to see the Pantages books for the six months prior to her opening here, her request was refused. She was told that the books would be displayed for her during the week she was here but for no other period.

Miss Murray played here on a

Minn. Dailies Preparing Ad Rate Reprisals

Minneapolis, Aug. 14.
The local dailies are planning a fight with amusement houses on the expiration of their present advertising contracts. The papers were licked several months ago on a hold-out for the usual double advertising rates.

Finkelshtein & Rubin, which took over the entire theatre field, covered all the theatres with a block ad, allowing an inch of copy for each theatre. The papers' revenue was so seriously hurt they gave in to a rate cut. In exchange for a bigger space guarantee the rate was cut in half, or lowered to the regular commercial figure.

Now the dailies are sore and planning a concerted hold out for the usual double amusement rate.

Billie West Back East

Los Angeles, Aug. 14.
Billie West, former director of Fox comedies, has returned to New York to resume his vaude duties.

percentage of the gross, minus the overhead. Pan's refusal to show the box office statements for comparative previous business is believed to have made the star suspicious. It is understood that the understanding she had by wire with Pantages means the continuance of her Pan contract.

The Fourth International Number!

VARIETY

OUT NEXT WEEK (August 22)

INTERNATIONAL ANNOUNCEMENT MEDIUM

Announcements May Be Forwarded to Any
Branch Office or to

"VARIETY," 154 West 46th Street
New York City, U. S. A.



GERALD GRIFFIN

Dublin "Evening Mail," July 26, 1927.
"Song and comedy are the features of Mr. Gerald Griffin's turn at the Theatre Royal. A delightful tenor, he sang songs of his own composition as well as old ballads. As an include he fairly revelled in funny stories which never failed as laugh getters."

FOX WILL BOOK POLI CIRCUIT FOR VAUDE

Poli houses taken over by Fox will be booked by the Fox vaude agency. This was on the verge of being consummated yesterday (Tuesday).

It adds 20 houses to the Fox books and subtracts the same number from the Keith office, the latter formerly placing the acts in Poli houses.

The first date for Fox vaude in the Poli houses will be Aug. 26.

KEITH PIT BAND OF 16 MUSICIANS

Beginning in September all Keith vaudeville houses will have 16 musicians in the pit. This increases the trench personnel in the various houses from two to eight men. It follows the appointment of Milton Schwarzwald as general musical director for the entire Keith circuit, a position not previously existing. The organs in the Keith houses will also be subject to home office supervision with a view to getting more out of the console-occupiers. Fred Kinsley, lately organist at the New York Hippodrome, has been placed in charge of organ supervision.

Kinsley will devote his entire time to this work although possibly pinch hitting at the organ himself on occasion.

Keith's, Wash., 2-a-Day With 6 Acts and Film

Washington, Aug. 14.
Keith's, former two-a-day house, is set to open Sept. 15 with six acts and a picture. Policy will be same as that switched to some four to five weeks before the closing last spring. This entails two shows a day with reserved seats at \$1 top.

Rush Hughes and Bee Jackson as Ballroomers

Rush Hughes and Bee Jackson have united as a ballroom dancing team.
Miss Jackson has heretofore been identified with the shimmy and black bottom.

NELL KELLY LANDS SHOW

Nell Kelly, Fanchon and Marco protege from the Pacific Coast, at the Paramount, New York, a couple of weeks ago, has been engaged by Lewis Gensler for "Ups-A-Daisy." It is her first speaking role.

Johnny Hudgins Uptown
Johnny Hudgins, the colored comedian, after a long absence on the other side, reappears in New York with a colored musical this week at the Lafayette, Harlem.

Opposition to Keith's in Ptd., Me., Using Big Turns Keith Bidding For

Few "Exclusives" in Talking Film Contracts

With the exception of the big names there is no "exclusive" in the talking pictures. Suitable talent will be sought for talkers by all manufacturers.

Exceptions are acts like Van and Schenck, who have been annexed through Leo Morrison, by M-G-M for four talking shorts to be recorded periodically over a stretch of time. However, when their option expires the same free-lance rule applies to them.

Companies are taking six months' options on artists' renewal services for the twofold reason of capitalizing the success of prior releases and also to afford an opportunity for distribution by that time.

East to Talk Over Film With Berlin and Richman

Los Angeles, Aug. 14.
Gerrit J. Lloyd, of the D. W. Griffith unit, will accompany John W. Considine, Jr., to New York where both will confer with Harry Richman and Irving Berlin on the idea they have for a talking picture.
Lloyd will be assigned to make the screen treatment and Berlin will write the lyrics and music. Richman will be featured for this "United Artists" release.

Sabin May Dance Again with Eleanor

Charles Sabin and Barbara Bennett, dancers, have dissolved their partnership. There is a possibility of Sabin rejoining Eleanor Ambrose Maurice for continuance of his present Keith route.
The rift showed evidence several weeks ago, when Sabin and Bennett appeared at the Palace, New York, with rumors of Sabin's rejoining his former partner, widow of Maurice Mauvet. Miss Bennett demanded a long term contract from Sabin, and when not forthcoming walked out on the partnership.

Bill Demarest Quits Films

Los Angeles, Aug. 14.
William Demarest (Demarest and Collette) is one of the few stage actors to abandon pictures for a return to the stage.
Demarest played roles in 27 pictures during his stay in Hollywood. He is on his way to New York with his wife, Estelle Collette, to reappear in vaude.

2 Leave "Revelers"

Ralph Olsen and Sue St. John, dancers with the "Rainbow Revelers," will leave the act next week at Winnipeg, having signed a contract with the Shuberts.

Irving Sherman represented the team who have been members of the turn for several years. The "Revelers" are playing Keith route and will probably have to cancel it.

DONN-AYER TURN

Berta Donn, musical comedy comedienne and Nat Ayer, composer, have formed a combine for vaudeville, routed over the Keith Circuit.
Miss Donn returned to the stage last season after a year's retirement, in "My Maryland." Ayer lately appeared with Elsa Ersi.

MIDGETS' UNIT

A Public unit will be built around Singer's Midgets opening Nov. 9. The Lilliputians sail from Hamburg Oct. 18 on the "Cleveland." The company of 23 pygmies and their menagerie is receiving \$3,500 from Public for the 33-week tour. William Morris booked.

Tom Nip May Hop

Tom Nip may hop to London to stage the dances in Bertie Mayer's new show, due at Daly's there.
A cable advised Nip of the proposal with negotiations not yet closed.

Strand, Portland, Me., opposition to Keith's in that city, is contracting for single engagements through the Metropolitan Booking Offices of Boston, with Harry Padden, its New York booker, of headline turns the Keith office is bidding for.

To date it does not appear to affect the standing of the turns with Keith's. Keith negotiations continue for their services, despite they play the Portland opposition.

Between the Metropolitan's and Padden's bookings, the Metropolitan has houses sufficient, other than smaller time, for four weeks for headlines of the Belle Baker rank. Miss Baker is reported booked for the Strand for week Sept. 3 through Padden by Johnny Collins in New York at a salary of \$3,500 for the week.

Aug. 27, Jim Barton is to be the Strand feature, with Miss Juliet on the same bill. Other turns of equal prominence are said to be in the dickering stage for the Strand. Meanwhile Keith's is reported having prepared to issue routes to Miss Baker, Barton and others who have played or are about to play the Strand.

Opposition Local Only?

Though there is a slight indication that Keith's may overlook the "opposition" angle under the new regime, confining it to the town only where it occurs, instead of the entire circuit as formerly, it is also said there is a considerable feeling in the Keith office over the name acts Keith-contemplated appearing in an opposition vaude theatre.

The Metropolitan is a lately organized booking agency in Boston. It comprises the important independent agents of that city, including some New York bookers. Padden, acting for the Met in New York, was formerly in charge of the Amalgamated Agency in New York (Indie-Commerford, etc.) and is well regarded as a booker by the trade.

Among other reports concerning the Metropolitan this week was one that Charles E. Bray may become its office manager in Boston. Bray was for years a general executive for the Orpheum Circuit, before its merger with Keith's. He thoroughly knows all branches of vaudeville, but has been inactive recently.

National Campaign For Keith Vaude

As a result of an inspection trip conducted by Joseph P. Kennedy, in the Keith western and middle western houses, the Keith Circuit will inaugurate a national campaign to stimulate interest in vaudeville the coming season.

Plans will be based upon suggestions received in answer to questionnaires sent out to house managers, and a general plan will be worked out by Mr. Kennedy, J. J. Murdock, Pat Casey, Tink Humphries, Major Thompson and John Ford.

The national activity will be launched the week of Aug. 20th while the "New Faces Week" is in progress in Greater New York.

Kennedy was accompanied by John Royal upon his recent trip through Royal's territory, and by Harry Singer further west. The present line up of power in the Keith offices will permit of better co-ordination than in the past with both circuits working almost as a unit as regards their theories for inducing former vaudeville customers to return to the fold.

1500 BROADWAY, NEW YORK
PARK: 30 CHAMPS ELYSEES
William Morris
CALL BOARD
Contracts for Synchronized
Film Productions being
negotiated daily
Please communicate with
Mr. Harry Lenetska
(CHICAGO: 1111 BUTLER BLDG.)

Marco Called to New York by Keith's Starts Reports About Big Coast Producer's Future

For two days last week, Marco, of Fanchon and Marco, the ace producer of the Pacific Coast, was in New York and reported in consultation with the Keith heads.

One report was that Marco had been called to New York by Jos. P. Kennedy for consultation over sound talking shorts for F&M's RCA Phonophone. That rumor didn't get very far, with sound talk capable of being put on the long-distance wire.

A better surmise is believed to be that Marco received a proposition to become the Keith and Orpheum circuit's general producer. There was no information obtainable on whatever negotiations were started. Marco left New York Friday, going directly back to Los Angeles.

Fanchon and Marco have been producing stage units and shows for the West Coast "Theatres" circuit in California and the north-west. They are reported under contract to West Coast, expiring Jan. 1, next. In the trade the Fanchon and Marco shows are noted for their talent, entertainment and reasonable cost. It is unusual for a F&M stage show to cost over \$3,000 (salary), and the Fanchon and Marco average is set down at around \$2,300 weekly.

On the coast the F&M stage entertainment has sewed up that section. The western theatregoing public doesn't appear to care for anything else. Public units have been withdrawn in Seattle and Portland in W. C. houses, succeeded by the F&M shows. If the Public stage units are withdrawn from Los Angeles and San Francisco, F&M will follow them in there also, from accounts.

Others Called East

What convinced the New Yorkers that Marco came on other than social reasons was that Harry Singer, the Keith coast representative, and Ben Piazza, the Keith Chicago head, were also called to New York at the same time. Messrs. Piazza and Singer intimately know the Fanchon and Marco shows through both having been on the coast where F&M have dominated for a long while. Singer is said to have returned west on the same train with Marco. The other member of the producing firm is Miss Fanchon, Marco's sister.

A Keith-Marco deal would be a big one in the production way. It would relieve Keith's of a knotty problem for a large number of houses. With the coast experience and the facility with which F&M produce, it would not be too big an order for them to supply from 60 to 76 Keith houses with their weekly stage entertainment.

With the F&M stage units, Keith's could still play straight vaude in many of its houses. Keith's will probably be operating and booking next season around 225 theatres.

West Coast Fixture

West Coast has looked upon Fanchon and Marco as its own: Harold B. Franklin, president of W. C., is apt to be surprised if the report Keith's is dicker with his star producer and main stage bulwark of his circuit proves correct.

In New York it is thought bidding may start with F&M if Franklin becomes aware of the Keith proffer. Several of the Keith houses are in the territory where F&M have established their name and brand of entertainment.

It would be difficult for West Coast to immediately supplant Fanchon and Marco or their producing organization. At present the F&M organization is of large size, employing around 3,000 people, besides various complete departments. In the production department as operatives, however, there are but two, Fanchon and Marco.

EDWARDS AT LOEW'S STATE

Gus Edwards and his production act will be at Loew's State, New York, next week.

This week Edwards is at the Albee, Brooklyn, N. Y.

Capitol, N. Y., After Henry Santrey for M. C.

It was reported early this week that the Capitol, New York, is making overtures to Henry Santrey to act as master of ceremonies at that Broadway de luxe house under a long term contract, and without his band.

Santrey has been appearing with his wife, Anna Seymour (also Harry Seymour) and the band. Miss Seymour is under contract to the Shuberts, now rehearsing with their "Georgette" production.

Santrey is said to have received other offers for the new season, alone and with the band. He is considering them. The Capitol salary for Santrey is reported attractive.

It is also a sign that the Capitol, the Loew-operated picture house under the direction of Major Bowes, does not intend to deplete its usual stage show in favor of sound.

Johnny Marvin—Loew

Johnny Marvin has gone Loew. He opened this week at the State, New York, with the Loew circuit following, at \$1,000 weekly.

Marvin, lately back from the other side, has also contracted to record four talking shorts for M-G within the year.

DON LEE'S BREAKDOWN

Lee and Louise have been compelled to cancel several weeks' bookings on the Keith Circuit pending recovery of Don Lee from a nervous breakdown, precipitated by injuries in an automobile accident while playing Youngstown, O., two weeks ago.

Lee's physician has prescribed a definite rest, although the team figures resuming the Keith tour Sept. 10.

VIVIAN TOBIN REMAINS

Vivian Tobin will remain in vaudeville under direction of Ben Boyar. The latter has equipped her with a new sketch, "What Women Want," with three in support.

Rube Wolf's Ad

San Francisco, Aug. 14. Get a load of this. Rube Wolf, m. c. at the Warfield, who was held up and robbed of several hundred dollars, a ring and a lot of valuable papers, is willing to give the stickup guys another \$100, if they'll kick back with some of the loot.

In all local daily papers last week Rube took paid space for the following ad: "Rube Wolf Offers \$100 Reward."

"... And no questions asked. The guy that held me up can have the shiner and the poke, and welcome, but send me, care of the Warfield, the personal papers, the orchestrations for my band, the picture of my wife and baby."

"This is on the level and I'll go the route. Be a regular guy, the stuff won't do you any good, and it means a lot to me. Get in touch with Lou Golden at Loew's Warfield."

He didn't get back the stuff.

Smoked Cig in Bed, Girl Badly Burned

Davenport, Ia., Aug. 14.

Grace Matinson was badly burned last week when falling asleep while smoking a cigaret in her hotel room at West Union, Ia.

Discovered by other guests and employees, the girl, but 19, was horribly burned and rushed to the Community hospital. It is said that despite her severe injuries, she may recover.

Miss Matinson is from this city. She has been traveling in vaudeville as the checker for the Pasha, buried alive, act.

Coogan's 3 Eastern Wks.

Jackie Coogan, not expected to appear after completing Chicago picture house dates, has been booked by the William Morris agency for three additional weeks in eastern Publix houses. He starts Sept. 6 in Buffalo, with the Metropolitan, Boston, and the Paramount, New York, to follow.

Additional three weeks calls for a salary of \$8,000 weekly, considerable jump over the Chicago pay because of the record business there.

Producers Reject All Proposals of Royalty Payment for Talking Shorts

Senator Murphy's Big Idea Somersaulting

Chicago, Aug. 14.

The gentleman with the funny pan and monolog known as the homeliest guy who ever got a stage job, Senator Francis Murphy, is doing a mental pratt fall twice daily this week at the Palace (Keith), with a new idea.

This dutch accented humorous speller on topical times got bitten by the scheme of taking a straw vote from the stage, on Smith and Hoover. It must have kept Murphy awake nights before he got a chance to pull it. By that time the monologing kid thought it was a serious matter, at least for him.

Toward the finish of his turn, the homeliest, etc., reads wires from Hoover and Smith. Then he calls for applause from the patrons to the gauge how the nominees stand in local estimation.

The pratt fall happens when all that Murphy hears in reply is silence.

Through the somersaulting finish, the Senator is now the only human talking short on any stage.

Withers' Talking Shorts

Charles Withers will do talking shorts for Warner Brothers' Vitaphone, or a full-length talker.

Withers has several versions of his vaude operry house skit.

Harry Lunetska, of the William Morris New York office, placed Withers. Lunetska intends devoting his sole attention to engagements for the talkers.

New Acts and Faces

New acts and new faces booked for the Keith New Faces week bills Aug. 20 include, at the Orpheum and Bushwick, Vivian Tobin in a sketch by Nancy Bradford, "What Women Want"; Danny Small from "Blackbirds," at the Albee; "Glorious Girls," new flash act at the Albee.

STELLA MAYHEW BACK

Stella Mayhew is returning to vaudeville, per Act 1, T. Wilton.

The singing comedienne opens next week for a split between Polli's, Wilkes-Barre and Scranton.

An effort here and there last week by acts or their agents to attempt to foster a payment plan of a cash down and royalty payment for talking shorts was met by an emphatic refusal by the talker producers.

It seemed as though the picture men had mutually agreed that the royalty system should not start for talkers. All were in unison on their refusal.

The agents and acts urged the royalty plan, based upon the payment by the phonograph disc companies. The disc recorders pay an advance and a royalty on every disc sold by them. With the talking shorts the scheme was to have a royalty payment upon every canned short used, with payment per performance or theatre.

Some contracts for talking short appearances were reported held up temporarily while the negotiations were proceeding. Payment, the producers said, would be made only per picture with all rights to the short vested in them forever, and without agreeing to furnish any kind of statement after the consideration had passed.

Some of the contracts for shorts carry a condition that the maker (act) of the short shall not appear for another talking short concern within six months after making the one contracted for.

Bill Tilden, 2d, Asking \$3,500 as Vaude Act

Bill Tilden, 2d, American tennis wiz, just returned from Paris, may become a vaude regular if George Godfrey can adjust his salary demands of \$3,500 weekly with the managers.

Tilden will break in on an act Sept. 3-week.

Godfrey, now associated with Edw. S. Keller, also has "Red" Grange in tow. The tow-head will start Aug. 27, with future undetermined.

Another Godfrey capture is the Stransky Ballet, of 20 dancers, opening in vaude Sept. 27 at a reported salary of \$2,500 weekly.

A route of 35 weeks on the Keith Circuit with but five days lay off has been procured by Godfrey for Mary Haynes.

Orpheum Loses Lemon

Los Angeles, Aug. 14.

Pacific Amusement Co., headed by Harry Strere, who operates the Rialto (downtown) and is also interested in the Forum, is taking over the Palace (Orpheum Circuit) Oct. 1, relieving the vaude circuit of one of its biggest liabilities on the Pacific coast.

A grand policy of pictures will be in effect. Principal Pictures Corp. (Sol Lesser and Mike Rosenberg) owns a small block of stock in Pacific Amusement Co.

Palace was formerly the Orpheum, where the circuit shows were played prior to opening of the new Orpheum several years ago.

On Probation

Chicago, Aug. 14.

Buck and Bubbles appeared before Judge Lyle to explain non-payment of their indebtedness to Nat Nazario. They lied to the judge and drew a six month jail sentence. Through efforts of friends the judge relented and put them on probation. They will be required to report to the court, by mail, each week.

The colored pair jumped a contract with Nazario, agreeing to pay a sizeable release in weekly payments. Being considerable in arrears the team was taken into court on Nazario's order.

IN AND OUT

Mercer and James Templeton and Adeline Bendon had to step off the bill at the Coliseum, N. Y., last week because of the sudden death of the Templetons' sister, Mary Templeton.

Heid in New Show

Anton Heid has been engaged by Horace Liveright as musical director for "The Dagger and the Rose," musical version of "The Firebrand." It went into rehearsal last week.



INTERNATIONALLY FAMOUS
JOHNNY MARVIN

"Exclusive Victor Artist"

HEADLINING LOEW'S STATE, NEW YORK

This Week, Aug. 13

With sixteen weeks and six talkers to follow. Thanks to J. H. Lubin, Marvin Schenck and Ben Thau. Also my appreciation to C. C. Cairns of the Victor Co.

Proctor Circuit Sole Operator And Director of Proctor Houses

A recent letter personally signed by F. F. Proctor has been received by the entire Proctor Circuit staff advising that the management and direction of the Proctor houses are entirely confined to the Proctor executive offices in New York.

The same notice states that Proctor managers and employees are not to attend any meeting called by any other circuit unless Proctor-instructed to do so.

This notification, translated, means that F. F. Proctor recognizes only his own organization in the operation of his many vaudeville theatres. Booked by Keith's, the Proctor house managers and bookers heretofore apparently have been classed as of the Keith staff, as far as orders issued by Keith were concerned.

E. F. Albee when in charge of the Keith Circuit had a dictatorial habit of addressing his thousand or more form letters annually to "Managers of the Keith-Albee, Orpheum and Proctor Theatres."

The Proctor notice adds that the Proctor house managers, with the Proctor theatres continuing to be booked by Keith's, should keep sending their reports on shows to the Keith office, and it states the bookings will continue to come from Keith's.

It is merely another instance of Mr. Proctor making his divorce from the Albee domination more obvious, with the Proctor Circuit now operating as a single and its own unit, other than the Keith bookings.

Released for Colored Show
The Keith Circuit has released Harris and Harlow from a three-year contract for the team to appear in "Heigh Ho," colored musical comedy cast by Roehm and Richards.

It is understood the team will work out their unexpired contract with the KO people after the musical comedy engagement.

KEITH FLOOR SHIFTS

Geo. Lukes Moves Up to 6th Floor for New York House Bookings

George Lukes, brought on from Chicago by Tink Humphrey to assist in the bookings of the fifth floor of the Keith booking offices in New York, has been advanced to the sixth floor. Up above Lukes will handle the books for some of the Keith-booked New York houses.

Ralph Conlin, former Keith booker, has become associated with Ray Hodgson in the latter's Keith agenting office.

Steve Trilling, Keith booker, has resigned to go with the Ralph Farnum agency, independent.

Harry Ward, one of the Keith let-out agents, is with the Jack Curtis Keith agency; Charles McCallon, Ward's assistant in Keith's, is with the Maurice Rose Keith agency.

Bill Quaid, manager of Proctor's 5th Avenue, New York, for many years, will be the manager of the new Stanley at Passaic, N. J. No manager is announced for the 5th Avenue when it reopens about Labor Day.

Frank Burke Promoted

Minneapolis, Aug. 14.
Frank Burke, for three years publicity representative for the Orpheum Circuit in the Twin Cities, has been named assistant to Frank N. Phelps, district manager, with headquarters at the Hennepin-Orpheum theatre here.

Burke will be concerned in the Hennepin-Orpheum management, and will handle the theatre's publicity and exploitation.

4 Out of 8 at Chicago

Chicago, Aug. 14.
Jack North has played four weeks at the B&K Chicago theatre within two months. He has been pulled from various units to hit this house.



"Despatch," Columbus, Ohio, said: "Noble—Our Noble Prize Award for today: To Strelska and La Rue for the beauty they've put into their dancing act at Loew's Broad."

STRELSKA AND LA RUE

This week (Aug. 13), Loew's State, New York.

Next Week (Aug. 20), Loew's Metropolitan, Brooklyn, N. Y.

B. & K. Paid Full Salary On Opening Day Change

Chicago, Aug. 14.

All acts affected by the change to Saturday openings in Balaban & Katz houses have been paid on a full week basis by order of A. J. Balaban, though having worked only five days.

The full salaries were accompanied by information that the acts are indebted to the circuit for two days' work, collectible when necessary.

SALARY DISAGREEMENT

Wayne McVeigh withdrew from rehearsals of Ed. Ryan's Mutual "Round the Town" last week, to return to vaudeville.

McVeigh was to have been featured comic but could not come to amicable arrangements with Ryan on salary.

Kennedy, Murdock and Casey May Work Out Keith's Policies Abroad

3 Runway Soubrets

For Columbia's Opening

Stock burlesque closes a season of 11 weeks at the Columbia, New York, this week. The house reverts to regular seasonal policy of Mutual attractions next week with "Girls From the Folies" as opener.

An added attraction for the Columbia this season will be a runway ensemble of 16 girls and three runway soubrets, in addition to the regular show choristers.

Mike Joyce remains at the managerial helm of the Columbia, with Emmett Callahan, assistant general manager of Mutual supervising.

Charlie Van Still In

Charlie Van has become the only colored agent to hold a Keith-Orpheum franchise. He is currently in New York looking over material.

Van was let out in the recent Chicago Ass'n house cleaning but is now back, the franchise having been granted him by Ben Piazza. He formerly worked for Tink Humphries and continues on the Chicago floor.

Tab for Fairs

Harry Rogers, Chicago agent, is in New York casting a 20 people tab to unleash on western fairs next month.

The tab will run 30 minutes and in addition to principals will carry a band of six, doubling for ballet. The tab will operate with a 25c gate, going on in flat rental.

Among those already signed are Eleanor Marshall, Joe Kittlock and Caldeen.

JORDAN'S FOUR TABS

Ed Jordan, former wheel show producer, has formed a producing partnership with Bert Jonas, Loew agent.

Jordan will stage four tabs. First will be "Broadway Tempters."

It is expected that while away for four weeks, starting this Saturday, when they sail on the Ile de France, that Joseph P. Kennedy, John J. Murdock and Pat Casey will work out the future policies and disposition of all Keith theatres now under the Kennedy-Murdock control.

Keith's is said to be confronted with all sorts of propositions in connection with many of its theatres where there is more than one in a town. Policies for entertainment are also to be considered, though much of that already has been arranged by John Ford, the active Kennedy-Murdock representative in the Keith office in New York. One of the most important matters Messrs. Kennedy, Murdock and Casey will talk over, it is thought, will be wired houses and talking pictures. So far Keith's has apparently contracted for equipment installation.

From accounts, Casey is averse to the trip abroad at this time, but must listen to his physician following his very serious and recent illness. He has not recovered his full strength. It is also said that Kennedy and Murdock decided a week ago on the water two ways would be the best time for them to get together for continual conference upon the many theatrical enterprises in which both are concerned.

Mrs. Murdock and Mrs. Kennedy will accompany their husbands. Pat goes matrimonially unattached.

Furey with Bell

Charles Furey has relinquished his post with Gordon and Woods to align himself with Jack Bell, Keith agent.

Kessler-Feinberg Team

Aaron Kessler, former Keith-Orpheum agent, has formed a partnership with Abe Feinberg, Loew and Independent agent.

RYTHMIC REISMAN RYTHMIC REISMAN RYTHMIC REISMAN



LEO REISMAN
AND HIS ORCHESTRA
NOW AT THE
WALDORF ASTORIA ROOF
RETURNING IN SEPTEMBER TO
THE EGYPTIAN ROOM
HOTEL BRUNSWICK, BOSTON
FOR THEIR
11th SEASON
EXCLUSIVE COLUMBIA ARTISTS

RYTHMIC REISMAN RYTHMIC REISMAN RYTHMIC REISMAN

Inside Stuff—Vaudeville



MISS PATRICIA COLA

THIS WEEK
(Aug. 13)

**Loew's Metropolitan,
Brooklyn, New York**

"VARIETY," Aug. 8, said: "Miss Patricia, lately of the Keith fold and opening a tour of the Loew houses, had no sales resistance. If it were necessary to describe Tom's sister in one adjective the most adequate would unquestionably be 'vital.' She is, above everything else, a strong personality." Land.

EXCLUSIVE MANAGEMENT
JOHNNY COLLINS
160 West 46th St.
NEW YORK CITY

A reported system on new acts has gone into effect in the Keith New York office. Bookers are taking new acts from agents on good faith, giving the acts openings and not questioning the break-in salary, if reasonable. Two meetings weekly are reported held for this purpose. Punishment for an agent misrepresenting a new act will be that he will probably encounter difficulty in having his word again accepted. It's a kind of honor system, all new to Keith's, and liked by the agents so far.

Another instance of former methods by Keith bookers cropped up within the past two weeks, when a girl's heart was broken through the manner she was addressed by a booker in the New York office and what he said.

Set to appear this week in a Keith metropolitan house, its booker sent for her.

"You are taken out of the —," he said. "The last time you were there you died and now you're too damn fat anyway."

The worst the booker got for his diplomacy, when the girl reported it, was a call down.

A recent change of bookers in the Chicago office of a national vaudeville circuit was due to the horse-racing activities of the relieved booker. Missing money represented one-half the railroad fare on trans-continental tickets purchased through the booking office by acts. The booker had established the office custom of requiring acts to pay one-half on the tickets before opening on the tour.

John Steel, the tenor, is said to have been lately given a contract by a layman guaranteeing him \$6,000 monthly for seven months yearly for three years. That contract is now in effect. The layman, according to report, thought Steel a concert bet, but after trying him in a few towns on the concert plan, changed his mind. Now he is figuring how to farm out Steel to keep him from a loss on the \$6,000 monthly guarantee.

Steel has a little time during August in the indie vaudeville houses around New York.

Granting a Keith agency franchise to Jack Bell, Jr., recalls the early start of young Bell through the offices of the very man said to be responsible for his booking privileges in the Keith offices, John Ford. Bell worked as office boy for Ford some years ago.

When Bell switched to New York he hooked up with the Riley boys. Now he has opened his own office. Associated with him is a staff comprising Charles Furey, Harry Pierce, Wallace Nathan and Ruth Ginsberg.

Jack Dempsey, Keith booker, is now directly concerned with that circuit's new act department. Upon hearing a favorable report about an act, Dempsey now boy scouts his way to the theatre to verify or reject.

The Keith's New Face Week, starting Aug. 20, originated with Mark Murphy, one of the Keith office New York bookers. Despite that that is very well known on the inside of vaudeville in New York, it appears as though credit for the creation has been carefully withheld from Mr. Murphy by the Keith press department.

Stealing and withholding credit in this manner is a great incentive for Keith staff men to use their noodle as Mr. Murphy did. It again smacks of the old method in the Keith office when ideas were stolen daily, although at that time, after being stolen, they were so mutilated the ideas commonly became useless.

"New Faces" All Over

The Keith "New Faces" week, scheduled for the Greater New York houses the week of Aug. 20, will be extended to the entire circuit.

A general letter sent out by John F. Royal to all western and middle western house managers in Keith and Orpheum houses said:

"During certain times of the week investigate your cabarets and radio stations and see if they do not offer some suggestions as to available talent. This will assist our booking office to a marked degree, and if each manager will secure at least one new vaudeville act the purpose of this letter will be accomplished."

Alice Bentley with Wilton

Alice Bentley has scrapped her casting agency to align with Alf T. Wilton Agency.

Miss Bentley will handle vaude, legit and musical comedy placements out of the latter agency.

NEW ACTS

Lina Abarbanel is planning a stage comeback in vaudeville after several years of retirement.

Wallace Ford, legit, will enter vaude in "The Decision."

Morgan and Morris, two-act. Mlle. Fil (Clayton Jackson and Duranto) has framed an act carrying a trailer.

Stewart and Lash with eight-piece band.

Dudley and Bert, two-act.

Harry Seamon of the Seamon Bros., both acrobatic acts have teamed as Seamon and Travers.

Roderick Kirby and Gordon, ex-dancers, quit Helen Higgins' dance flash last week and will enter vaude on their own. Another team replaced with the Higgins act.

Tom, Tennie, Sisters and Tom.

Harry Lyons, musical version of Aaron Hoffman's "Honeycomb."

Lampkin Replaces Buffano

Los Angeles, Aug. 14. Phil Lampkin has opened at the Metropolitan, replacing Juba Buffano in a long vacation.

Farnum Agency's Staff

Steve Trilling, assistant to Dan Simmons, recently resigned Keith booker, has followed in Simmons footsteps and resigned from the Keith Agency.

Trilling will be associated with the Ralph Farnum Agency in the future, specializing in handling artists for musical comedy which Farnum has built up into considerable proportions since leaving the Keith office as a franchised agent.

Farnum's staff now includes Helen Furst, formerly secretary to Max Gordon of the Orpheum Circuit; Jules Loman, formerly with Keith's press department; Marvin Segal and Trilling, former Keith bookers.

INCORPORATIONS

New York

Alton Productions, Inc., Manhattan, theatrical proprietors, 100 shares, \$2,000 each, 1,500 common no par; Joseph P. Bickerton, Sidney R. Fleisher, Milton F. Maier. Filed by Joseph P. Bickerton, Jr., 220 West 42d street, New York.

China Star Film Production Co., Inc., Manhattan, motion picture films, \$25,000; William M. Shachnow, Benjamin R. Tappan, Lillian Grossman. Filed by Samuel J. Sherman, 10 East 45th street, New York.

Automatic Amusements, Inc., Manhattan, amusement enterprises, 100 shares, common; Evelyn C. Clark, John G. Turnbull, Samuel C. Needleman, New York.

Wall Street Amusement Corp., Buffalo, N. Y., manage theatres, \$10,000; Stanley Kosanowski, Thaddeus P. Pawlick, Arzelino M. Kosanowski. Filed by Colgan & Colgan, 610 Brisbane Bldg., Buffalo, N. Y.

Monica Productions, Inc., Manhattan, manage theatres, \$50,000; Thomas J. Cleere, Yelka Goldenberg, Patrick Kearney. Filed by Geraty & Raegner, Bar Bldg., 36 West 44th street, New York.

Che-Che, Inc., Manhattan, produce theatrical entertainment, 100 shares, common; Harry B. Neimen, Joseph A. Maloney, Charles H. Gray. Filed by D. J. Le-wis, 220 Broadway, New York.

Lawrence Rivers, Inc., Manhattan, produce plays, 100 shares, common; Charles F. Fryer, E. Muller, Marion A. Benner. Filed by Theo. L. Bailey, 15 William street, New York.

Margot Frasher, Inc., Manhattan, theatricals, \$5,000; M. Louise Freyhold, Sam W. Walburn, Joseph C. Hoff, filed by Charles Curie, 165 Broadway, New York.

Arlington Pictures, Inc., Manhattan, produce, exhibit and present pictures, plays and motion pictures, \$100,000; Leonard W. Horton, Joseph Graziano, Charles Brooke. Filed by Leonard W. Horton, 124 Broadway, New York.

Helm Picture, Inc., Queens, talking and producing motion pictures, \$25,000; 3750 shares common no par; Henry I. Muller, Edw. Muller, Henry I. Muller, 1501 J. Henry I. Muller, Post Office Box 2, Whitehouse.

A VARIETY Ad result

JOHNNY MARVIN

the exclusive Victor artist and stage entertainer, recently returned to New York, after a European trip.

In last week's "Variety" Mr. Marvin announced his return and indicated his agreeableness to the acceptance of show engagements.

"Variety" came out in New York Wednesday morning. By Thursday noon Mr. Marvin had contracted to make four records for M-G-M talking shorts and had signed a contract to appear on a Loew route at \$1,000 weekly.

Charley Fox Didn't Kiss Police Capt. But He's in Pretty Bad With Gov't

Milwaukee, Aug. 14. "Good Time Charley" Fox, burlesque impresario, has lost his first battle with Uncle Sam. Fox, charged with aiding and abetting Erwin F. Voelz, bank teller, with defrauding the National Bank of Commerce of upwards of \$200,000 was denied a plea for dismissal of the charges and was bound over to the grand jury by U. S. Commissioner Harry Kellogg.

According to the evidence intro-

duced at the hearing, Fox took money from Voelz who was stealing it from the bank and honoring Fox's rubber checks. Fox denied he knew that Voelz was stealing the money but thought that the teller was merely doing him a favor by holding up the checks which came back marked N.S.F.

In the parade of evidence at the hearing the names of theatrical persons, big and small, were written into the record. The name of Herman Fehr, big Orpheum stockholder, crept in when Voelz was asked whether he knew that Fehr, who is the owner of the Gayety, was also a high bank executive and that Voelz was robbing Fox's land-

The name of Charles Schipper, former Minneapolis theatre man and grifter de luxe, was linked up with Voelz when Capt. John Bauschek, of the police department, took the stand to testify. He said Voelz had told him that Schipper had threatened to kill him if he "didn't kick in." Voelz told Bauschek that the Minneapolis grifter had even showed him the gat.

Voelz also asserted that Fox had told him not to worry about taking a rap. He said that Fox had promised to pay Voelz's family \$50 each week he was in the federal pen. He also told of Fox giving him a car for a Christmas present, but that

he refused it and helped Fox sell it and take up some notes due.

Chinus by Voelz that Fox had kissed the police captain were emphatically denied by Bauschek.

Kiting
Voelz next told of how Fox would bring actors into the bank with him with checks made out to the actors who, in turn would endorse them back to Fox, a stunt used in kiting the paper. The name of Nat Fields, producer of one of the Fox and Kraus shows last year, was linked up by Voelz with these transactions.

With Fox in bad with the government and his partner, Joseph Kraus, in California, the affairs of the burlesque men are in a precarious shape. It is learned here that the two Fox and Kraus Mutual Wheel franchise shows now in rehearsal here have been taken over by the Mutual circuit, which will back them. Kraus is reported on his way back from California with Morris Zaidins, cashier for the company, in practical charge of the affairs.

It is also rumored that the Gayety, where the shows play, is being backed for the coming season by the Mutual Wheel.

LIPZIN STOCK

(NEW YORK)

Monkey tonk burlesque is back in New York and on the Bovey at that. Rougher than ever but way under par, from talent and entertainment standpoint. The house is the old London, which back in days when burlesque was burlesque domiciled the output of the then Empire Circuit alternating with Miners' Bowery, further south, with plenty of business for both in those days.

The Lipzin stock is the greatest turk in this division that has ever ventured within the metropolis. The show is even worse and attendance has proven they can't be on the Bovey in the old days. The sucker crop has since shifted upward.

The stock is in for summer if it lasts that long with the house going back to Yiddish drama in September. The almost daily cast changes makes progress an anomaly here which may be a break on libel. The show, in on percentage, has been averaging about \$350 weekly for the show's end to be cut up among a company of 12 to 15 principals and eight choristers. The house splits a similar amount between barker, four musicians and several other attaches. The combined amount is far more than the project deserves and probably gets its main revenue from east side roughnecks who figure the 50-cent top cheap tariff to razz the performers, especially the choristers.

Suspicion of inain support by regulars was apparent Friday night when the mob in calling the girls by first names and promoted dates with them when cavorting on the runway. One dizzy blond halted her shaking to invite a likely prospect back stage after the show. No cops around so everything was jake.

As for the show, reported changing twice weekly, it looked and played as though it had been thrown together 10 minutes before curtain time. The comedy scenes were putrid and the numbers died standing up thanks to the eight grinders who didn't choose to shake it up. Without the customary torso twisting the boys withheld applause on the runway numbers but they gave three encores. The strip hummer also flopped and the audience copped a nullo after the first half figuring they had suffered in silence enough for one evening.

The comics are future and the girls even worse showed not the slightest animation of concern in their work, stalling on dancing and everything else. Not even a passable gyp for a carnival lot. Editor

C. E. Bray Becomes G. M. Of Metropolitan, Boston

Boston, Aug. 14.

Col. Charles E. Bray, one of the best known vaudeville personages in the middle west, general manager of the Orpheum circuit for 20 years and recognized as the father of the Chicago Association, has emerged from retirement after two years to become general manager of the Metropolitan Booking Office, this city.

During his score of years at the top of Orpheum, in which time the circuit met its most successful period, Col. Bray, with Charles Kohl, organized the Ass'n which eventually became the important intermediate time of the country.

Simultaneously with Martin Beck's resignation as Orpheum's president, Bray left the organization. The ensuing near-falling of the Ass'n was attributed to his absence. Bray was recalled and remained for another year. It was at this time that he organized the Ass'n coast circuit, later the backbone of the Ass'n until meeting its fate under the title of "Death Trail."

Shortly after his second departure Bray dropped all business cares to delve into private life. With Mrs. Bray he sailed around the world. Both developed into inveterate globe trotters. At one time it was the general opinion that Bray would never return to the show world, but it seems the lure of vaudeville has undermined that plan.

Keith's Service Director

A service director's position is reported created by Keith's, with H. H. Stahl in charge.

Stahl comes from outside of the Keith organization. He is said to be conversant with personnel, and will be instructor in chief for the Keith houses.

JIMMY MYRTLE
Conlin and Glass
with HANK MILO
Tivoli Theatre
SYDNEY, AUSTRALIA

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DIAMOND
(DANCING HARIST SUPREME)
Doing the Harp Dancing Specialty as
Originated by Her Dad,
Charlie Diamond

MARRIAGES

Merritt Jones, treasurer of the Lafayette, Detroit, and Genevieve MacDonald, art student, were married Aug. 3 at Durand, Mich., the bride's home. Both are U. of Michigan grads.

Percy Grainger to Ella Viola Strom, Swedish poetess and painter, Aug. 9, at Hollywood Bowl. Public ceremony followed symphony concert which Grainger conducted.

Godfrey Ludow, radio artist and concert violinist, married Bianca Gainsborg, non-pro, in New York, Aug. 10.

James Pierce, screen lead and former football star, and Joan Burroughs, daughter of Edgar Rice Burroughs, author, in Los Angeles. Ruth Brayer, of Edward B. Marks Music Co., will be married to Michael Zwerling Aug. 26, in New York. Miss Brayer is the third girl of the Marks Co. to be married in about a year.



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and his
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REPRESENTATIVES
AMERICAN
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WITH OPEN TOP

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WHAT'S LEFT OF BURLESQUE

CHEAP SHOWS AND TOUGH OPPOSITION

But 300 Principals of Low Salary Now in All of Regular Burlesque — Mutual Wheel Putting Out 43 Shows, Each Getting \$1,670 Guarantee Weekly —Cheaper Talent Made Necessary

GIVE LESS THAN TABS

For regular burlesque the season's outlook is far from encouraging in the girl and wiggle show racket. Increased number of burlesque stocks operating in New York and elsewhere, not omitting the sound picture bugaboo which has all branches of show business in panic and on its toes will give the piloting corps of the Mutual, lone wheel survivor, much to conjecture with. Despite all, Mutual shows will operate again this season under the former \$1,670 weekly guarantee. The shows will carry seven principals, 16 choristers, musical director, carpenter and electrician, the latter at union scale of \$85 weekly, all taken care of out of \$1,470, since the Mutual wheel allows the producer \$200 profit weekly on his production investment and \$75 weekly to be deducted from the former figure if he manages his own troupe. The Mutual season ushers in officially Aug. 17, when Harry Fields' "Sugar Babies" relights Hurling and

Seamon's New York, inaugurating the mixed policy of wheel shows and stock burlesque. Only a few of the wheel shows will get under way next week and the week after with most set for Sept. 3, previously set as the Mutual's opening date but since juggled around to permit some of the shows ready to start out earlier.

Cheap Shows

Despite Mutual's having obliterated the Columbia wheel it still remains a problem whether its cheap shows can sustain opposition of the picture houses in most of their stands, with the picture spending nearly three times the amount of the Mutual outlay on its weekly stage programs, exclusive of feature and other pictures.

From a mathematical check up the circuit is attempting operation at a weekly cost of around \$70,000 for 43 shows in 43 or less theatres. Entire Mutual burlesque wheel will have but 939 employees, including 300 principals.

\$1 vs. 60c Film Show

With reorganization of Mutual after consolidating and later practically obliterating the Columbia wheel, most of the former mainstay Columbia producers vamped from the consolidated voicing opinion that the cheap shows operating at 75 cents to \$1 top could not hope to compete with the class shows of the picture palaces carrying names and all for 50 or 60 cent tops in most communities.

Most, if not all, of the former draw comics on Columbia departed for other fields because of salary cuts they would have to take to come within the weekly budget of \$1,470 overhead on the Mutual shows reducing salary maximum to amounts only less talented performers could accept.

Mutual shows carrying about as many people as the average 30 or 40 minute tab and much under the stock average. The Mutual shows are compelled to plunge occasion-

ally in a strong competitive stand by adding an extra attraction usually "couch dancer" with the house compelled to stand the tariff for the added feature. All chorus girls, however, and many principals are made to coach.

The Columbia wheel shows were hooked up from \$3,500 to \$4,000 weekly and had to better \$6,000 weekly intake to break being burlesque of a sort and the picture houses then not going in as heavy on stage shows as they have the past and this season the Mutual's scheme for cheap shows now run into unsuspected competition.

Columbia found it couldn't put over refined burlesque, Mutual plays the rougher shows but that has worn off already as a novelty.

Route Changes

Several switches have been made in the opening week's route of the Mutual wheel since the official routing list was released.

Frank Damsel's "High Flyers" supplants "Kuddlin' Kuties" as opener for the Strand, Hartford, Conn., Sept. 3, with latter attraction set for the Empire, Providence, R. I., the same week.

"Puss Puss" scheduled to open the Mutual season at the Irving Place, New York, Sept. 10, has been advanced a week to open at the Gayety, Buffalo, Sept. 3, with "Dowery Burlesquers," one of a trio of Hurling & Seamon Mutuals, opening its route at the Irving Place, Sept. 10.

BILLY SPENCER'S ACT

Billy (Grogan) Spencer has passed up an opportunity for a comeback in burlesque through having turned down an offer proffered by Billy (Beef Trust) Watson to return to burlesque with Watson's Mutual "Chicken Trust."

Grogan instead will enter vaude with Ann Armstrong in a comedy act.

Burlesque Changes

Arthur Mullen has supplanted Mack White as juvenile with "Mischief Makers" (Mutual) now in rehearsal.

"Step on It" (Hurling & Seamon), Harry Stratton, Midgie Gibbons, Charles Schultz, Margie Vay, Johan Cole and Jimmy Doss.

Harry Mirsky will manage Sam Morris' "Step Along" on the Mutual wheel. Grif Williams, formerly set as manager of this show, will be assigned to another Mutual.

Jessie McDonald cancelled with Murray Rosen's "Bohemians" (Mutual) last week due to illness. Frankie Moore has been substituted with the piece now in rehearsal.

Ethel Bartel supplanted Fritz White with the stock at the Columbia, New York, this week, Miss White withdraws to begin rehearsals for Sam Raymond's Mutual wheel show "Ginger Girls."

Billy Pitzer and Gordon Ryden have shelved their vaude act to join Fox and Kraus' "Red Hots," Mutual wheel show.

Johnny Barry has left vaude to return to burlesque under a 10-week contract with Sydney Ansell, calling for his appearances as featured comic with the stock burlesque outfits at the Diversey, Star and Garter and Rialto theatres, Chicago.

Bob Simons, former manager of the Casino, Philadelphia, has been assigned to manage Bernstein & Callahan's "Hindu Belles" over the Mutual wheel. This will be Simons' first road assignment in a number of years.

HOBOKEN'S STOCK

Stock burlesque supplants vaude at the Lyric, Hoboken, N. J., Aug. 25.

Among those already signed for the stock are Mark Lea, Elsie Leon, Harry Devine and Peggy Gleason.

Double Death of Kittens Kessel and Her Husband

Chicago, Aug. 14.

Katherine Kittens Russell, 25, and her husband, Jack Maglione, 28, non-pro, died Aug. 12 from poisoning, believed to have been caused by impure water in the apartment building where they resided. Other tenants in the same building had succumbed, with cause of death attributed to the water.

This theory refuted the rumors arising that the Magliones had had a suicide pact.

Miss Kessel was the soubrette in the stock burlesque at the State-Congress here.

New Stock Cast

Wheel show raiding on principals formerly signed for Mutual Burlesque caused practically an entire change in personnel of the stock at the Irving Place, New York.

The revised crop, in this week, includes Harry Evanson, Fred Reebe, George Rehn, Jack Wilson, Helen Brandon, Loret Love, Sally Van, Harry Morris, Paul Ryan, La Villa Mayo and Trisxie Kodak.

The stock will continue at the Irving Place until Mutual wheel shows supplant it Sept. 10.

Gen. Musical Direction

Hughy Shubert, former musical director of the Columbia, New York, has been appointed general musical director for shows on the Mutual Circuit during forthcoming season.

Shubert will supervise orchestrations of the shows going out and will make tours of Mutual houses during the season to Jack the pit-outfits up to snuff when occasion demands.

(THIS WEEK AUGUST 13th)

KEITH'S PALACE, NEW YORK

HARRY J. CONLEY

IN

"SLICK AS EVER"

By WILLARD MACK

DIRECTION JACK CURTIS

JAMES BARTON with Harry Mestayer "Moonshine" (Dramatic) Full Stage Palace (St. V.)

James Barton tackled this heavily dramatic playlet by Arthur Hopkins. Other credits go to Mr. Hopkins as the director, and Harry Mestayer, sole acting support, who also staged the one-act.

"Moonshine" was written for a Ladies' Gambler and is too slow, tedious and actionless for vaude, and too heavy for Barton under any circumstance, although Barton may have suffered, if that's possible for a comedian going tragical, through Mr. Mestayer's finish and polish as a playlet.

Mr. Barton, however, in the Palace Monday evening seemed safe enough. His popularity in that house evidently would have carried him over as the gravedigger of "Hamlet." Known there as a dancing comic and singer and in his third week at the Palace, Barton engaged the house, particularly upstairs, made Barton and the sketch a panic. After innumerable bows, giving Mestayer one alone, Barton made a short speech in "one" and proceeded to do another act, this time while remaining in his character as a Kentucky mountaineer, singing a parodied "Kentucky Home" and doing a turkey in the straw dance. After that the asbestos curtain for intermission had to be again taken up. Barton probably consumed all together in act, 30 of which went into the playlet.

The story of "Moonshine" for a speed variety bill runs monotonously, as Barton played it with deliberately spaced dialog, though he must have been coached in quick pace. The playlet, however, in time for this dramatic appearance, Mestayer was at ease of course in his smooth role of Jim Dunn, a revenue officer, captured by Barton as the uncouth moonshiner.

It's likely Keith producers put on this skit.

In Barton's cabin (the set) and as the mountaineer, suspects the identity of his prisoner, preparing to shoot him, Dunn, denying his name, agrees with the moonshiner he should die—he wants to die having failed through lack of nerve to do away with himself.

Talking himself out after much palaver, the mountaineer finally refusing to shoot him, Dunn leaves his name inscribed on the back of a cartoon hanging in the cabin. The point of the caricature was Dunn hanging to a tree. With an effort after the revenue man had safely left, the mountaineer declares the name to be Jim Dunn and loudly bewails his loss, to the curtain.

About the only inspiring hit is where the mountaineer tries to entrap the prisoner to seize his bullet-proof pistol as he leaves the cabin for an instant, with his shot gun. Thwarted in that, the moonshiner is convinced Dunn is not Dunn, but what he professes to be, a despondent traveler vainly seeking death.

To Barton's admirers, the talky playlet and Mestayer's appeal, Barton will surprise them through the change of pace as a dramatic actor and that surprise will smother any criticism, but others not so enthusiastic may inquire why.

At any rate for a third hold over week, Barton has been nervy and will get away with it. It certainly called for nerve on his part and in his part.

Next week it still at the Palace James Barton can play "East Lynne" or both of "The Orphans" and still get away with it. That's how he stands with the Palace, New York.

But there are other houses.

Bill Hart first played "Moonshine" in vaude in 1912. Edmund Hayes next did it in 1920.

JOHNNY MARVIN Songs 15 Mins.; One State (V-P)

Johnny Marvin is a Victor exclusive recording star, excursions again in vaude and making his first appearance around New York after the Kilt Cat Club, London. Good singing voice and personality should carry the boy far.

For vaudeville Marvin has lined up a routine of four numbers, carrying his own accompaniment with either uke, musical saw or guitar. He attempts some comedy talk that matters little, but more than off-sets this when crooning a tune.

All numbers were enthusiastically received, with Marvin doing choruses of former recorded numbers for encore, with audience inclined for requests.

Did very well next to closing on this six-act bill Monday night.

MCCARTHY SISTERS and Band Revue 24 Mins.; Full (Special) 86th St. (V-P)

Colorful flash with the McCarthy Sisters, recently of George White's management, featured, Harold Leonard's band is prettily arranged against a fan shaped platform. The 15 boys in snappily tailored tuxes, are clean types, with three, Pete Fooley, Al White and Jim O'Brien, stepping in for solo work.

Act delivers its scanty of the gorgeous and scanty costumes of the cute colleens, and its speed and entertainment from the hot, zippy numbers. The girls have smiles, personalities and figures. The act has all the ingredients for doing extremely well.

KING and KING "Winged Feet" (Dances) One (Mat) Palace (V-P)

The boys who do not look or dance as though new to vaude, Steps are nearly all tapping, with the program directing attention to the boys as "the only dancers executing the triple and quadruple wings." These came at the finish and put the team over quite strongly No. 2.

A couple of hoofs with the same spot on important bills, mostly through employing a mat. A mat is something almost obsolete in these days of vaude but common years ago. The boys and girls should go to them for not trying to sing or talk. At the Palace Monday night they restrained any desire to make a curtain speech. Or if they didn't, the stage manager did. Comparatively their applause was sufficient for it.

The boys didn't improve their appearance by suggested dressing. At present they wear cutaways in the evening.

JOE PHILLIPS and Co. (3) Comedy Talk, Songs, Dance 16 Mins.; One Academy (V-P)

Joe Phillips, former comic with George Le Maire and more recently half of a two-man combination, is now going it alone as far as feature billing is concerned.

Phillips is assisted by a capable straight man and two personable young women in a turn manufactured around his peculiar comedy attainments. Opening in the usual manner, Phillips and the straight are discussing a date they have with a girl. The straight is telling him how. The date is kept, and Phillips gets everything all wrong. He pulls laughs by making wild swings at his straight and both of the girls. Phillips' efforts to talk to the girl are also good for laughs.

The turn concludes with Phillips getting a prop jag on and pulling a comedy dance. One of the girls contributes a solo song which only serves as a smoke screen for Phillips' comments and comedy interludes. The other does a hot blackbottom that helps.

Phillips is a corking comic who knows values and will make them laugh anywhere and for any admission.

DELANEY, CREEDON and CLAYTON Songs and Dancing 13 Mins.; Full (Special) 86th St. (V-P)

Frances Delaney, Billy Creedon and Irene Clayton, Billy being male, offer a hedge-podge ranging from in-type burlesque that is n. g. to some dancing and clowning that is fair.

Separated into component parts there is little or nothing to it. Yet, despite the absence of high lights there's a certain vaudeville quality that will probably make it serviceable in show opening purposes as used here. The girl doing a drunk bit was individually outstanding during that interlude.

FRED CARROLL and CO. (2) Strong Act 14 Mins.; One 86th St. (V-P)

Strong man working in one in business suit, also using a goof as a prop. Carroll's voice is not robust and some of his talk is flat, but nevertheless the act stands up on novelty, adapted for the deuce spot.

Carroll's tricks include tearing a pack of cards, a telephone book, driving a nail with his hand, chin balancing a heavy metal dumbbell, and a dance while white lightning in his mouth a chair on which his assistant is seated.

Knockabout comedy is good for laughs and general quality is meritorious.

RITA GOULD and CO. (2) Song Skit 16 Mins.; Full (Special) 86th St. (V-P)

Rita Gould's new turn is pretentious. It seems almost to be quietly distinctive and is away from the routine sort of act done by singing singles. The author has attempted to weave in a story in tableau form, taking a Russian immigrant girl of 1920, the same girl in 1923 as a honky tonk hostess, and in 1928 as a snippy creature who indulges in fits of temperance because she has become a star.

Miss Gould doubles in brass at this point, coming on as a scrub woman in the star of fancy apartment house. She tells the piano player that she, too, was once a star and suffered from temperance, known in her day as swelled head, but that managers and others ultimately tired of her bad disposition. The moral is that the risky star overhears the scrub woman's yarn and is reformed. Her colored maid calls her to the phone and none other than Ziegfeld is at the other end.

Thereafter Miss Gould has no act. Her immense self assurance put across a sentimental song about baby shoes, but it seemed patent that there was little genuine interest in anything occurring after the story of the skit was told. Some number with more punch is needed. Wittingly or not Miss Gould forced the finish.

Seems no reason why this act cannot be whittled into shape as a topnotch vaude offering. Miss Gould has mounted it with taste and has provided herself with a spiffy wardrobe that will excite the femmes.

HOLMES and WILLIS Comedy Acrobats 11 Mins.; One American (V-P)

Two comedy acrobats who earn the designation of acrobatic comedians, an important distinction. Both men are of comedy appearance, short, foreign looking and of an awkwardness seemingly genuine.

Walk on in guise of backyard musicians, playing the uke and guitar and looking up at imagined kitchen windows with amusing expectancy for coins. Forget their music when they hear money ring on the ground. This does for an opening.

Go into grotesque tumbling, with top mounter getting tangled with other's suspenders while pompous undertaker is trying to keep straight a vivid red necktie. Comedian from preceding act (Green, of Jarmann and Green) is brought back to feed them talk, and after a comedy exchange of dialog they go into excellent two-high feats, including top mounter jumping rope on companion's shoulders.

Work like couple of experienced trouper. Closing number for any bill and could be built for even better returns on the foundation already there.

SILLMAN and HART Songs, Dance 12 Mins.; One (Special) 81st St. (V-P)

Leonard Sillman and Dora Hart are a nifty team who dress and deport themselves according to up-to-the-minute specifications on class and swank. They have a breezy two-act that should lend distinction to the deuce spot on the better grade bills.

Material is bright and new. Particularly good is a number kidding the sheik ushers of the film houses. It is unusual to find such satirical stuff in present day vaude. There is also an excellent idea in a burlesque on the "smile" ballads. However, this idea lacks necessary punch lines.

The act concludes with an impersonation of the Swiss number done by Fred and Adele Astaire in "Lady Be Good." They should try to get more out of the run-around, a classic, with the Astaires, but slumped floppo in this imitation.

All things totalled, a class deucer.

Paul Whiteman's RHYTHM BOYS (3) Songs 15 Mins.; One (Special) 81st St. (V-P)

Act consists of Crosby and Rinker, former Pacific Coast picture house harmony duo, plus Harry Barris, not pianist, who achieved prominence a couple of years ago in the Astaire and Rogers in Chicago. The three were until Paul Whiteman upon Crosby and Rinker joining Whiteman's ensemble over a year ago and now step out with Whiteman's label and blessing as a vaude combo.

The boys have achieved some

PALACE (St. Vaude)

Two holdover headliners at the Palace this week and they did the trick Monday night. Capacity.

Van and Schenck in their second week, while James Barton is in his third week.

Barton panicked the house, its applause record and, 4 scores through the dramatic "Moonshine" playlet. It is "Moonshine" (New Acts), wholly dramatic, with but one other character, played by Harry Mestayer, legit. Barton did two acts, going through the playlet strictly straight, then singing and dancing in "one." His turn closed intermission. After a dozen bows, the song, the dance, lights out and front curtain down, the applause continued. No claque suspected. Simply one of the strongest reactions the local Palace knows. Certain had to go up again and Barton came out, the entire house remaining seated while the intermission sign still flashed.

Internal and external theatre and more so in a vaude house where the top tap is \$2.

Opening after intermission were Van and Schenck, with their enterprising and sparkling success for the past three years outside of it. The boys went after their work in their customary craftsmanlike way, attended to the crowd every-thing, made no speech and didn't jockey for encores, or applause, finished up and blew. That's the stuff and when they left, they left.

Van and Schenck had to go their limit also. They are ideally suited to vaudeville and their success for the past three years outside of it. The boys went after their work in their customary craftsmanlike way, attended to the crowd every-thing, made no speech and didn't jockey for encores, or applause, finished up and blew. That's the stuff and when they left, they left.

Palace bill has its headliners and little else, other than Harry J. Conley as the laughing hoke nit next to closing. In the early part two dumb turns opening were followed by a class singer, making it about three dumb and holding back the show dreadfully. Two alien boy dancers No. 2, King and King (New Acts), following an opening acrobatic skating turn on a pedestal, Van Horn and Inez. A little bit of comedy No. 3 would have dropped in handsly.

With Isa Kremer and a pianist (male) the No. 3 that gave the show a pre-act slow move ment. Isa Kremer in the concert kind that once around is plenty. As she played the Palace last fall, that she should have been the tip off. She is very bright, very cultured, very voice but after that "Picanniny" song with the accent, it was certain No. 3 would be the long yawn of the evening. It was, even though in the house gave her nice applause. She sang six numbers in three sections. She did the best in her German selection, and seemed more at home in it.

No. 4 held Sid Marlon, a dutch comic, who has missed none of the others long and lately ahead of him, assisted by Otis Corday. While the Marlon isn't a variety of New Acts files, he can't be new; his memory is too vivid and ancient. Any of them, from Sam Sidman or Jack Pearl, can get lead by the sight and sound of Marlon.

But they laughed at his low dutch stuff, his moving hat and all of the familiars on small or big time. Miss Corday is the straight, the expected statuesque lady.

After the two boys, with the absence of women very noticeable up to this time, Conley came on with a couple of lookers and in his old comedy skit, "Slack as Ever." Conley's characterization of the boob along with his mannerisms got the house in a lull. The scene of the doctor's office. As the night clerk from Ithaca Falls, N. Y., in New York on a racket, Conley carries the action into a Riverside drive apartment, breaking it off to a slow and ungainly finish through being unable apparently to put a proper snapper on the door. The version of the dirt story of the man told to get off at 72nd street. Willard Mack is the author, writing this prob-

ame via their Columbia recordings. They are still quite young as to years. Crosby and Rinker are about 21 having stepped out of high school in Spokane, Wash., about three years ago. Barris is also a fledgling.

All make neat appearances in blue blazers and white flannels and are the type to hit with the younger generation, particularly the flaps. They are of the vo-deo-do school and sizzling hot.

As routined at the 81st Street there was ample area for improvement in numbers. Little too much of the same old same old, the honky-tonk rhythm and melody and less slamming of the music rack suggested. There is, however, little question that the boys will and can click even as presently outfitted and with the eliminations and improvements ought to be a consistent zowie.

ably before the big vogue of the black outs.

As a low comedian in this or other skits, Conley can't miss in vaudeville. With Harry Langdon still dangling in pictures, Conley, now making a return to vaude, has this character about to himself for the week.

Murand and Girtan were billed to close the performance, out at 11:30, starting at 8:30 and owing to the length.

No speech on bill excepting Barton's, either accident or design.

During intermission floating (picture) panorama going over screen.

Father News of interest, with some Olympic winners of several nations.

STATE

(Vaudefilm)

Good show, as usual at this Lowce for current week. No smashes or overabundance of comedy, but a good routine show well worth the money. Six acts and "The Racket" (Par) on the screen. Complete sellout Monday with the mercury low.

Four Waltons, males, opened with fast acrobatics, springboard and balancing that brought meritorious applause through several clever stunts, particularly the 2½ somersault mid-air and land in chair atop pole. Very good.

Ponce Sisters, harmony singers with both voice and personality, proved pleasant deucer with pop harmony numbers.

Hamtree Harrington and Coya Green, young hunk cut-up and songstress, had things their own way on comedy and tickled a few eyes. Results good.

Carlton Emmery's act also with slight semblance of comedy, spacing the canine routines of hurdle jumping at all. Best act Emmy has had in years.

Toppling, lived up to billing in next to shut with his crooning repertoire which went over in pleasing style.

Greelska, Larue and Co. struck the class note with a dance flash production far above ordinary. The team were at best in the adagio tempo. Support of a dancing tenor and six dancing girls, latter featuring precision stuff, were valuable assets in costume and scenery. In the latter, colorful. A corker that can bring class to any show.

ACADEMY

(WIRED)

(Vaudefilm)

Fox certainly gives the peasants plenty of show at this house. They have a new show, the new lavish surroundings.

"Tenderloin" (Warners-Vita) was probably responsible for the line Monday night. They jammed them in so almost capacity and they ate up the talker until the synchronization went Democratic, driving feet from the stage. The Miss Costello sliding into home plate as her voice was rounding first. The wolves began applauding, probably figuring the show was over. It is the way they do when a picture gets out of frame. But it was useless. From then on Miss Costello finished the show and the house. None of the other characters seemed affected.

The vaudeville portion in addition to the generous film portion contained seven acts, each registering strongly. The honors were about even between Joe Phillips and Co., Loma Worth and Frank Farnum.

Baptie and Lamb opened with intricate skating solo and double routines on their artificial miniature rink. The show was remarkable, considering the size of the surface. Miss Lamb made three costume changes and also did a solo. Back to back, the two girls danced on the blades that plugged a gap and gave the pair a chance to make a costume change.

Loma Worth, cute looking blonde kid, who made strip changes down to trunks, proved a versatile number. She played piano accordion, violin, and sang. The version while playing, did the "Cotton Picking Dance" from "Scandals" and gave everybody credit, including Frank Hall of vaudeville. The Band, who were damned and played "Pop Goes the Weasel." She's a busy, versatile kid but should use a card for her announcements.

Shirley and Sherry, two acrobatic acrobats and plate spinners, had the atom's eyes popping out with their contortioning and hand-to-hand stunts. The two girls are home on top mounters and pliable as rubber. The plate spinning while contortioning, at the finish, was as smooth as silk. The two girls, the home two girls were utilized in a pyramid and at the finish. One of the best acts of its kind anywhere.

Walton and Brant in their standard and serious turn, also, clicked. Opening with some "getting acquainted" stuff they drift into the "osteopathy" routine and then into a "The Girl" routine. The girl's sapolio is funny and sure fire and Walton is an excellent feeder.

Frank Farnum, next, in his review, is a vaudeville star and a comedian. The revue is prolonged by a trailer showing Frank teaching the black bottom to various film.

(Continued on page 37)

On the Square

Colored Actress Needed More Money

The recent suicide of Lulu Williams, colored, who had been appearing with Flo Ziegfeld's "Show Boat" created about the biggest surprise of any event in recent years among the colored professional ranks. The attractive Negroess was to all extent getting a good break, seemed happy in her home life and making good in a stage way, getting her weekly stipend as a member of the "Show Boat" colored contingent.

But things had been the reverse. She had a daughter, Gloria, and from Harlem comes word that financial reverses had resulted in Mrs. Williams getting a disposses notice at her home, 219 Edgcomb avenue. The girl, 22, had aspirations but the home life and the public life demanded the coin of the realm to carry on as she thought necessary. It was too meagre so she turned on the gas.

She left several notes, with one striking the keynote of her despair in a sentence: "I can't go on like this."

Billy Gibson Innocently Jammed

With William Gibson as one of the indicted in the padlocking Times Square nite club cases, the Federal agents may have to disclose the mental telegraphy system by which they so easily arrived at owners or managers in their investigation and raids.

Bill is a jewelry salesman, known throughout the Square and the show business. He goes everywhere for business. The night of the liquor arrests Gibson was at the Jungle Club. Near the cashier desk when the Federal men emptied it and understanding the racket, besides seeing no one near connected with the house, Bill asked a Federal man how much money had been taken. He wanted a record of it.

According to Bill's story, another agent said: "Let him take the money and count it."

When Gibson had the money in his hands, the first Federal ordered he be placed under arrest.

The amount in the cash register was over \$1,600.

\$48 Worth of Lonesomeness

Gus Schoenherr, clerk in West Side Court, is being razed by his friends over a phone call he made a few days ago. About two weeks ago his wife, Ann E. Schoenherr, called for Europe. She had won a bet from him that Al Smith would be nominated on the first ballot.

Away for two long weeks was too much for Gus. He received a cable from her announcing the hotel she was staying at in Paris, and Gus called her up. For the privilege of three minutes' conversation Gus was set back exactly \$48.

"It was worth it to hear her voice," is the only comment he makes.

"We Boys" Cleaned Actor

An enterprising actor with a yen to mingle with the "400" society of the coast had managed to save 12 grand from his lifetime work on the stage. He went to the coast and put up a front at one of the fashionable Los Angeles hotels. He gradually worked up an association with the more staid and fashionable members of society who made their permanent living quarters at this hotel.

It wasn't long until he was snared by a couple of con men who picked the hotel as a sucker ground to peddle fictitious Rembrandt paintings. The "we boys" gained the confidence of the social aspiring actor and in turn was introduced to his many friends of wealth and social standing. This resulted in a few of them falling for the paintings, netting "the boys" \$15,000.

When the paintings were found to be fakes, the actor was called for an accounting. The con men had left no forwarding address and the actor, out of respect for upholding his personal character, wrote out a check for \$10,000. And now he is starting life over again with a more skeptical view.

Getting Hunk in the Country

When Ben Serkewitz and a companion reached the Pocono Mountains about three weeks ago on their vacation, the first hotel they inquired about accommodation returned the question as to whether there were any Hebrews in their party. So Ben and the other fellow moved on to another hotel. But they burned plenty while in the mountains.

Serkewitz, with Public Theatre in the New York headquarters, is an ingenious and inventive cuss, in publicity or stunts, and he started a reprisal scheme on the discriminating hotel. Telling his companion, non-showman, that he would call at the hotel, as the clerk had not seen him on their first visit, Ben stopped in, asking for the manager. He told the hotelman he represented 50 doctors from the Mt. Sinai Hospital, New York, who, with wives, nurses and friends, wanted to occupy the hotel, with exclusive privileges, for the first two weeks in September.

Mr. Serkewitz stated he understood the usual rate of the hotel was \$17.50 daily, but, owing to the privileges, the doctors would be willing to pay \$35 a day. When the hotelman fell for that one, Ben added that, as most of the Jewish party were quite orthodox, they would insist upon a Jewish chef in the kitchen during their stay. After that had gotten over, Ben mentioned another requirement would be a flock of live geese in the back yard, as orthodox Jews had to eat geese. Okay also.

Whereupon, with everything sitting pretty, Serkewitz turned in a startling story to the local paper, that that hotel had arranged for a large Jewish party to arrive in September. It was one of those stories the up-stage hotel will never recover from.

Then he and his companion took the train back to New York—to leave the discriminating hotelman vainly waiting for the bunch from Mt. Sinai.

Chicago Chatter

Chicago, Aug. 12.

Sam "Kut" Kahl is still resting.

Chicago is losing caste as a theatrical summer resort. Divorce judges have closed court until fall.

Canal breezes have waited in a story from Paris concerning Jake Shubert and the Quat-z-Arts Ball. This is an annual affair given by members of the Beaux Arts, requiring little or no costumes and open only to the art students and invited friends. Attired as a vagabond, and with Irving Marks, Jake bought four tickets for 4,000 francs and attempted to crash.

Being of a retiring nature, he was reticent about showing himself as a vagabond and attempted to get past the doorman with his overcoat on. The doorman spotted him and hurled him gently down a flight of stairs, after tearing the four tickets. Picking himself up, Jake attempted to buy more tickets and was tossed down another flight of stairs.

Locals figure Jake might have passed as an art student if draped in a Shubert 24-sheft.

Bobbie DeVoe Guilty Of Gun Possession

Bobbie De Voe, 21, of the 41st Street Hotel, acrobatic dancer in vaude, pleaded guilty in Special Sessions to unlawfully having a revolver. She was continued on bail for investigation and sentence Thursday.

Detectives of the West 30th street station testified that while searching the hotel for a suspicious person on July 25 they passed the room occupied by Miss De Voe. As they did so they heard a woman shout: "If you don't get out I'll kill you." Entering they found Miss De Voe with a revolver in her hand. The intruder had disappeared through another door. Miss De Voe told the officers that she had found the gun in a dresser drawer when she engaged the room. She said she had used it to threaten her annoy her. The girl lives in Washington and is said to be the niece of a prominent Government attorney.

Newport

Newport, Aug. 11.
Mr. and Mrs. William Wood Ricker rented a cottage at Newport last summer, and Mrs. Ricker sang at several musicals. The smart set, however, saved its applause for another singer, Mrs. Gustav J. S. White, whom it has known through three marriages and two divorces, she having been Mrs. Julian McCarthy Little, and before that, Mrs. Henry Spies Kip. (Little once acted in a Belasco production on Broadway.)

Mrs. White has sung professionally as Fannie White. Last winter in town Mrs. Ricker arranged, once at a concert recital, and once in a charity fete at Madison Square. This summer no cottage was rented, and the Rickers merely visited friends for a few days. Just as Broadway is the goal of show people, so Newport is the goal of society folk!

Maid as Reader

The general public would doubt the authenticity of a "society" play in which a wealthy old gentleman was shown visiting Hot Springs, Atlantic City and Newport accompanied by a maid instead of a valet. But Thomas Powers, of Park Avenue, member of the Metropolitan Club, visits Newport each summer, stopping at the Muenchinger-Klins, accompanied by his maid, Ellen Charteris, whose duties include a daily reading aloud of the society columns.

Social Success

Grace George was guest of honor recently at a luncheon given at the splendid estate of Mrs. James Stewart Cushman, whose husband, head of the Allentown House system of hotels, in New York and Chicago, is on the board of directors of the Casino theatre. The smart hostesses who have entertained the guests include Mrs. Joseph Harriman, Mrs. J. Borden Harriman, Mrs. James Denison Sawyer, Mrs. Maud Howe Elliott and Mrs. Paul Fitz Simons, mother of William H. Vanderbilt. Rollo Peters and the cast of "The Swan" were entertained at supper after the opening night at the estate of young Vanderbilt. Peters, who is a familiar figure at Bailey's Beach, made a favorable impression during the first week of the season, as star of "Peet Ibbetson." His head, at any rate, has not been turned by social success.

Wilsons in Saratoga

Mr. and Mrs. R. T. Wilson own two houses at Newport, one being rented each season. The other was taken over by the family during two week-end visits, and the couple are now in their element at Saratoga, a much more Bohemian resort than Newport.

Mrs. Wilson's aunts, Ida and Ellen Mason, of Boston, two stately spinsters, are at their Newport cottage and know nothing of Helen and Florence Wilson, who last winter embarked on another of her series of business ventures, opened a shop specializing in ship models. At Saratoga, where she moves in the same set as the Chauncey Olootts, Mrs. Wilson recently had as house guest Vincent Serrano, the actor. In town the entourage of includes three temperamental musicians, Muk de Jari, Paul Reimers and Eugene Bonner.

Brilliant Entertainment

It took a former actress to devise one of the most brilliant entertainments of the Newport season. The ball for 300 guests Saturday night at the exclusive Clambake Club was given jointly by Mrs. Frederic Cameron Church, Jr., and Mrs. Bradford Palmer. The former was originally Muriel Vanderbilt, daughter of W. K. Vanderbilt, and the latter was originally Dorothy Clark, who appeared in Broadway revues and also danced at the Club Lido with William Reardon.

Dorothy's success at Newport has been referred to as "the Norman Conquest." At the ball, which was a costume affair, she appeared as a girl from the original "Florodora Sextet," while Mrs. Church was a musical comedy sailor, with abbreviated trousers. Helen and Florence Mitchell, whose name is generally misprinted as Mitchell, were the "Duncan Sisters." Mrs. Julian W. Gerard was "Lulu Belle" and Mrs. Jerome Napoleon Bonaparte was "Diamond Lil."

Basil Durant Married

The marriage Saturday at Southampton of Basil Durant and Mrs. Marjorie McCall Shields was a fashionable event, taking place at

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 Mysterious Lady" (Garbo-Nagel) (2d week).
Paramount—"Just Married" (Taylor-Hall).
Rialto—"The Patriot" (Jannings) (run).
Fialto—"FBO's first sound musical, 'The Perfect Crime' (run).
Rivoli—"Four Sons" (Margaret Mann).
Strand—"Glorious Betsy" (Costello) (Vitaphone) (run).

SPECIAL FEATURES WORTH SEEING

"Wings" "The Red Dance" and Movietone "White Shadows"
"Lost in the Arctic" "Lilac Time"

NIGHT LIFE

Texas Guinan at her Salon Royal to a \$3 and \$4 covert and the Chateau Madrid atop the 54th St. Club which has an open-air dance floor, operating on a \$3 and \$4 covert, are the only two 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 Madeline Northway and George Chiles, dancers, are equally sterling features at the Biltmore.

Tom Gott'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 Woodmanstein Inn, the open air restaurant getting a great play. Up Pelham way Castilian Royal and the Pelham Heath Inn, both with nude floor shows, are killing each other off with the overhead. California Ramblers Inn, Hunter's Island Inn, etc., have turned to the \$2.50 show 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 Pavilion Royal is faring well. Castilian Gardens is an in-between.

RECOMMENDED SHEET MUSIC

"Just a Night for Meditation" "Down Where the Sun Goes Down"
"If You Don't Love Me" "Too Busy"
"Jeannine" ("Lilac Time") "Memories of France"

Wealthy Woman Better

Le Touquet, Aug. 3.

A summer resort is not a summer resort in France unless they have a casino with plenty of fancy gambling. This town is no exception. The aim of every resort is to sit at the big table, where the sky is the limit.

A Mrs. Kemp, whom the wags say is being divorced by her millionaire husband because she will not stop gambling, is called Madame Banco because she calls the boys so often. A million francs doesn't mean a peanut to her. She twists a pair of pasteboards with as little concern as a fly eating sugar.

the estate of Mrs. Charles Merrill.

In the early days of the craze for ballroom dancing Durant made a hit, at the Plaza Hotel and elsewhere, with Margaret Hawkesworth as partner. Later Margaret retired and lived in luxury, content with her lot. Then Durant danced with Kendall Lee. He was married to and divorced from Jeannette Lathrop.

At the wedding with Mrs. Shields, who had divorced Paul Shields, the best man was Jules Glanzer, vice-president of the jewelry, the jeweller, and the matron of honor was Mrs. Glanzer, the former Kendall Lee. Durant last danced at The Lido, in New York, with Barbara Bennett, who previously danced with Maurice and later with Charles Sablin.

Baggage Coincidence

Mary Hoyt Wiborg, who recently had seven pieces of baggage held by the customs authorities when she returned from Europe, thereby repeated the experience of her mother 15 years before. One of the best known "bachelor girls" in society, she once had a play, "Taboo," produced by Augustin Duncan at a series of matinees.

Her sisters are Mrs. Gerald C. Murphy, who has a beautiful villa on the Riviera, and Mrs. Sidney W. Fish, daughter-in-law of the late Styvessant Fish.

Josephine Baker, the American colored dancer, is at present at the Oscar theatre, Stockholm (Sweden). Josephine's next trip will be to Spain.

Mrs. Provost Fails to Prosecute Renshaw

When Mrs. Marietta Provost, former "Follies" girl and wife of Cornelius Provost, retired stock broker, 310 West 22d street, failed to appear before Magistrate August Dreyer in West Side Court, the charge of grand larceny she had preferred against Robert Renshaw, 36, artist, 24 Fifth avenue, was dismissed.

Mrs. Provost, separated from her husband and suing him for divorce, claimed Renshaw's arrest after she had said he had stolen a platinum diamond wrist watch and a diamond ring valued at \$3,300 on June 26. Mrs. Provost told Detectives Malone and Delaney, West 68th street station, that Renshaw called on her and promised to take her to dinner.

After he had left, she discovered, she said that the jewelry had disappeared. Renshaw, she declared, failed to keep the dinner engagement and she reported the case to the police. Meantime Renshaw had gone to Kansas and upon his return to the city he was arrested. Renshaw said he had not stolen the jewelry but that Mrs. Provost had given it to him to pawn because he had told her he was in financial difficulties. He said he pawned it for \$2,000.

The case was called several times but either one side or the other was not prepared to proceed. Finally when Mrs. Provost did not appear on two occasions Magistrate Dreyer dismissed the proceedings.

BULL KILLED

(Continued from page 1)

the crew of men trying to capture him.

Following the killing of "Mary" by the Mayor, there was a discussion over what to do with the huge pachyderm's body. A decision was reached to eat it.

Meat cutters called in carved off huge steaks, chops and cutlets, with the town having an elephant feast. Though many liked the novelty of eating elephant steaks, they reported that "Mary" was a pretty tough bird, according to info from their teeth.

Chatter in Saratoga

By Sam Kopp

Saratoga, Aug. 12. Most of the boys who make up the personnel of Ben Bernie's, Irving Aaronson's and Henry Busse's orchestras playing season engagements at the Arrowhead, Lido, Venice and Riley's, respectively, are following their leaders' example and playing the races with more or less consistency.

To date the majority have gotten nothing but grief in return for afternoons at the track.

Mrs. Phil Saxe, wife of Aaronson's saxophone-soloist, voiced the exact sentiment to suit the situation when she and friend Edna, who blew two yards, saying: "Why did Irving ever come up here. It looks as if the Commanders will have to double this winter to get even for Saratoga."

Ben Bernie's System

Noting that a gentleman rider in one of the steeplechase races had "Mr." in front of his name on the program, Ben Bernie, on the fly, cracked to a group of friends: "That's my boy. I'm betting \$500 on the nance caddy with the orange cap."

Bernie gets his "good" track dope by playing golf with horse trainers at \$50 a hole.

Race Track Lingo

The boys, who are getting a load of racing for the first time, are quick to assimilate the race track lingo. "Laying it on the line," "Didn't cash a bet all afternoon" and "I took a bath again this afternoon," especially the latter expression, which doubles for "going clean," crop up continually in conversations hereabouts.

String Trio Leave

The Hernandez Bros., a stringed instrument trio from Colombia, South America, who have been at the Arrowhead Inn under the management of Ben Bernie, leave this week to go into rehearsal with Schwab and Mandel's new musical, "New Moon." The boys have been plugging the Arrowhead via radio from Schenectady twice weekly.

Johnny "O. K." Coakley of the Frivolity Club has a big piece of the Inn. Associated with him are Harry Winston and Charley Manny.

On the Lawn

Among those on the club house lawn during the past week were Matty Zimmerman of Leblangs, Solly Ward, Harry Link, Marc Klaw, Walter Reade, Belle Baker, Messmore Kendall, Rex Connor, manager Ritz theatre; Willie Harris, Empire Theatre; Louis Ochs, Henry Miller theatre; Harry Lenetska, Bobby Crawford and Harry Santrey.

Fall for Bump Feeler

A Gypsy phenologist working a store pitch on Broadway advertises that "Your head is open to me like a book is to you."

The dames seem to be going for the racket, hoping that the bump feeler might tip them off to a long shot on the races.

Phone Co. Steps In

Even the telephone company has caught the dough-grabbing fever during the racing season. Phone calls to New York at night, which cost 60 cents last year, are now \$1.10. The company found that everybody waited for the reduced rate late at night to get in their long-distance calls.

Now the rate is stationary for 24 hours. This rule applies also to all resorts in this section of the Adirondacks.

Bidding for the Band

Charley Adler (Adler, Weil and Herman), while reminiscing with John Steinberg (Weil and Christ), at the Lido Venice about the gay old days in the 400 Room at Reisenweber's recalled the time when Kelly and Adler's "Easy Riders" furnished the jazzpation there. Fuller, the bucketeer, was a frequent visitor to the room and never failed to give Steinberg, who was the head waiter, \$200 for the boys in return for the privilege of leading the orchestra for a couple of numbers.

One night a Boston broker named Flannigan stepped up to the bandstand and started to waltz the stick. Fuller disrupted him by telling him to do so, saying: "These are my boys."

I pay them \$200 every time I come in here."

"Well, I'll pay them \$300," retorted Flannigan.

"I'll make it \$400," said Fuller. Flannigan raised the ante for directing the orchestra to \$500. Fuller made it \$600 and when Flannigan said \$700, Fuller replied: "You can have 'em."

Flannigan started directing, but when he made no sign of paying off after the end of the dance, Fuller approached and insisted that he make good.

"You ain't tellin' me what to do with my money," said the defiant Flannigan.

The atmosphere grew hot with conversation until Fuller said, "You pay the kids or I'll punch you in the nose," and he did without any further gabbling.

As Flannigan was being led out by friends Fuller turned to Adler, saying:

"I'll give John the regular \$200 for you, that \$700 was just a shell to show up that bean-eater."

Laying Off the Brook

All of the dine and dance spots held big crowds following the races. Flannigan, the Lido Venice with its big capacity and spacious dance floor having a little the best of it. It is rapidly winning favor with the social set that patronized the Brook Club in former years.

The latter exclusive spot is still drawing the class for dinner, but the young men, the younger married couples, and the gay old boys and girls with their younger boy and girl friends want to dance during supper and they can't do much of that at the Brook.

Henri Van Dusen's concert orchestra, last at the Ambassador Hotel, is now playing there.

Gambling Layouts

Most of the rooms operating hereabouts have a layout that consists of from eight to 12 roulette wheels, bird cage, wheel of fortune, hazard, two to four dice tables and a faro bank.

The "fair" bank is usually in a separate room where men only are admitted and the stakes are high. The females like the bird cage, especially those who bust into a gambling room for the first time. It's usually nearest the entrance and is the biggest percentage game in the room for the house, although the wheel of fortune runs it a close second.

The player gets the best break at the hazard game, betting high or low, and the raffles (three of a kind on dice), or at the crap table playing the line and field numbers if the bones are slazing.

The house has about seven per cent, the best of it at the wheels, when not braced.

Gean Joyce's Car Loaned, Hotel Doorman Acquitted

Gean Joyce, 24, dancer of the Raleigh Hotel, formerly with "show" and lately at Will Oakland's Terrace Club, appeared as chief complainant before a jury and Judge George L. Donnellan in General Sessions against Herbert Bower, doorman at the Raleigh whom the dancer accused of stealing her \$2,000 auto July 25, last. The jury acquitted Bower.

According to Miss Joyce, Bower was seen to drive off with her sedan car on the night in question by Rita Case, also a dancer and a roommate of Miss Joyce. Later that night the complainant received word from Detective Cornelius Flannigan of the West 65th street station that the car had been located in Brooklyn, badly smashed. Bower also had been arrested for driving without a license.

In his defense Bower told the jury that he had received Miss Joyce's "show" and lately at Will Oakland's Terrace Club, appeared as chief complainant before a jury and Judge George L. Donnellan in General Sessions against Herbert Bower, doorman at the Raleigh whom the dancer accused of stealing her \$2,000 auto July 25, last. The jury acquitted Bower.

Friars' Employee Dead

Returning to his home at 34 Bank street to get some medicine that a physician had prescribed for his heart, 34, Madison, 65, for 12 years, an employee of the room at the Friars club, dropped dead in front of St. Vincent's Hospital, 12th street and 7th avenue.

Heart disease was the cause.

August Is Tough

So bad is August bliz for the average side street "easy" that cops are catching rats for Saratoga dough, leaving bars in the hands of assistants who proved faithful during the winter.

The seconds are pushing things to bankruptcy for a break-even. For one mug of spilled foam some shout the customer a baleful of sardines, tomatoes, ham, beside enough salines to give a fresh water lake the taste of the Atlantic.

Mrs. Ruth Reeves Tells Of Boy Friend's Trick

Someone played a mean trick on Mrs. Ruth Reeves, 32, who said she formerly was in pictures, when she called police headquarters and informed members of the narcotic squad that she was a drug addict and usually had quantities of it with her.

Acting on the tip, Detectives Christ and McMeny went to the Hotel, Portland, 132 West 47th street, where she was living. The detectives went to the room and were admitted and began a search for drugs but were unable to find any.

During the course of the search the detectives found two automatic revolvers. Mrs. Reeves admitted they were hers and said she had no permit. She explained that the guns had been owned by her husband, who died two years ago, and had never been unpacked from the trunk in which they were found.

To the detectives Mrs. Reeves attributed her arrest to a discarded suit. She said that she had had a boy friend and they had quarreled. She told him she did not want to see him again. Mrs. Reeves continued to refuse to see him, and she believes he took this means of revenge.

When Magistrate Vitale heard all the facts he said there was nothing he could do but hold her for trial in Special Sessions and fixed the nominal bail of \$50.

SUSPECTS DISMISSED

Four Men Taken In, But Wm. Hewitt Failed to Identify

Detectives Stapleton, Feeney and Gorman, Broadway squad, were at 48th street and Broadway when they saw two well-dressed men in conversation. They walked north in Broadway. The sleuths decided to follow them.

The two walked into a building at 1650 Broadway and stood in the front lobby talking. Finally two others joined them. After they had been there several minutes the detectives placed them under arrest.

Taken to West 47th street station, the detectives said the men fitted the description of four who were wanted in connection with the hold-up of William Hewitt, 623 West 51st street, April 7. Charges of robbery were recorded against them.

In searching the prisoners the detectives found on one 10 tissue paper packages, each containing a few "wheels." Taken from them, Michael Altman, 33, Belderside Hotel, said he was minding them for a friend and did not know whether or not they were genuine.

In West Side Court when the four were arraigned Hewitt was present and failed to identify them. Magistrate Vitale dismissed the proceedings.

The men said they were Moe Sidman, 30, Langwell Hotel; Sam Cohen, 22, 112 Rivington street, and Jack Given, 23, same address.

Balto. Salesman and Iodine

David Kaplan, 25, salesman, East Fayette street, Baltimore, was taken to Bellevue Hospital suffering from the effects of iodine which he swallowed in an effort to commit suicide. His condition is serious.

Kaplan entered the Film Building, 229 7th avenue, and walked to one of the washrooms. A short time later one of the tenants of the building found him lying on the floor writhing in pain and the iodine bottle beside him.

Policeman O'Hare, West 47th street, summoned an ambulance. Kaplan declined to tell why he had taken the poison.

STICK-UP MAN CAUGHT

Patron in Eighth Avenue Eatery Shot At

Joseph Southard, 22, 458 West 23d street, was held yesterday afternoon before Magistrate Dreyer in West Side Court on a charge of robbery.

About 4 a. m. Thursday, Southard, accompanied by another man, entered Maloney's restaurant, 854 8th avenue, and commanded the aged night manager, Francis Earl, to hold up his hands. The man, to hold the time was about eight patrons and a milkman and baker. They made them stand to one side.

The bandits rifled the cash register of \$91, taking money and jewelry from patrons and started out. One of the patrons started to give an alarm when a hand fired a shot at him. The unidentified bandit succeeded in reaching an automobile and escaped before his companion could reach it.

Southard ran into a hallway and made his way to the rear yard. Policeman Riley, West 47th street station, followed and got him. At the station house the youth was identified as implicated in the holdup of an automobile renting concern at 68th street and Broadway about an hour earlier.

Stag Dancer Attacked As Cops Come to Raid

Boston, Aug. 14. Edith Rocheleau of Hyde Park and Victor Tobias of this city appeared before Judge Briggs in the Roxbury court on charges resulting from the raid made by the police of Station 9, June 13, in which 117 men were taken into custody on charges of attending an immoral show. The two defendants were charged with taking active part in the performance.

At the time of the raid, Miss Rocheleau was wearing a flimsy garment. She admitted wearing the costume when it was shown in court.

She said that when she appeared for the third dance of the evening she was attacked, and her clothing torn off her, and about that time the police entered.

Her assailant was fined \$75, which he agreed to pay, while Miss Rocheleau was given a suspended sentence of two years at the Women's Reformatory.

The raid was made in Longfellow Hall, Intercolonial Building, Roxbury.

Greenwich Village Chatter

Cover charges are off in most of the Greenwich Village cabarets, with the boys glad to get them in at any price.

This has been the Village's poorest summer, with Greenwich Village Inn and Pepper Pot about the only two getting a play. Smaller joints have installed slot machines, with the house intake bringing in enough to appease the landlord at least.

William Carlomagno, reformed cabaret proprietor, has gone back to his brush and easel. Billy cashed in when the Village was good and got out when it began to go bad.

Mother Emery, Village character and operator of the Jolly Friars' Inn, has also departed from the Village, unloading her gingerale and dance emporium to other interests. "Mother" came to the Village five years ago and is reported as having cleaned up plenty. She will locate at an uptown stand.

Collegiate trade has dropped out entirely, to the dismay of the small joint operators and gin runners. With the Village shot, the kids are playing the uptown hideaways.

Bridge Jumper Hurt

Kansas City, Aug. 14. Ray Woods, high diver, who recently "jumped off" Brooklyn Bridge three times within a week, fell 80 feet from a tower at Winnwood Lake last Monday, fracturing both legs.

He was preparing to make a dive from the 100-foot tower when a guy wire broke and he was thrown to the walk surrounding the lake.

Death Ends "Nick F's" Ever Colorful Career

Nick Forly, 48, known to thousands of turf devotees as "Nick F," passed away at the Hotel Carlisle, New York, Aug. 7. Death was occasioned by acute indigestion brought about from poisoned food.

Nick was a peculiar raising figure and had experienced every angle of the racing game. He had been trainer, owner, layer, player and what-not. Early in life he had been an accountant in his father's store and believed in figures solely in judging his turf calculations. Figures were mainly responsible for his rise and the same figures applied in the same way were really responsible for his financial fall, for at the end Nick was not prosperous.

Nick F. rose to track fame about seven years ago when he began as a bookmaker, when he ran up a fortune of over \$400,000 from a \$3,000 bankroll.

With much money Nick began laying them high, wide and handsome, especially leaning to short-priced favorites and overlying them, a point of view. His foolhardy manner, leaving his book wide open attracted the astute Tom Shaw, then, as now, one of the country's biggest layers, and a millionaire. Shaw began sending it in to Nick and bent his pile down by leaps and bounds.

When the horses shifted to the east Nick F. was still topping the ring with his odds and Shaw was still one of his best customers. Nick F. was everlastingly trying to "get" Shaw, with the final result that he was flattened himself before the New York summer season ended. Nick started out on the succeeding winter in New Orleans, but quickly petered out. Since Nick has been a player, in and out, just making a good living.

"Nick F., the turf figure, and Nick (The Greek) Danolos, the gambling wizard, were separate and distinct personages, although many mistakenly believed both to be one and the same.

Nick F. is survived by his wife, Daisy. The two were inseparable.

Foto-Detector Photos Holdups at Work

The United Cigar store at Broadway and 47th street was equipped Monday with Foto-Detector, the device that photographs stick-up men in the act of doing their stuff. This particular store has been robbed twice this year.

The United chain is installing Foto-Detector extensively, including Chicago, where 57 robberies have occurred in their stores during 1928.

John Robbins, vaude booker, is an officer of the company that put Foto-Detector cover. George Landry, another vaude booker, has quit vaudeville entirely to devote himself to the new device.

Living on His Face Not so Forte for Fisher

"Everybody liked my face so much I did not have to pay to eat," declared Morris Fisher, 48, Piccadilly Hotel, when he was brought to West 47th street station on a disorderly conduct charge.

Fisher was accused of failing to pay a 50-cent check for food in Walgreen's drug store, at 44th street and Broadway. Clifton Virgo, assistant manager, said he had observed Fisher in the store for several days, and noticed that on each occasion he walked out without paying.

On each occasion the place was so crowded Virgo was unable to pursue the man. Saturday when Fisher started to leave, Virgo followed and demanded the price of the food. Fisher started to argue. Policeman Caesar, Traffic B, was called and arrested him.

To Lieut. Barney McGowan, Fisher said he had met an employee of the store and it was this man who told him he had a kind favor to ask and not pay. Later when the case was called before Magistrate Gottlieb in Night Court, Virgo did not appear and the case was dismissed.

While Fisher did not have a cent when arrested he carried a large stone diamond ring and a diamond-studded watch.

Among the Women

By The Skirt, Jr.

Best Dressed Woman of the Week
ISA KREMER
(Vaudeville)

Barton's Big Night

James Barton received a thunderclap of applause and bravo Monday night at the Palace. Something thrilling in the spectacle of an audience gone wild, a sort of brotherhood of enthusiasm, Barton must have gotten a great kick out of it, though he was quite nervous about his dramatic work, as he later admitted. The curtain was down for intermission and half the people out of their seats when the applause grew so insistent that the curtain went up again to let him do his "Annabelle Lee," which he sings as it has never been sung before or since. Barton's charm is inexplicable. It is not just his great dancing or his voice or comedy; it's a quality of dominant magnetism that is greatness.

Van Horn and Inez opened show with novelty skating, which registered well. The girl wears a white dress trimmed in fur with a chiffon skirt. The costume was a bit soiled. King & King, two boys, danced nicely, on second. Miss Lisa Kremer, concert singer, in green net ruffles, made very short in front and long in the back, with a panel down the front of sequins and beads in silver, having pink flowers applied here and there. It floated like a cloud when she moved and was colorful like a poem. Her work is faintly Raquel Meller in character and was appreciated. Barton closed intermission and Van & Schenck opened it, finding no difficulty in keeping the pace. Always polished and secure, they were their usual hit.

Harry Conley's sketch was apt, next to closing. The tall woman enters in a white fur wrap and a white chiffon gown with rhinestones, later changing to another white gown with bodice embroidered in brilliant and feathery grinnings. The smaller girl showed a hideous yellow velvet with rhinestones, made with an old-fashioned short waist. A red and white sport ensemble was an improvement.

New York's Heartbreak House

A mystery is why so many people go to the Broadway since they don't appear to enjoy themselves (for which they cannot be blamed) and never applaud for anything. This must be New York's heartbreak house for the actor.

Cannon and Lee, two girl cyclists, opened. They were neat in white jersey tights with tiny white fringe skirts, but the opening suits of chartruse velvet coats and pink skirts, worn with orchid hats, were not pretty. The Four Rajahs, on second, did nicely with hot numbers. They use a piano and harp. The boys are good-looking and might dress better in tail coats, silk hats and canes. Their tuxedos are not all the well-dressed man is wearing. The combination has possibilities for class showing when toned up a bit.

Jack Usher, third, with a hedge-hodge skit on marriage, evoked occasional laughter. One woman wears a fuchsia gown of chiffon with a cape that is becoming, and again a blue velvet with pleated ruffles and bertha, also well selected. The blonde wore an unattractive dress of black and gold with a velvet bodice, and net skirt with velvet bands over a gold slip. Unaccountably, she had black leather shoes with this and a black net band around her hair. She's pretty and should make the most of it. Usher wore a crumpled blue shirt and baggy trousers, whether by intent or carelessness could not be discovered. George Hunter, doing a combination of Jolson, Cantor and Al Herman, started something, in spite of being indistinct at times, and an act called the "Mechanical Man," featuring an electric contraption, was as interesting as a stage-wreath to most of the house.

Jack Wilson could cut about 10 minutes to advantage. He very nicely carries a good-looking woman with black curly hair, who sings hot songs, and a tall man with an excellent voice. The girl appears first in a silver cape lined in turquoise blue velvet, with blue ostrich trimming and a tight-fitting silver sequin frock. She also shows a nice pink with a tulle skirt, which she later removes, leaving the pink beaded bodice and tiny fringe skirt. A large blue feather fan was effective.

A dancing act closed, with three girls and three boys, all of whom do tap work. The three girls open in one, with a completely inaudible song, dressed in blue, orange and yellow frocks, all made alike, with gold cuffs and belts and embroidered skirts. One of the young ladies offered a waltz on her toes and a song surprisingly well rendered. She wore a blue taffeta bouffant with cream lace bertha. A boy does a neat eccentric routine in a bright blue suit, and the act closes with a military buck, which finds the girls in short red and white skirts over blue and gold pants with gold epaulettes, and white hats with red, white and blue feathers. Act is called Twists and Twirls.

"Cuddles" as a Vamp

"Just Married," at the Paramount this week, with Ruth Taylor and James Hall featured, and Lila Lee and Harrison Ford unfeatured, is a trotty collection of nothing, with plenty of bearded hokum. Miss Taylor wears some good-looking clothes, which save her from being colorless. She looked her prettiest in lace and chiffon pajamas with a lace three-quarter coat trimmed in huge bands of white fox. Her bridal gown was lovely, in satin with beads, and the veil had occasional small flowers sewn down its length and a band of them around the face. A traveling jacket and black skirt worn underneath, was smart. Miss Taylor wore a grey cloth coat, trimmed in many bands of fine fur, evidently ermine, and a grey hat for her last appearance.

Lila Lee has changed her type completely since her ingenue days. She is now a vamp, and a peach at that. She looked stunning in a black satin ensemble made very long in the back, with a circular skirt, with which she wore innumerable ropes of pearls and large pearl earrings, together with a small black hat. She gave an intelligent performance. James Hall looked adorable in a grey and black walking suit and a silk topper. He evidently hasn't changed since "Merry Merry" days. The Clark and McCollough talking short, their first, drew heavy laughs, though it impresses as being one chorus too long. Seems to be augmented volume at the Paramount, as it was very loud until the finish, when it toned down. The volume is a great help. It will be a waste if these boys are not given good material in their picture work, as they are unquestionably among our best and most popular comedians.

Presentation was called "Bitter Sweet Blues," and served to introduce little Miss Wilson, of Washburn and Wilson, who sang a drunk number in male evening clothes that's a classic. This diminutive person is pretty and possessed of a cute comedy style. It is a pity that Ash doesn't introduce her personally, as 50 per cent of the house was under the impression that Ginger Rogers was doing the number. The two girls are exact twins, the same build, and Miss Rogers had previously made a speech, saying she would be right back.

Wilson and Washburn open, with the tiny one as a boy and the tall blonde as a girl. The costumes should be reversed. They do a nice hot number. Later they are wheeled on in a huge shell device made to look like a piece of candy, the blonde wearing a pink-chiffon-petal-frock and the little brunette, Miss Wilson, a cerise petal thing long in the back.

Only two sets of costumes used on the girls and boys. The girl first wear silver spangled short dresses and orange feathers, while the boys had effeminate-looking suits of silver mesh with cutouts showing the bare legs. The girls are also cute in red and yellow fringe skirts and tiny hats, while the boys impersonate sticks of candy in red and white. Ginger Rogers wore a short orchid frock in orange made in the same model as her last week's green one. She is a cunning little trick, and at present handles dialog better than a lyric. She will no doubt develop into a comedienne of note.

Athletic P. A.'s

Albany, N. Y., Aug. 14. Disclosure that Charlie Paddock had a prize agent with him at the Olympic games in Amsterdam, calls to mind that Red Grange is supposed to have had a publicity purveyor in his senior year at Illinois.

In Paddock's case, the p. a. functioned directly for Paddock and indirectly for the syndicate publishing Paddock's comments on athletic events. In Grange's case, it is understood that the public relations man was hired by C. C. Pyle, alleged to have then had the redhead under contract.

Dr. Harry A. March, part owner of the New York "Giants," pro football eleven, is authority for the statement that Grange had the p. a. while at college. March told it while visiting friends in Troy, N. Y., recently.

About Compston

Locker room gossip on Archie Compston, the English pro, brought the remark from a well known American professional that while Compston is probably the best fairway fighter Britain has ever sent over here he's not the most popular tournament player in the world. Much of this is attributed to his actions during the Canadian Open this summer. The aftermath of a recent exhibition match at Rumson, N. J., when Compston told one of his opponents "You ought to be ashamed to appear on a golf course with a swing like that," also washed him up with the amateur element. Such remarks get around.

Having rushed north with Hagen to make the Canadian event, the entrants made due allowance for Compston's tardiness at the tee the first day, but when it came time to start the second round and Compston kept Tommy Armour, defending champion, waiting 45 minutes to tee off, the rest of the boys started to burn up. The American idea is that it's tough enough to defend any open championship without having to be kept waiting, besides which the defending champ is always given that added touch of consideration.

It resulted in a wild determination to shut Compston out, regardless of who won, and a select circle of pros started off shooting for 68s and 69s. The following day August kept Compston waiting 20 minutes, and neither won the tournament.

This particular summation on the Englishman was that he was overboard on ego, needed a course with elbow room for his wood shots to be at his best but was always dangerous, especially within 70 yards of the green where "anything can happen."

So if Hagen got in wrong abroad, Compston has some squaring to do.

Leblang's 12 Handicap

Joe Leblang, currently away on a fishing trip, plays his golf at Fenimore of which club he happens to be president and where his handicap is 12. This rating is the result of five scores which average 87 and are posted as 87, 91, 83, 88 and 89.

Leblang has his name on the club championship trophy for '25 but hasn't repeated since that year.

Southpaw's 79

Pete Mott, who swings left handed, tore off a 79 at Old Country last week on Long Island, his home course. Playing in a foursome, the other scores were Charlie Freeman, 83; Wayne Christie, 105, and Tom Powell, 104.

85 for Winner

Charlie Winninger, playing in a ball sweepstakes at Winged Foot, shot one of those exceptionally long courses up there in 85 last week. With his club handicap of 15, it gave Winninger a net of 70.

Hillebrand's Eagle

Fred Hillebrand, musical comedy comic, scored an eagle recently on the 550-yard third at Soundview. Great Neck, L. I. A brace second was 15 feet off the green on this dog and he holed the chip. It's the first eagle to be marked up on this hole.

Hillebrand has had a good golf season. In the Metropolitan at Lido he chalked up a 79, taking low gross in the second 16. Another low gross

trophy fell to his lot in the Sound View Decoration Day tournament when he turned in a card of 73.

Touring Golf

One of Variety's staff, returning from a vacation trip to Canada, comes home laden with golfing local color.

To wit: Played eight courses in two weeks. Vermont and New Hampshire are freckled with golf courses, most of them nine holes and built on end. Kent House course near Quebec is open to tourist play and is a scenic miracle. Canadian French for replace divots is remplace le gazon, and you yell Gare! instead of Fore. Laval-sur-Lac, near Montreal, is another dream course, but the French membership is leery of American tourists unless they have the o. k. of the leading hotel manager. Islemere, nearby at Cartierville, is more hospitable and a grand course. Clubs in the Berkshire hills are also stuffy about granting privileges, but some of them are fine.

Rooney-Hyde Match

Pat Rooney, Sr., and Johnny Hyde are due to cross mallets Aug. 27 in a special 36-hole medal score match on separate courses. The boys argue so much when they're together that Rooney will play Hyde's course, Glen Oaks, the morning that Hyde is going around Rooney's links, Northfork Country Club.

Both will carry a referee to count the strokes, change courses in the afternoon and then count up at the end of the day.

180 Miles for 18

The last time the White Sox were in town to play the Yanks they had a layoff day. Two of the Chicago boys immediately started looking for a golf course, but couldn't locate anybody who was a club member and became disgusted by the involved directions as to how to reach a public course.

So they hopped over to Phillie where one of the pair said he was in 12. That's 180 miles and four hours on two trains for 18 holes.

Those who have played a round with various ball players state the majority of the big leaguers have only one desire on a links-to sock.

Charlie Cartmell's 81

Charlie Cartmell finally stopped talking to himself long enough to shoot an 81 over the No. 2 course at Salisbury, Long Island, last week. Cartmell is famous for his "Charlie, what're you doing?" scream, which invariably follows a slice, hook or complete miss.

MAYBE AN AIR RECORD

Los Angeles, Aug. 14. C. K. Phillips, air pilot in Caddo's "Hell's Angels," flew Ken Maynard's light powered sport biplane to Denver and return in 16 hours. This is believed to be a record for this type of plane.

Phillips traveled the mail route by way of Salt Lake and Cheyenne.

Curley Brown Stricken

Ogden, Utah, Aug. 14. Harry D. (Curley) Brown suffered a paralytic stroke last week. His friends in Ogden, his birthplace, are deeply concerned over his health.

Boston's Cushman Club For Girls of Showdown

Boston, Aug. 14.

Variety has been asked to bring to the attention of girls and women connected with the profession the existence in Boston of a Charlotte Cushman Club, sister club to those in Philadelphia and Chicago. The Boston club is at 1 Marlboro street. It opened May 18.

The club has living accommodations for 23 girls. Rates are as reasonable as in the Cushman Clubs elsewhere and the club will be glad to hear from theatrical women coming to Boston.

Mrs. Janet A. French is president.

\$50,000 in Prizes for 200

Long Distance Swimmers

Toronto, Aug. 14.

About 200 swimmers are on deck for the third Wrigley marathon, to be held in connection with the Canadian National Exhibition at the end of this month. The distance has been cut from 21 to 10 miles for women.

The Catalina winner, George Young, is figured to be outstanding among the men, with the odds on Ernst Vierkotter, who won last year. Prizes total \$50,000.

ILL AND INJURED

Edith Wilma (Ketch and Wilma) while on vacation visiting her sister, Mrs. W. A. Simons, at Missoula, Mont., had to undergo a major operation at the Thornton Hospital, that city. She is rapidly recovering.

Eddie Mannix, M-G associate producer, is in the Good Samaritan Hospital, Los Angeles, for the removal of tonsils.

Wilbur Mack, screen "heavy," suffered four broken bones in his right hand, while playing fight sequence of "Just in Time" at Universal.

Sonia Rosenberg, theatrical modiste, fell on Broadway and broke her leg.

Houses Opening

New Rockland Theatre, Nyack, N. Y., starting next week, will play five acts last three days of week.

New Washburn, Chester, Pa., opens with vaude, next Monday; five acts, split week.

New Colfax, South Bend, Ind., opened last week and showed that city its first talking pictures. Theatre plays two shows nightly. House is wired, with Maurice A. Barker managing director.

3 to 1 on 8 Dogs

Dog races in Staten Island are being operated at a heavy overhead, it is claimed. That may explain the betting system in vogue. There are no prices quoted. Eight grey hounds to each event, bettors take their pick, each winner paying three to one.

It is estimated that the books are operated on a 60 per cent house. A player betting \$1 and winning receives \$3 plus his original buck.

FORE

Inside Stuff—Sports

Soft Pickings in Canada

Soft pickings for flyweights in Canada. Frankie Genaro, champ in this division, is pulling down sweet purses for a little guy.

Freddie Belanger averaged \$20,000 each for three scraps with a champ and dethroned him for three weeks. There was no one else to toss in, so Genaro took on a 125-pounder for another \$16,000. Then came Steve Rocco. He went 10 rounds with Genaro for the world title. Called a draw, but it was a home town decision. Another juicy bit for the champ was a return bout and a cinch for a packed house.

Tonight (Aug. 15) they toss Larry Gains, Canadian heavyweight champ, against George Godfrey for the colored championship of the world and the Canadian title. A big house again.

Actor-Boxer Challenged, But Failed to Show

One of the pretty boys under contract to a big studio on the coast boasts of his prowess as an amateur prize-fighter. He openly challenged any actor his weight to fight it out.

Wampus recently staged a sport program and arranged a match between the pretty boy and another actor his size, but "handsome" failed to show and didn't offer any excuse. This, of course, places him in a position to rewrite the royal raspberry, and there's something regal about a Hollywood razz.

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15 YEARS AGO

(From Variety and "Clipper")

Herbert Bosworth, legit actor and former director for Selig, formed the Hobart Bosworth M. P. Co., in Los Angeles. Associated with him were Frank Garbutt and H. Russell, wealthy local actors. At the same time Bosworth signed an agreement with Jack London for the filming of his successful novel, "The Sea Wolf."

Jim Corbett was the first to pull the line that "the movies killed" anything. The ring champ attributed the collapse of the Buffalo Bill Wild West to the siren westerns which had taken the edge off cowboy stuff for the younger generation.

Two pictures announced for production were "In the Bishop's Carriage," with Mary Pickford, and "Chelsea 7750," with Henry E. Dixey.

Evelyn Nesbit opened at Hammerstein's Victoria to packed houses. On early week business it was estimated the house would break all records with \$20,000 or better. Willie Hammerstein booked her at \$3,500.

Edna Lubin quit vaudeville to go into pictures. Lubin signed her to star in one of the first recorded underworld stories, "The Gangster."

Sam H. Trigger (the same who runs a novelty shop in 46th street) organized an insurance exhibitors' association, walking out on the M. P. Exhibitors' League of America (M. A. Neff, pres.). Fight had started with the dissatisfaction of insurgents on the financial accounting of officials.

50 YEARS AGO

(From "Clipper")

The west was truly wild and woolly. All regular troops were ordered into the northwest, where Indian fighting was in progress under Gen. Nelson A. Miles. Nez Perce tribe, friendly to the whites, were doing scout duty for the government. A white settler fired into them and killed one. It then became hard to keep them in check. Mormons were charged with supplying arms to the warriors.

Summarizing the past theatrical season, "Clipper" pointed out that fat times of post war period were over and theatres would have to economize. Argument pointed out that prices of food and clothing had dropped sharply from boom levels and it was inevitable that cost of luxuries, including theatre tickets at \$1.50, must be revised in accordance.

Allice Trevilyn was arrested in New York for wearing cropped hair and mannish clothes. Charged with impersonating a man. Found she belonged to prominent family of Newport, R. I.

Ring battle to decide American heavyweight title between Paddy Ryan, title holder, and Johnny Dwyer, seemed to be off. Ryan, the champ, drew down his share of the forfeit money, expressing dissatisfaction with selection of ring officials.

Henry E. Abbey leased the Park theatre, New York, leading legit house at 18th street and Broadway, and announced a new piece, "Hurricanes," for Sept. 2, an early start for the period. "Lotta" was set as succeeding attraction. "Hurricanes" had been tried out in Chicago.

Dr. W. P. Carver, rifle champ, succeeded in a freak exhibition. He undertook to shoot at 5,000 glass balls tossed up at a distance of 12 feet in 500 minutes, using a relay of magazine rifles. Made the goal with 47 minutes to spare. Missed 722 times, mostly toward the finish, when eye strain began to tell.

Inside Stuff—Pictures

Another dividend period or so may be passed by the Stanley Company, of America, from current reports. Stanley is earning, net, at the rate of about \$2,000,000 for the year. It is said, and needs more than that if paying the full dividend. The chain has netted as high as \$4,000,000 in a year. Meanwhile with the dividends lapsed, Stanley's cash on hand position grows much better. Stanley stock has gone on the New York Stock Exchange board. Formerly quoted only in Philadelphia and occasionally on the New York Curb.

Nothing to this effect came out at the Stanley board meeting in New York, but talk around predicted the dividend passing. At the board meeting Irving Rossheim was re-elected Stanley's president, with James O. Newman, its new treasurer. Newman is a vice-president of Lott's Inc., the candy maker. John J. McGuirk, former president of Stanley, is said to have expressed a desire to retire as chairman of the board, and it was granted, though McGuirk remains a director. No successor was appointed for McGuirk. He is reported having stated the board chairmanship is a useless office since it gave the Stanley Company two high executives.

An opposite condition exists in Keith's, where Jos. P. Kennedy as chairman of the Keith board, is running the organization, while its president, E. F. Tibbee, is but a figurehead.

Other officers and directors of Stanley were re-elected, with M. A. Silver continued as theatre director.

Warner Brothers' second quarter is reported showing a net profit of \$1,200,000, about \$200,000 over what the first quarter netted. For the third and fourth quarters, from contracts on hand, the Warners net will be surprisingly large, from reports.

On the entire new season stupendous figures are heard on the Warner possibilities, in accord with Harry Warner's statement in Variety last week that the profits might reach to 10 or 12 millions for the coming year.

Warners are selling their talkers for some of the big houses on a percentage plan, that gives them a share of all of the gross after the overhead has been deducted. The percentage runs in thousands, starting with the first specified thousands above the overhead on a 50-50 split, then running up to 70-30 (for Warners) if the gross reaches that high.

Some criticism was directed on the coast against First National for spending around \$11,000 for an advance campaign on the opening in Los Angeles of Colleen Moore's newest feature, "Lilac Time," the argument being that it was wasting money, with no assurances of anything in return. Subsequent developments at the Carthy Circle where "Lilac Time" is now in its third week and where it broke all house records by \$2,000 on its initial week, have convinced the skeptics their criticism was unwarranted, and that the widespread advance ballyhoo seemingly was justified.

On the strength of the Carthy Circle showing, First National has booked "Lilac Time" in Long Beach, Calif., at a 300 per cent increase over the average rentals for Colleen Moore pictures for that town. Heretofore, \$600 has been an average rental figure for such average Colleen Moore pictures as "Happiness Ahead," etc. "Lilac Time" was booked at a guarantee of \$5,000, with 60-40 split over \$16,000, and a minimum run of three weeks guaranteed.

Al Lichtman, general sales manager for United Artists, is reported having lately refused an offer from one of the big picture companies that would have made his salary about the largest for that position in the business.

Victor Phonograph Company is said to have set three scales of service prices for its non-synchronous sound discs. This runs for 400 selections (discs) for class "A," \$2,000 annually; "B," \$1,600, and "C," \$1,200.

Since Julius Singer told of his ambition to become a millionaire by listening to investors of movie appurtenances for the home, the number of investors dropping in his Universal office has been augmented by fortune hunters.

"They're not only investors, but they are people who want a cut. They think I've got the dough and they want to borrow the open sesame. Why, they're writing and calling from all over. Even Henry Ginsberg, who hasn't come near me in three years, called me up to ask what I could do for him."

One of the independent producers on the coast staged a ballroom scene in which they hired a number of green extras to fill in as atmosphere. The set was a hotel ballroom, and a number of pay station phones were located at the entrance.

Extras not wise to the fake booths used the phones frequently in their attempt to call other studios for work. Finding the phones disconnected after depositing their nickel, they would sneak away from the booth to embarrassed to squawk, and the result of the day's work netted the stage hands enough nickels to buy cigarettes when they cleaned out the tills.

Don Gallaher, signed to direct sound pictures for Fox, drove all the way to the coast because of a dog.

Gallaher plays papa to a frog. Dane, and afraid that the railroad baggagemen would squawk or mishandle his animal, he decided he'd wheel the cross-country trip for the sake of his pet, which is big enough to take up the entire back seat.

Among trade oddities add the name of a former editor of a film trade paper.

This fellow edited the paper for three months and then was given his notice and two weeks' extra pay to boot. The editor then offered to testify in behalf of a Hollywood press agent who was threatened with suit by the publishers after he had refused to pay advertising bills incurred during this ed's regime.

One of the small independent producers on the coast is looked upon as a man of wealth because he possesses three Rolls Royce cars. It is not generally known that this producer rents these cars out to other producers for making pictures at \$160 per day. As the cars were purchased second hand, their investment is not as large as it looks.

On top of this the producer has a drug with a number of the big studios more willing to pay him the \$100 rental charge in preference to renting the same kind of a car from a liveried agent at \$35 per day.

Evidence that it is not any too profitable for a star to become a chronic squawker was brought to the surface by one of the big-line producing companies on the coast through a young woman who had been co-starring in a number of pictures with a male star of superior ability. This girl had acquired the mean complex that made her believe she was not getting the best of the killing in all the pictures that she would appear in. She kept the executives of the studio in hot water at all times, while the male star paid little or no attention to her complaints.

To make things pleasant, the executives promised to break the team up and make the young woman. Now that she is about to get this chance the New York office decided her name was not big enough to get first position on the billing and will feature the story with the near-star's name subordinated to the main billing.

Publix appears to maintain its policy with Paul Ash as with other

m. a's—of holding him down while on the stage. Nevertheless, Publix still expresses confidence in Ash and the standing he has established at the Paramount, New York, through keeping him there as the stage conductor.

In Chicago, Ash, at the B. & K. (Publix) Oriental, owned the town. He could say and do what he pleased on the stage. In New York, though, and under wraps at the Paramount, Ash's way has been a tough one alongside of the Chicago sincere. What Ash has done for himself at the Paramount has been through mostly sheer personality, minus his easily delivered flippancy and adaptability to any situation while on the stage for his own promotion.

The even business of the Paramount during the summer, of around \$70,000 weekly, and of recent weeks above that, is partially credited to the following Ash has been able to build up under the handicaps on Broadway.

Nothing but talking shorts in talkers will be made in the New York section this coming season, from general account. All dialog pictures will be made on the coast, unless there is a change of intention.

The Warners are conceded a clear field on the dialog pictures until Fox, looked upon as the next to deliver dialog, starts to exhibit them. Fox is the best equipped of all of the other producers to make dialog pictures, as Fox has been turning out talking shorts with sound pictures for some time, besides Fox's Movietone News, that also contributed to reshape the film industry.

Paramount and Metro-Goldwyn-Mayer are likely to be somewhat shy of the dialog film until determining what they have in talking shorts. It's not expected either Par or M-G-M will consider a dialog picture much before next spring. Universal will try something with "Show Boat," but it may be mere sound, singing and music.

About all of the rest will be sound only, as distinguished from dialog.

Inside Stuff—Legit

Establishment of branch box offices where tickets are sold at regular box-office scale in more than 70 drug stores in Los Angeles and nearby towns within a radius of 70 miles has been moving profitable for Sam Salvin's production "Good News," now at the Mayan, Los Angeles. During the past six or eight weeks they have been averaging a return of between \$2,400 and \$2,800 weekly in gross sales.

This has been tried before on the coast, but not talking in so much territory or with as many branches. The cost of maintaining the offices is paid by the show, with customers getting the benefit of the regular box-office prices, as compared with the customary 50 cents per ticket service charge of the regular theatre agencies.

Broadway legit producers did not improve their standing as astute showmen with the picture people when permitting their names to be used in connection with a talking picture device that they said would revolutionize the show business through camerating their plays on the stage with the original stage cast.

The picture people could not understand how showmen would lend themselves to publicity of that sort without knowledge or investigation. Making it even worse, one or two of the legit producers seemingly believed it. They thought to tie up the dialog picture was an easy matter with their newly found device, thereby outdoing and outsmarting the film producer.

If the legitis for and in sales of plays' rights for pictures hereafter find that the film men are treating them in a superior manner, they may blame it upon that talking play picture episode or incident.

Two weeks before Will A. Page died, last month, an insurance policy for \$10,000 was permitted to lapse. Premiums had been paid for 12 years. The policy was let go after talking over matters with his wife who expressed her willingness. It was understood Page could not afford to keep it up, and the cash surrender value was small because of loans. Another policy for \$3,000 appears to be the principal estate. The Pages were married 29 years. They were boy and girl sweethearts.

Arthur Hopkins put "Machinal," now under way as his first of the season, into production secretly, and its revelation, as far as the Hopkins office was concerned, was unexpected. The deal leaked. Hopkins idea of keeping her secret was to keep the scenic layout, designed by Robert Edmund Jones, out of print. This layout is designed to do away with box seats and make for greater stage freedom. The play is by Sophie Treadwell, wife of W. O. McGeehan, sports writer of the "Herald Tribune."

A theatre program fight is on between the recently organized Art Program Co., of which Stewart Ross is the head, and the N. Y. Theatre Program Corp. (Frank V. Storrs), which controls the program connection in the majority of houses. Ross' organization has the Ziegfeld attractions at the Lyric and the Ziegfeld theatres, and the latest acquisition is the Earl Carroll, on which house Storrs' contract expired. As regards the Lyric, there is a suit pending because of alleged breach of contract.

Ross' programs are being sold to the house managers on the appeal that they look like souvenir booklets and gives the house a split on the advertising revenue through a percentage gamble. This appeals to the managers, despite the N. Y. Theatre Program Corp. guaranteeing each house a flat sum averaging in the neighborhood of \$2,000 a season.

The percentage gamble, with its possibility for greater revenue if business is good, hits the showmen, because of the element of chance.

For the first time by a Brooklyn (N. Y.) daily, a Broadway dramatic office will be maintained by the Brooklyn "Standard-Union," which Paul Block has added to his string. Block is bringing Donald D. Mulhern in as dramatic critic from the Newark (N. J.) "Star-Eagle," another Block property, to succeed Edward Dolson, summarily fired after 31 years with the paper. He was given but a few days' notice, and is understood to be on the "News" copy desk.

With Mulhern headquartered at the 1440 Broadway office will be a separate advertising solicitor, Alvin J. Kayton, who handles the theatrical advertising for three Brooklyn dailies, "Standard-Union," "Times" and "Citizen," along with several suburban sheets. He has a contract with the "S-U," which Block's business manager is trying to break. Kayton's term has seven months more to go.

Felix Dwyer, the "Standard-Union's" music critic, also of long association with the paper, left with the house-cleaning. Richard Mason continues as movie critic.

At a meeting of the board of directors of the Theatrical Press Representatives, with about 10 present, the directors concluded the T. P. R. should go to court to prevent a juncture by the organization with the newly formed trade union agents and managers' association. Another legal move was suggested in an effort to re-elect Theodore Mitchell from further presiding as president of the T. P. R., Mitchell having organized the other and opposition agents' society.

When the directors found the T. P. R. body had lately given a recorded vote of confidence in its president, Theodore Mitchell, the court plan was abandoned. Why?

Bertina Harrison with a partner is now engaged in the prop business, renting stage equipment, etc., to legit producers. Harrison, stage director, made a production last season. When it did, among the bills was one for \$200 for rental of stage furniture.

Harrison decided he had picked the wrong end of the industry and (Continued on page 42)

Non-Union Faction in T. P. R. Control; Theo Mitchell Ousted as Vice-President

Ousting Theodore Mitchell from the chair at its weekly meeting at the Burlesque Club Friday, the Theatrical Press Representatives made the first move in a fight opposing reputed plans to force members to join the new union of Theatrical Press Agents and Managers.

Mitchell, who is vice-president of the T. P. R. and chairman of the new union, was charged with tyranny, disloyalty and misuse of office. The press agents' board of directors consulted with Attorney Frederick E. Goldsmith, with the idea of seeking an injunction against Mitchell's activities as an officer of the T. P. R. Mr. Goldsmith stated that restraining order could be secured if it were proven that the membership lists of the press agents' association and their offices, stationery, etc., had been used to induce members of the T. P. R. to join another organization.

Leaders of the press agents indignantly denied Mitchell's rating his union as a business organization and their association as fraternal. Said one:

"It is true that there is \$15,000 in the treasury to be used for beneficial purposes. Also that the T. P. R. was organized and chartered under the fraternal laws of the state (New York), but Mitchell knows well that the press agents' association is a business organization. That is set forth plainly in the by-laws and printed under the masthead of 'The Quill'."

Wouldn't Resign

Mitchell, though he relinquished the chair which he had been filling in the absence of the press agents' president, Edward E. Pidgeon, refused to resign either as vice-president or as a member of the T. P. R. He felt aggrieved over the results of the meeting, when his previous declaration that he stood for the welfare and continuance of the press agents' association was flouted. A letter had been sent him several weeks ago suggesting his withdrawal as an officer. That he declined to do, feeling that had he so acted his motives might have been doubted.

Last Friday's meeting was the outcome of a secret session of press agents who oppose the union and Mitchell. The gathering was described as the aristocracy of American press agents. That group attended the regular weekly meeting with Wallace Munro as spokesman.

Advised of the fact, Mitchell gave voice to Arthur Ryan, traveling vice-president of the T. P. R. O. A. The resolution that Mitchell vacate the chair was carried with 54 votes affirmative and 32 against. It is assumed that Mitchell will not preside at future meetings. Steps ousting Mitchell as a member of the press agents' association may be taken, but require a trial involving a vote of the entire membership.

There had been smoldering resentment that Mitchell, knowing the T. P. R. O. A. had declared itself against unionism, continued to preside over its meetings and at the same time continue to run the union. One of his recent moves was to appoint a committee composed of two union men and one non-union man to report on The Quill, a publication put out by the T. P. R. O. A. They reported that it should be maintained, but that nothing should be printed in it of the differences in the organization. The meeting which led up to Mitchell's ousting was a noisy one. One of the union men, Willard Holcomb, moved for an adjournment when the question of Mitchell's resignation was put. This was howled down and the non-unionists regained, for the first time in several months, control of their own organization.

Mitchell, when he first began organizing the union and used the T. P. R. offices and stationery, when stopped, said it was an oversight. A letter from him to the managers saying that he would "take care" of the T. P. R., was read at the secret meeting of his opponents Tuesday.

The attitude of the managers is that they will not employ union press agents or company managers, inasmuch as it necessitates a considerable handling of their money. The general manager for one prominent producer stated in the meet-

Woollcott Is Back

When Alex Woollcott resigned his job from The World last spring he said he was going away for a year, a world tour, maybe, or at any rate a rest. So saying, Alex got himself a villa in Italy and started to rest. He apparently caught up on his lost energy recently, for he returned to New York yesterday (Tuesday) aboard the Ile de France. Alex came back to see the premiere of "The Front Page," put on by Jed Harris, with whom, they say, Alex will some day associate himself.

In other quarters, they're taking bets that Alex will go back to The World when St. John Ervine's short contract is up. Alex always did like the theatre.

FUTURE PLAYS

"Heliogabalus" by Marcel Duvernia will be produced by Knopf & Farnsworth. The title may be changed.

"Machinal" by Sophie Treadwell, Arthur Hopkins' finest for the new season, will be produced by Jack Linder.

"Caravan" by Clifford Pender and Ralph Cullinan, will start the season for Richard Herndon.

"Sadie Lou," by Dan Jaroff, music and lyrics by Lucky Roberts and Alex Rogers.

"Tonight at 12," mystery melodrama by Owen Davis has been secured.

"The Squealer" an elaboration of a vaudeville sketch by Mark Linder will be produced by Jack Linder.

"Business Is Business," musical by Madeline Hansen and William Lennox will reach production next month via Frank Teller. Now casting and due for rehearsal next week.

"The Skull" will be sent on the road by Lew Cantor opening Labor Day and hitting Chicago about Nov. 1.

The new Gertrude Lawrence show which Aarons & Freedley are producing goes into rehearsal early in September with Walter Catlett, Paul Frawley, Bill Frawley and Russ Brown as a quartet of male features in support. George and Ira Gershwin are fashioning the score and lyrics with book by Fred Thompson and Isabel Leighton.

"Cross My Heart," musical, produced by Sammy Lee, opens in Long Branch, New Jersey, Aug. 20.

"Mr. Moneybags" goes into rehearsal next week with Channing Pollock figuring as author-producer. It opens in Philadelphia Sept. 24, following into the Liberty, New York, Oct. 16. Cast includes Hale Hamilton, Donald Meek, Margaret Wycherly, Catherine Dale Owen, Ruth Nugent, Frank Sylvester, Robert Vivian and others.

"These Few Ashes," by Leonard Ide, will be Jed Shaw's initial fling at legit producing. Shaw is general manager for Winthrop Ames.

"Tampico," which went into rehearsal last week, Jones and Green sponsoring, bows in at Long Branch, N. J., Aug. 20. It's due in New York two weeks later. Cast includes Hilda Vaughn, Warren Williams, Ika Chase, Gavin Gordon, Frank McGlynn, Jr., Clyde Fillmore, Douglas Cosgrove, George Lessey, Gene Worth, Robert Fisher, Alberto Carrillo, Esteban Cerdan, K. A. Fernandez, Roy Suga, W. Singe Juan Bero, Manuel Argaiz, Antonio Salerno, and Walter Talm.

"The Real Thing," to be presented by Julius Tannen and Daniel Conway. Authored by Ralph E. Dyer. Due on Broadway in October.

Leo Donnelly Featured

Arthur Somers Roche is writing "The Crooks' Convention." It will be produced by Lyle Andrews with Leo Donnelly featured.

ing Friday he'd never employ a union man, ahead or back with his shows.

Of the present organizations, most of those in the union are unemployed, and most of their opponents in the T. P. R. are already engaged for the new season.

Thos. H. Lovelace Found Dead; St. L. 1st Nighter

St. Louis, Aug. 14. Thomas H. Lovelace, St. Louis' best known "first nighter," friend of most of the theatrical stars who have come and gone during the past quarter of a century and those who still remain, former city official and member of the executive productions' committee of the St. Louis Municipal Opera company, was found shot to death in his hotel suite here last week. The body was found by a porter at the Fairmont Hotel, in a fashionable Maryland avenue district, where Lovelace and his wife made their home.

The body was lying in a small hallway between the bath and the dressing room and was fully clothed. In a dresser drawer in one of the bedrooms the police found a revolver with one discharged shell and four loose. The coroner's physician said the shell had been discharged shortly before the body was found. On a piece of stationery near the body was scrawled the one word, "Accident." Mrs. Connie Lovelace, the wife, had left a note, also found by the police, saying she had gone out to visit a friend and would be back late in the afternoon.

Officials of the Fidelity Bond and Mortgage Company, for which Lovelace was a bond salesman, told the police that his accounts with the company were in excellent shape, but that recently Lovelace had had personal financial difficulties which might have caused him to end his life in a moment of despair over that financial situation.

Lovelace, known for years as "the best dressed man in St. Louis," had been a member of the St. Louis Efficiency Board, a former assistant secretary of the St. Louis Chamber of Commerce and, one time was president and general manager of the Whistle Company of St. Louis. Years ago he succeeded Irvin Cobb as editor of the Paducah "News-Democrat." He later came to St. Louis and worked as a reporter on St. Louis newspapers until 1909.

2 Madeline Greys in Confusion Over Ruling

The suspension by Equity of Madeline Grey for walking out on "The Married Virgin" in San Francisco recently created confusion, as there are two actresses of that name. The Madeline Grey who is better known in the east states that the other Madeline Grey incident has embarrassed her, managers believing she is the one involved.

LYONS AND LYONS SHOWS

Vaude-Picture House Agency Installs Producing Dept.

Lyons and Lyons, vaude and picture house agents, is expanding its activities by adding a legit producing department. Arthur Lyons and Sam Salvia will have charge of the contemplated productions.

Two shows are contemplated as a starter, one an untitled comedy by Arthur Caesar and the other a musical captioned "Bride and Gloom." Salvia acquired his yen for legit producing through the success of the coast company of "Good News."

WOODS' STAFF CHANGES

Chicago, Aug. 14. Changes in the staff of the Woods theatre, recently leased by the Shubert from Jones, Linick and Schaeffer, include the appointment of John J. McManus as manager and Abe Nelson as press agent. George T. Rochford and Doc Joy have replaced Lester "Doc" Wilcox and Ralph Gressburg as treasurers.

One "Abie" on Road

There will be at least one company of "Abie's Irish Rose," stage version, on tour this season. It opens at Trenton, N. J., next Monday, with Wilmington, Del., next. Both are week bookings.

The show will play one-nighters on tour to New Orleans, thence working west to the coast. The "Abie" route is expected to extend for at least 40 weeks.

Stocks at Norwich, Conn.

Norwich, Conn., Aug. 14. Garrick Players opened a dramatic stock engagement at the Broadway theatre here this week. House usually runs stock tab.

Willard Mack Goes With M-G-M as Writer and Director of Talkers

Levenson's Fling

"Revolt," by Harry Wagstaff Gribble, will be produced next month by Lew Levenson, publicist for Lyle Andrews.

The fling will not interfere with Levenson's present occupation.

MURPHY'S REDUCED ALIMONY

Los Angeles, Aug. 14. Alimony of William Murphy, proprietor of repertory roadshows, was reduced from \$75 to \$52.50 weekly by court order, on plea of Murphy that his business was so poor he could not keep up the former figure.

His former wife is Marthy Murphy, actress. She has the custody of the couple's three children.

DIALOG MENACE?

(Continued from page 1)

use them for the dialog pictures and also for stage plays.

An offer nowadays by a picture firm to bankroll a stage producer is very common, if the stage producer's record warrants the investment.

The talker intent is to have a stage play put on that would be easily adaptable to the dialog screen. It would give them a two-in-one production or a stage-screen play with what the picture people say could be accomplished almost with a single effort.

With the unlimited money, to a reasonable amount, picture people are prepared to spend to produce on the screen a drawing picture, and with the proposed elevation of the dialog picture to class heights, it is said that the menace of the talkers is looked upon by the Broadway group of stage producers as doubly disturbing.

Outbidding in Rentals

Another stone wall Broadway sees is the film makers bidding to rent theatres. Stage producers have long since discovered they cannot bid against a picture maker. The latter pay prohibitive rental prices in competition with the stagemen for silent pictures. With the sight and sound film a drawing card, as per the records of those on and off Broadway at present, the legit managers are reported full of thought of late.

Not the least of the legit's worries is the possible scarcity of playing and directorial stage talent. The basis of figuring by the legit is not immediate, but within the coming season. By that time or by next summer, it is believed, there will be at least seven or eight substantial dialog picture makers in the field, all currently established, with each having large money resources.

The dialog picture maker calculates it could produce a stage play, erect prestige for it by a Broadway run, and can the play, sending it on the road, but in the picture houses, under the original title. They admit the gamble, but assert the speculation is reduced through selection for the double-ple use. According to the sales prices asked lately by the legit producers for the film conversion of their stage successes into picture talkers, there would be effected a saving at the outset by the film maker's own stage production, it is claimed.

Talking Short People

Dialog producers are reported contemplating the stage invasion with both brands of legit attractions, dramatic and musical. They also are of the opinion that before long the successful players on the talking shorts will afford them a field to cast from for dialog talkers. When that occurs they will not be obliged to depend altogether upon the individual talker test before engaging.

In calculating the costs of the double-staging, it is said that the large gross circulation of the Warner Brothers are now drawing with dialog pictures and a limited number of wired theatres, is greatly influencing the dialog producers. That number of wired houses will have been largely increased by the time the picture producers are ready to go through with one script for stage and screen, they say.

When Harry Rapf, Metro-Goldwyn-Mayer producer from the coast left New York Friday, to return west, Willard Mack went with him, a writer and director of M-G-M's talking pictures. Mack was the single engagement made by Rapf while briefly in New York to acquaint himself with the talking field in the east.

When reaching his Hollywood studios, Rapf will select a production manager from the M-G-M ranks to assume charge of the M-G-M talking Cosmopolitan studio, New York. That is now being wired.

While the principal talker work at the Cosmopolitan will be talking shorts, a dialog M-G-M full length feature may be made in the east if Rapf so decides. Otherwise the M-G-M dialog pictures will be made on the coast.

In addition to his announced duties, Mack probably will become a sort of advisor to the M-G-M talkers, much as Eugene Walter stands with the Sheehan dialog talking forces for Fox.

Engagements for the Metro talking shorts in New York will be handled for the present by J. H. Lubin and Louis K. Sidney of the Loew's New York headquarters.

Wintz Goes Equity

George Wintz, who has the road rights for "The Vagabond King," will operate this season under Equity regulations for the first time.

Heretofore Wintz, specialist in small-stand rights, has been using non-Equity casts for revues, including the "Follies" and "Scandals," securing specialty people from vaudeville. He was unable to cast "King," however, without Equity people.

The only Equity requirement not met by Wintz was the matter of extra performances.

Wintz has not secured the road rights for last season's "Follies." Billing in one stand that Ziegfeld was presenting the show caused protest from Ziegfeld. Although the matter was squared, the revue will not make the small stands. No deal was made for the last "Scandals," through disagreement with George White over the royalty.

Should Wintz acquire the rights of "The Vagabond King," he may be operated under Equity rules also, Equity requiring all shows under the same management to be presented on the same basis.

"Young Love" Dialog Mild, but Deleted

Rochester, N. Y., Aug. 14.

Rochester had its first "naughty show" excitement in a long time when the police stepped in the second night of the pre-showing of Samson Raphaelson's new comedy "Young Love" and demanded that some of the dialog be deleted, threatening to stop the show.

A lone woman walked out at the end of the second act the first night, pounced on the first traffic cop she encountered, and demanded the show be stopped at once. Police Chief Andrew Kavanagh, Police Matron Nellie McElroy and Police Censor Bert Sinden attended the show the second night, turned censors for the nonce and substituted lines for those objected to.

Language deleted was comparatively mild, however, because of this, George Cukor and George Konold, Jr., managers of the summer stock company, were accused of creating the episode for publicity, which was emphatically denied, although if it were true, it worked, judged from the size of crowds the rest of the week.

The deletions and changes made little difference to the play, one way or the other.

LEFFLER PRODUCING

George Leffler, in charge of routing shows for Mrs. Henry B. Harris and others, is invading the legit producing field.

His initial effort will be "Murder" by Reulah Doynter. The authoress is a former stock and legit actress.

GRAND OPERA IN TALKERS?

GEO. COHAN MAY GO TO TALKERS IN "MALONES"

Is Reported Negotiating with Warners in Person on Screen

George M. Cohan may return to the flickers for a sound reproduction of his musical "The Merry Malones."

Warner Brothers, who have already annexed "The Home Towners" and "On Trial," both Cohan properties for sound production, are negotiating heavy for the Cohan musical with the author-playwright-producer and the original cast.

Although not set, it's said on the deal will go through. Cohan has held off on several road offers for the musical and is making no plans to send it on tour next season.

Cohan's decision to scrap "Malones" as a road proposition came with his decision to put his dancing shoes in storage, this season at least, refrain from acting and devote his time to writing and supervising several shows on his production list. His reassignment of players held under contract for the proposed road tour of "Merry Malones" to his newer musical "Billie," which went into rehearsal this week makes it even more certain that the musical will not go out.

Polly Walker, who had the name role in "Malones" will be starred in the new one with Robinson Newbold, Ina Hayward, Marjorie Lane and others who have been contracted ally tied up for the proposed tour also set in the cast of the new musical, due to bow in at the Garlick, Philadelphia, Sept. 3.

Cohan previous took a fling at the flickers some years back appearing in a screen version of "Billie Jones." He refused to display any further interest in the celluloids after that.

Keith's, Boston, Shuberts

Boston, Aug. 14.

Keith's here, the former two-day vaude house, is to become Shubert-operated for legit attractions. The new memorial B. F. Keith theatre is due to open around Oct. 1.

It was reported last week in Variety that the Shuberts also had obtained Keith's, former two-day vaudeville theatre, in Philadelphia.

As far as known, there are no other negotiations on for other Keith houses to be disposed of for legit purposes. That is possible, however, in the readjustment of the Keith chain, east and west.

Three Suits Against Black Over Automobile Smash

Chicago, Aug. 14.

Audrey Maple has filed suit here against Julian Black, proprietor of a local black-and-tan, for injuries sustained by her when the car in which she and Rosalie Claire were riding with Black and a couple of chorus boys crashed. Rosalie Claire was killed in the accident.

Two other suits of \$10,000 each were filed against Black at the same time, one by William Tasek and the other by Halbert Carnegie. All were in the car and members of the "Sunny Days" cast.

Miss Frederick's Talker

Los Angeles, Aug. 11.

Pauline Frederick will head an all-star Warner cast in the screen adaptation of "On Trial." It will be an all-talker, with Archie Mayo to direct.

Other players are Bert Lytell, Lois Wilson, Holmes Herbert and Richard Tucker.

"Ladder's" Refunding

When the admission charge was resumed for "The Ladder" at the Cort, New York, recently, Edgar B. Davis forbade issuance of free admissions.

But a way to beat the gate remained. The newspaper ads. of the show state that money will be refunded if the performance is not satisfactory. Those buying tickets may present the stubs at the box office after the show and demand a refund.

The company manager remains with the treasurer nightly until after the performance for that purpose. Those asking for the money back must do so immediately after the performance, otherwise stubs could be picked up on the street for later demand.

Gross of the world's champ costly flop last week under \$1,000.

Lora Sonderson in Forgery Charges; Dismissed

Detroit, Aug. 14.

Lora Sonderson, formerly of "Music Box Revue," was held here last week together with W. C. Bidle, with an alias of W. W. Easterday. He is also believed to have an alias of William Morgan, Jr. It is alleged Miss Sonderson, stated to be Mrs. Bidle, is involved in forgery charges on the complaint of authorities of Houston. The charges were dismissed on word from Texas that restitution was made.

Miss Sonderson denied being implicated. She declared the charges false and blamed business enemies of her husband. Easterday was involved several years ago in a Nicky Arnstein bond disposition case at Washington, both being sent to the federal penitentiary.

Cantor in Sound Short If Ziegfeld Okay's Plan

Paramount will make a talking short with Eddie Cantor if Ziegfeld's permission can be obtained. Walter Wanger has Cantor for the sound short, the contract containing a clause, "subject to permission of Ziegfeld."

Cantor was to have played the lead in Paramount's dialog, "Burlesque," but Ziegfeld is reported to have refused permission for the comedian's appearance. Joe E. Brown is now mentioned as a possibility for the role.

Dowling Sells "Lane"

Eddie Dowling has made another sale of one of his musical show scripts to the picture makers.

Through his personal representative, Walter Brooks, Dowling disposed of "Honeymoon Lane" to Pathe.

No consideration is reported, nor whether Pathe wants the story for a straight, sound or dialog picture.

Cook's Toronto Stock

Montreal, Aug. 14.

Charles Emerson Cook, who has been handling the Savoy musical stock in this city, ended his first summer season here last Saturday after a 12-week run which netted around \$90,000 gross at \$1.50 top.

Cook's success drew the attention of Famous Players of Canada. It has contracted with him to take Shea's Victoria, Toronto, for a 30-week season, starting Sept. 17.

MIDGLEY, SHUBERTS' STAGER

Rhy Midgley has been added to the stager of dances staff for the Shuberts.

Midgley's first assignment will be to stage numbers for "A Night in Venice" due to supplant "W. Night in Spain" at the Winter Garden, New York, in October.

OPERA AUTHORITY SAYS PUBLIC BOON

By Dr. Frank Nagel

Los Angeles, Aug. 11.

Now that there is so much conversation about talking pictures why not for one moment consider the possibilities of singing pictures? Why not grand opera?

And grand opera presented with all the wealth of detail—singers, costumes, great chorus and symphony orchestra—such as we have a right to expect from producers who in the past have been known a number of times to spend sums exceeding seven figures in the making of single silent productions? Grand opera is not available for the masses, in spite of the inherent love of good music that resides in the breast of every human being. The primary reason for this condition is a simple one. The high cost of admission to operas.

But even this is only part of the story. Millions of the people of the United States reside outside the radius of cities where opera is sung. In this country we have two great opera organizations—the Metropolitan and the Chicago. Philadelphia, too, has a civic organization. Then there are traveling companies, like the San Carlos. This latter body for a number of years has been making a tour of the principal cities, such as St. Louis, for instance; the bigger towns in Texas, in California, in Los Angeles and San Francisco, and in Portland and Seattle.

In the communities mentioned the (Continued on page 47)

Lambs' Judgments on Two Former Members

The Lambs' Club has taken judgment against two former members, B. C. Hilliam, for \$552, and Dan V. Arthur, for \$278.

It is the practice of the Lambs' Club to seek collection through the courts on claims arising from non-payment of dues, dining room items and room rent.

The Lambs conduct similar methods are employed by other clubs, though it does not apply to the Friars and professional clubs except the Lambs.

Before taking judgment, it is explained, the Lambs wait two or three years, during which time collection is attempted in the usual way.

WIFE WOULDN'T DISROBE

Divorce for Mrs. Crable, Who Turned Down Job in "Scandals"

Baltimore, Aug. 14. The refusal of an actress to hang her clothes on a dressing-room hook and bathe in the flood lights of "Scandals" resulted in a divorce decree in this town. The thespian is Mrs. Margaret D. Crable, now with her maiden name of Long resumed.

Miss Long and her erstwhile financial partner were playing in stock at the Lyric, Dayton, when the offer to Crable to join "Scandals" came their way. Mrs. Crable could go along provided she did the disrobing act. This she refused, and according to her testimony and the corroborations of her former partner, who occupied the adjoining dressing room, Crable threatened to leave her.

He made good his threat and the judge made the separation permanent.

Woman Reformatory Play

"The Case of Miss Hollette" by Irving Kaye Davis and Willard Mack, has been accepted by A. H. Woods. The piece is the background of a reformatory for women. It will be a "Goddess Girl" shortly, releasing as a super film, is based on the same topic.

The Sidewalk Idea

Broadway curb tatters and tipsters are now prattling on the dumbness of the actor in going for the talker tests. It is the hanger-on idea that even the mediocre player will eventually conceive the idea that he should get paid for his time in emoting for a test.

Burlesque Show in Legit House at \$2.50

A burlesque show for a legit theatre and non-equity has been announced by Andy Wright. Bozo Snyder, Sliding Billy Watson and Molly Williams are to head the revue, tentatively titled "Sadie Lou." The show is being cast entirely from vaudeville and burlesque, including the chorus and is scheduled to go into rehearsal today (Wednesday).

Eranger office is holding tentative time open. The top will be \$2.50 and a daily matinee is figured upon.

Theatre Guild's Magazine For National Circulation

The Theatre Guild will begin the issuance of a nationally circulated theatrical magazine this fall. It will be called The Theatre Guild Magazine, with Motherwell as its editor, assisted by an editorial board of Guild officers.

As a monthly devoted to the higher class legit theatre, it will start with a circulation among the Guild subscribers in New York, numbering over 30,000, Chicago, Baltimore, Cleveland, Pittsburgh and Boston, in addition to many other cities reached by the Guild's repertory touring companies.

The magazine will supplant the Guild quarterly, issued for several years as a subsidized house organ. The magazine will have a newsstand sale in addition to its immediate circulation among subscribers. The National Program Publishers will handle its mechanical end, with Charles S. Friedman as business manager.

Youmans Refuses to Pay; Court Orders Investigation

Chicago, Aug. 14.

Vincent Youmans claimed that the Chicago courts had no authority to order him to pay his wife \$1,500 temporary alimony, due to non-residence in this city, refuses to pay Mrs. Youmans the money. Mrs. Youmans dropped in to see Judge Lindsay about it.

Youmans is understood to have told his wife she could whistle for the alimons, but Mrs. Youmans evidently isn't much of a whistler. Judge Lindsay has ordered an investigation. He stated that if any fraud was uncovered somebody would take a trip for contempt of court.

JOJLSON DUE IN N. Y.

Los Angeles, Aug. 14.

Al Jojolson is leaving for New York Wednesday for about 10 days. He is to return here in time for the premiere of his newest talker, "The Singing Fool," opening at the Warner Bros. Hollywood early in September.

Jojolson's next talker for Warner's will be either "Mammy" or "The Minstrel Boy."

Beatrice Maud Saved

Stamford, Conn., Aug. 11.

Beatrice Maud, of the Actors Playhouse company, summer stock in this city, was saved from drowning in Long Island sound last week. Miss Maud had waded out beyond her depth and became confused. She went down twice before rescued by Kenneth Ives, a New Canadian summer visitor.

LONG CALLS W. A. BRADY NAMES FROM AISLE

Did It on Opening Night of "Elmer Gantry"

"Elmer Gantry," which Joseph E. Shea presented at the Playhouse, New York, last week with sundry backers, is having a turbulent time. "Gantry" has been that way since the time Bayard Veiller tore up his adaptation, later put in stage form by Patrick Kearney.

On the opening night Harry Saks Hechheimer, lawyer for Shea, served Samuel Manheim in an action for \$20,000. That is the sum Shea claims Manheim promised to put in bank for his interest in the show.

W. A. Brady, said to have a 25 per cent. share, supplied the settings but Shea wants to sue him too. Brady guaranteed Equity on the usual two weeks salary requirement, but later told Equity he was through. Shea argued with Brady about many things, claiming his right to select the cast and director, whereas Brady stepped in and did the directing. After the show was postponed from Monday to Tuesday and Joseph Graham took over the direction. Graham staged the piece in Cleveland earlier in the summer, Manheim presenting it there. Also interested is Edward Bode.

Long's Aisle Speech
On the day of the opening Robert Edgar Long, engaged as press agent by Shea, was fired by Brady. Long threatened to pull something and during a revival scene when persons out front are invited to come up and be saved, he rushed up the aisle and onto the stage, crying to Adele Klaier playing the revivalist: "I love you Sharon, I love you better than I do William A. Brady."

That aroused comment from newspapermen in the audience and the balance of Long's remarks were unheard. On his knees he is supposed to have added: "Save me from Bill Brady; oh save my soul from the Simon Legrees of the theatre and give it to Joe Shea." Brady threatened to have Long pinched for trying to break up the performance, but forgot about it. Long's stunt failed to disconcert the cast. When Long arose from his knees he quietly walked into the wings.

Shuberts' Majestic, Chi

Chicago, Aug. 14.

It is reported set for the Shuberts to take over the Majestic within the next 90 days. Keith's, present occupant, has about three years to go on its lease with the Lehman Estate, owner of the property.

Pending the transfer, bills booked or penciled in for the former big time stand by the Association, are being switched or re-routed.

Maughan's Latest Play

A new play by Somerset Maughan is reported completed but untitled. It will probably be produced in the late fall by Messrs. Kendall in association with Gilbert Miller.

Like Maughan's "The Letter," the new play concerns the murder of a man by a woman.

"PARIS" NOW SEPT. 24

"Paris," with Irene Bordoni, has been set for Broadway premiere at the Music Box, Sept. 24.

The show was dated to open here Sept. 10, but set back because of an operation on the star for appendicitis in Paris last week.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

(Admission tax applies only on tickets more than \$3)

"A Connecticut Yankee," Vanderbilt (42nd week) (M-\$22-\$5.50). New season starting; half dozen productions arrived past 10 days; temperature up and down again last week, with business generally somewhat better; "Yankee" estimated \$14,000.

"Blackbirds," Liberty (15th week) (R-1,202-\$3). Last week picked up so well allotments to cut rates withdrawn several days; takings approximated \$15,000; good until "Mr. Moneybags" arrives in October.

"Coquette," Maxine Elliot (41st week) (D-912-\$3.85). Ought to clean up on tour as it did here; date for road start not announced, show still netting weekly profit; last week up, around \$9,000.

"Diamond Lil," Royale (19th week) (C-1,117-\$3). No telling about this freak; might extend well into new season; topped only by "Strange Interlude" for summer money among non-musicals; last week over \$14,000.

"Elmer Gantry," Playhouse (2d week) (D-879-\$3). Adaptation of book play did not get break from reviewers; opened Aug. 9 with no agency call reported.

"Front Page," Times Square (1st week) (CD-1,057-\$3.85). Presented by Jed Harris; highly rated after try-out and agencies conceded advance ticket buy; opened Tuesday.

"Good News," Chamin's 46th St. (50th week) (M-1,413-\$5.50). Given good theatre weather, this

long run musical always gets share; won't be long now for year's run mark and due to last into autumn; last week moved up to \$18,000.

"Grand Street Follies," Booth (12th week) (R-704-\$3). Expected to stick through September, meaning another six weeks; "Possession" date to succeed Oct. 1; revue making money at about \$10,000.

"Guns," Wallack's (2d week) (C-770-\$3). First of several gang fight plays due early in new season; second string reviewers caught this one and did not think so well of it; over \$6,000 first week; good enough.

"He Understood Women," Belmont (1st week) (C-515-\$3). Independently presented; listed for last week, but opening postponed; opens tonight (Aug. 15).

"Porgy," Republic (2d engagement) (12th week) (D-901-\$2.50). Routed for road in fall; following attraction not announced; colored cast drama has been doing fairly well on Broadway repeat date; big originally; recently around \$5,000.

"Present Arms," Mansfield (17th week) (M-1,050-\$5). Due out soon, with new musical comedy slated for late September; as summer attraction "Arms" rated moderately successful; around \$15,000 last week.

"Rain or Shine," Cohan (28th week) (M-1,371-\$5.50). Though making money, business off since early July because of heat; figures to hold over well into new season; lately \$28,000 weekly claimed.

"Rosalie," New Amsterdam (32d week) (M-1,702-\$5.50). Last week about \$27,000, bit over previous week, which at \$25,500 was low

gross since starting; due out in October.

"Scandals," Apollo (7th week) (R-1,168-\$6.50). Expectation for continuation of new season, but Broadway promises heavy musical competition; revue topping list; bettering \$48,000.

"Show Boat," Ziegfeld (34th week) (M-1,750-\$6.50). Forerunner of gross getter only needs weather to send it back to top; looks like clinch well into winter, perhaps longer; over \$20,000.

"Strange Interlude," Golden (29th week) (D-900-\$4.40). Strength of new season's dramas should indicate chances of nine-act drama lasting indefinitely six performances weekly; lately close to \$10,000; top among non-musicals.

"Skidding," Bijou (13th week) (C-564-\$3). May climb out of box via stock and possibly road; management expects to stick into fall, moving to Bayes Monday; "The Big Pond" next week.

"The Bachelor Father," Belasco (25th week) (C-1,000-\$3.85). Cool evenings last week nightly takings bettered \$2,000, indicating engagement will extend into autumn; last week up, nearly \$14,000.

"The Ladder," Cort (36th week) (D-1,094-\$3). Orders shipped from wealthy backers, who are abroad as to continuance after present rental arrangement, which has a month or two to go; few people attend; prize pool. Gross practically nil.

"The Royal Family," Selwyn (34th week) (C-1,067-\$3.85). Better somewhat than last week; expected to run through September, with "This Year of Grace" due Oct. 15.

"The Silent House," Shubert (28th week) (D-1,395-\$5.50). House will probably get new attraction in September; several companies of mystery play due for road; getting \$5,000 and over.

"The Song Wren," Shubert (1st week) (CD-969-\$3). Presented by Alex Yokel; George Price starred; tried out early in summer with favorable comment; opened Monday.

"The Three Musketeers," Lyric (23d week) (O-1,395-\$6.50). Although heat affects musicals, grosses, operetta maintained lively pace for torrid summer and engagement indefinite; about \$31,000.

"The Trial of Mary Dugan," Harris (44th week) (D-1,051-\$3). City company cast inserted Monday; instead of stopping, third or eastern company will follow in, show continuing to Sept. 2; last week over \$8,000.

"Vanities," Earl Carroll (2d week) (R-998-\$7.70). Got off to over capacity start and continued that pace throughout first week; with \$15.50 top charged for premier performance first week's takings claimed nearly \$45,000; only "Scandals" with larger floor capacity, higher.

"Volpone," Guild (15th week) (C-941-\$3.85). Expected to last through September; appears to be getting by with last week's takings estimated over \$6,500.

L. A. Grosses

Los Angeles, Aug. 14. With the exception of "Good News" at the Mayan, legitts were slightly off last week. The Salvin musical jumped about \$70 over the 11th week to \$20,100 on the announcement of the last four weeks.

Sam Salvin is still in New York arranging for a new musical to replace "Good News," tentatively slated to open at the Curran, San Francisco. The switch may be postponed, as an advance sale locally warrants the continuation of the run.

Despite reports circulated on the coast, Salvin has wired his local manager he does not intend abandoning the Mayan or his coast production plans.

"The Spider" wound up seven weeks at the Belasco and departed for San Francisco, replaced by Jane Cowell in "The Road to Rome." On the final week "The Spider" topped \$12,500.

"Dracula," seventh week at the Biltmore, continued on a slump and was around \$8,000 one week. Another week to go. Second week of "The Baby Cyclone," at the El Capitol, was around \$5,500.

"Mary's Other Husband," fourth and final week at the Vine Street, played to \$5,100. Why Men Leave Home" held up well at the President.

In the sixth week with about \$4,900, while "Lombardi, Ltd.," got away to a good start at the Hollywood Playhouse by topping \$9,000. This house just taken over by Henry Duffy.

At the Majestic "The Desert Song" was somewhat affected by the hot weather and slumped to around \$15,000 on the ninth week. "Window Panes" continues at the Egan to moderate grosses, still showing a small profit. Grossed \$11,875 in the sixth week.

Five houses are dark—Orange Grove, Figueroa, Playhouse, Music Box and Mason.

Burt Kelly, with Publix Theatres in New York, recently lost a card case. Since the loss some one has posed as Burt Kelly, cashing a few forged checks and issuing passes in Publix Theatres.

New Season Takes Early Start; 14 New Shows Before Labor Day

Season Gets Away in Loop With "Trapped"

Chicago, Aug. 14. Dramatic critics rushed back to town for the sudden opening of "Trapped," (Woods, Thursday), crediting piece as the official opening of the new season.

Management depended wholly on an ad campaign, using the risque idea of "rough girls go wrong" to stir 'em up. When the season's theatre-going gets angled right, light expense shows will clean up in the Woods with big capacity and the system of special ticket parties such as are engineered by the Shuberts. Light scale will help "Trapped," which will require fully a fortnight to locate local woods.

Highest summer temperature marked the week up to Friday when the wildest breezes of many a summer season blew off Lake Michigan, stampeding the box offices for the Saturday matinee and night trade. "Excess Baggage" is at the end of its rope, but a good cleanup, both house and company, has been made with this attraction after it was transferred from the rinceps. Probably the best summer season the house has had in the last ten years.

Everything is in favor of the "Greenwich Village Follies" to better its first two week grosses. The girly tone draws the out-of-towners, as noted at the stands.

The "specs" are brushing up their counters, most having returned with the worried countenances gone and sporting coats of tan. In another week the legit vacations will be over and the list of opening attractions will be ready for official mention.

Estimates for Last Week. "Trapped" (Woods, 2d week). Old-fashioned melodrama. Trifle early on the four first performances (opened Thursday) for conservative line. House will give any play splendid opportunities with Shuberts' special ticket plan.

"Excess Baggage" (Garrick, 25th week). Edge off with final weeks are announced. Tremendously successful engagement. Circling around \$11,000. Remaining grosses depending wholly on weather.

"Good News" (Selwyn, 25th week). Little weakness popping up in first part of week but matinees hold capacity. Nothing to infer that show won't last until Thanksgiving.

"Elmer the Great" (Blackstone, 9th week). Leads in dramatic call at stands, holding around \$12,000. Promising to step faster with more appropriate weather.

"Greenwich Village Follies" (Grand, 3d week). Pushed for all its worth at stands, indicating grosses will vary greatly from \$29,000 as run becomes firm.

"Companionate Marriage" (Cort, 14th week). Nil in expenses on both ends, making grosses of \$5,000 not as bad as they sound. Closing date unsettled.

'Good News' Ends Long Boston Run to \$20,000

Boston, Aug. 14. After staying here for several months "Good News," at the Majestic, wound up at that house last week to \$20,000.

"The Great Neck," opening last week at the Wilbur, got about \$13,000 for the first week.

This week "Sunny Days" opened at the Shubert, leaving the Shubert houses here with the only attractions in town.

Helen Chandler's Test

Los Angeles, Aug. 14. Helen Chandler recently visited Hollywood with her mother and wasn't particularly interested in looking for picture work, as she has a contract with the Theatre Guild. However, she was persuaded to take a screen test at M-G-M for a part in "Mask of the Devil," John Gilbert picture.

Before the test could be developed Miss Chandler left town. Had she waited 24 hours longer M-G-M would have offered her a contract, as the test was satisfactory.

FARNOL-BENEDICT PART

Lynn Farnol and Howard Benedict will not be a firm this season. Farnol is with Samuel Goldwyn as eastern publicity director.

Benedict, returned from Europe, is handling publicity for Ward Morehouse's "Gentlemen of the Press."

New season of '28-'29 is under way. It actually started last week (Aug. 6). Half a dozen premieres have been staged. Next week there are four fresh productions carded and another quartet for week of Aug. 27, for a total of 14 new shows prior to Labor Day.

Under the press of new attractions a number of those which have held over during summer will be forced out during September. Not more than eight among the 21 which stuck will survive longer than that.

Run shows having the best chance of lasting through autumn are "Show Boat," "Rain or Shine," "Three Musketeers," "Connecticut Yankee," "Strange Interlude," "Bachelor Father," "Diamond Lil" and "Good News." Included is "Scandals," which started in the summer.

"Vanities" got off to a strong start at the Carroll, registering a first week's gross of about \$45,000 by grace of a \$16.50 premiere and a \$7.70 top, which goes for the front rows. "Guns" at Wallack's did better than anticipated, bettering \$6,000. Other opening last week was "Elmer Gantry," which opened Thursday at the Playhouse, with somewhat doubtful reaction.

"The Song Wren" bowed in Monday night at the 48th Street, not regarded an agency show, but "The Front Page" which opened Tuesday at the 48th Street, by the premium ticket offices on the strength of its tryout indications.

The openings for next week are "Going Home," Hudson; "Relations," Masque; "Gang War," Morosco; and "The Bog Pond," Bijou. For Aug. 27 are "Ringside," first of several prizefight plays; "Gentlemen of the Press," newspaper play, as is "Front Page," Henry Miller; "Caravan," Klaw; and "Eva the Fifth," Little.

Business somewhat better last week due principally to weather conditions. "Scandals," \$48,000; "Show Boat," \$42,000; "Musketeers," \$20,000; "Rain or Shine," and "Rosalie," \$25,000; "Diamond Lil," \$18,000; "Blackbirds," \$15,000; "Connecticut Yankee," \$10,000; "Present Arms," \$13,000; "Grand Street Follies," \$10,000.

"Interlude" kept its leadership of the non-musicals at \$15,000; "Bachelor Father" picked up to nearly \$14,000; "Diamond Lil" bettered that figure; "Royal Family" and "Coquette" around \$9,000; "Silent House" and "Mary Dugan," \$8,000; "Volpone," \$6,500; "Porgy," \$5,000.

PERFECT PICTURES

(Continued on page 5)

ance it will take another five years or more before it can be developed to the highest point of perfection.

During this time, no one can tell how much it will take away from the present state of the legitimate stage or the silent screen. Many experts are attempting to analyze the value of the new toy in the same manner as the lowly movie was discussed in regard to its comparative value to the legitimate stage 25 years ago.

Colored Pictures. Colored photography, recently declared to have reached a higher point of perfection at a practical cost, will be brought into play, leaving one other element for the making of the perfect picture to be conquered. This will be the stereoscopic illusion or third dimension picture. While this has been the most difficult of all, it has been a well known fact that inventors and scientists have been working with diligent fervor for the past 20 years to obtain a practical device for the recording and showing of stereoscopic pictures.

Tiffany-Stahl announced third dimension pictures over a year ago. W. H. Hoffman, of T-S, lately stated they expected to make their initial exhibition in the fall.

Another problem to be confronted by the practical broadcasting of pictures will be their ability to gather sufficient volume of pictures to broadcast each night. If producers will not grant television rights until after the complete run of their pictures in the theatre, the television market will be thrown open to countless independent producers who will make a picture at a low cost for television exclusively, providing the broadcasting rights are sufficient to cover the cost and a profit.

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Lead of "Still Waters" Stopped Working on Cuff

Art for art's sake didn't appeal to Lillian Rodina, commonwealth-ing with "Still Waters" at the Village Playhouse, Greenwich Village. So when there was no coin coming for two week's services as lead in the show Miss Rodina decided to vamp for more lucrative territory.

Irwin R. Franklyn, author-producer, refused to accept her withdrawal notice, since it's no cinch to get a leading woman on the cuff, especially for a Village production, and in summer.

When other entreaties failed Irwin wouldn't release Miss Rodina's trunk. She took the matter up with Equity and later took its advice in summoning Franklyn to court to recover her property. The summons is returnable Friday.

ENGAGEMENTS

Joseph Baird, "Possession."
Virginia Pemberton, "The Caravan."
Harold B. Chase, Grace Lynn, "Melting Pot."
Henry Hull, "Machiavelli."
Olga Cook, Nathaniel Wagner, George Roesner, Chicago, "My Maryland."
Alexander Zaroubine, "Goin' Home."
Harold B. Chase, Joe Alter, Frank Marshall, "The Great Melting Pot."
Olga Medolago-Albani, "The New Moon."
Harry Fender, "Rainbow."
Luster West, "Ups-a-Daisy."
Betty Compton, "Hold Everything."
Bertram Harrison, "Heavy Traffic."
John Wray, "Fin Fan Alley."
Frank Morgan, "Excess Baggage."
J. A. Curtiss, "Relations."
Richard Bennett, "Jarnegan."
John Halliday, Phyllis Povah, Lotus Robb, Eleanor Griffith, Peggy Boland, Eleanor Audley, Georgia Prentice, Eula Guy, Leni Stengel, Allys Dwyer, Ray Collins, Robert Rendell, King Calder, Ralph Sumpter, Milano Tilden, Charles George, Benedict McQuarrie, for Sam H. Harris's "Woman."

Frisco Grosses

San Francisco, Aug. 14. "The Road to Rome" with Jane Cowl and in its third and final week topped the town among the legit theatres. Business has climbed steadily from the opening performance, due probably to heavy advertising, \$27,000.

Next was "The Trial of Mary Dugan" at the Columbia, also third week. Building steadily with particularly heavy matinees, \$25,000. Terry Duffy's houses were not so forte. President with "The Wooden Kimono," eighth week, did well to pull in \$4,500, and the Alcazar with "Tommy" in sixth week, pleased with \$5,600.

Curran dark until Wednesday when "Mid-Channel" Ethel Barrymore's ancient vehicle, opened with Conway Tearle and Ann Davis. Opening terribly dull and draggy although packed house greeted it.

SCREEN GRAND OPERA

(Continued from page 45)

residents have an opportunity to hear grand opera at a moderate top price. You will note in California I have named two cities only—400 miles apart. Except that very small portion of residents in the rest of the state who have time and money to devote to travel to opera centres the amusement is not for the multitude. So to the masses opera is prohibitive on account of the all-around cost.

In Small Towns

If we had an organization that could sing standard operas for synchronized sound and photographic instruments the result when released would go into thousands of towns the residents of which never have had an opportunity to hear grand operas, many at any cost and many only at practically prohibitive cost.

If such an organization could have star singers so much the better, but they would not be vital to the project's success. Good soloists, a strong chorus, a great symphony orchestra—not 10 or 15 men, as we find in the traveling operatic companies—and in proper time color to bring out the charm of the costumes, here indeed would be a com-

blination that would put on the screen an amusement attraction as far above the ordinary talking picture as the latter exceeds in novelty its silent predecessor.

One of the reasons I say these things is that for the last seven years I have been lecturing on opera and bringing it to laymen, to give them an idea of its music and to remove the too general conviction that opera is a rich man's plaything.

Once every month I see a thousand women in their seats at 10 o'clock in the morning prepared to spend an hour and a half listening to an analysis of the particular opera under examination and to hear some of the principal arias sung by artists. Here in Hollywood and in Long Beach I see a continued growth in the demand for opera. There is no reason to believe the situation is any different in other communities.

Cost Less

I don't see why the expense of making operas would be any greater than that involved in producing ordinary motion pictures. As a matter of fact, I am inclined to think the cost of opera would be less.

In the first place, the short speeches in a dramatic production involves constant moving of the microphone. Then again there is the expense of rehearsal of the dramatic performance. Against the added expense of an orchestra may be set down the fact that practically all features now released by major organizations are "synchronized for sound," which signifies among other things recording an accompaniment by a large orchestra.

In the case of opera the problem of the microphone is much simplified by reason of the length of the songs. As to rehearsals the involved time would be much lessened if a trained troupe were taken.

The coming of grand opera to the screen in no way will do harm to the substantial organizations now creating it. The screened reproductions simply will act as feeders for these companies. They will create greater interest and also greater revenue.

For the producer in the days to come who intelligently shall pioneer in the field of synchronized grand opera I believe there awaits on the part of most influential members of every community recognition for the performance of a

Inside Stuff—Legit

(Continued from page 43)

went in for renting himself. He first purchased all of the props he could from the Broadway managers' storerooms and started in business. When those selling producers need props nowadays they go to Harrison to rent what they had sold him.

Tom Douglas, who will be co-featured with Dorothy Gish in the production of Samson Raphaelson's new play, "Young Love," is described as the Glen Hunter of England. For several years he has created across the pond the roles created in America by Hunter.

Kenneth MacGowan is producing "Young Love," which had a summer tryout in Rochester.

A lot of audience plants are employed in "Blithe Gantry," produced at the Playhouse, New York, last week. One stops the Rev. Gantry as he is working the aisles at an evangelistic meeting and asks him to help her.

"Oh, Rev. Gantry," she said, "my husband drinks!"
"No!" the rev. answers her.
"Yes; and he's drinking now."
"Where?"
"In a speakeasy across the street."
"Let's go find him, sister; let's go find him," Gantry tells her; and they dash out.

Mr. Gantry is painted in the play as a Baptist minister who totes pint bottles for, one presumes, his stomach's sake.

William Oviatt is out of show business, having settled down as a gentleman farmer at his home at Palmyra Heights, on Cape Cod, Mass. Oviatt was general manager for Comstock & Gest, having succeeded the late Charles A. Bird. He occupied the same post with Weber & Fields some years ago.

Oviatt started as a stage carpenter, later handling all company executive positions. For a time he was acting secretary of the defunct Protective Managers' Association. His son is a licensed aviator.

Alice Poole, formerly phone operator in the Ziegfeld office, who went with Gene Buck in the same capacity last season, is now with J. P. McEvoy, who has turned producer.

Last season Solly Ward was placed under a five-year contract with the Shuberts, but has not appeared in any of their shows since then. Ward played some vaudeville dates during the season. Late the Shuberts are said to have paid him \$10,000, representing the difference in the amount he earned in that way and the total salary he would have been paid under the production contract for the season's guaranteed period.

worthy deed. Incidentally I am convinced he will at the same time reap a substantial monetary return.

(Dr. Nagel, father of Conrad Nagel, is a musician and a grand opera authority. Seven years ago, following a life of operatic study, he organized the Hollywood Opera

Reading Club. Starting with 23 charter members in his own home that body has outgrown one meeting place after another until now its nine monthly sessions in the course of each year are held in El Capitan theatre, Hollywood, seating 1,250. In Long Beach, 30 miles away, a similar organization, formed two years ago, has a membership of 600)

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B'way Nite Places Drying Up With Owners-Concessionaires Worried

The ginkdated Broadway places are not going in for so much whoopee and the few spenders left whose checks don't bounce back are going home early.

You'd never recognize the old cafe belt, with everybody sober these nights.

Broadway has lost its wallop.

The stay-up-lates have little choice when they are in the mood to go places and do things. Miss Gulnan's asylum appears more like a kindergarten, and you've probably heard that the Chez Helen Morgan has been changed to the Chez Helen Morgue.

The Schwartz boys' Chateau Madrid has outlived the well-dressed crowd that used to frequent Helen's place. The Madrid was the pioneer with the open-roof business, anyway, and it was the lone nite club to escape the raiders; that is,

this year. But try and make a buy in any of the joints.

The speakeasies are still attracting S. R. O. business. A few cafes with floor revues left as dry as Mr. Hoover. In one prominent cabaret during the week end a notorious money man practically got down on his knees imploring the management to sell him anything that would get him That Way. The hostess told him she only wished that she could, but she'd have to speak to her lawyer first. They are scared.

Covert One

The boys and girls who come in with their own sparkling wines can't get the pull with the scores any more. And when night clubbers stay sober they don't remain for the second part of the floor show, and all they spend is the covert charge.

The saddest looking groups are the concessionaires, who are plenty in the red. Those are the racketeers who pay for their privileges in advance, and the boys in charge of the washrooms are getting fresh air for change.

Some of the hat check owners have dismissed their help on the grounds that they cannot afford to employ a staff. The owners are snatching the Stetsons themselves. In making change for a dollar they now offer two halves and stall looking for quarters. If the patron puts up a squawk, the concessionaire locates the two-bit coins. Very sad.

Outcome

The main topic among the cafe managements is the probable outcome of the trials. Fessenden is the keynote. Most expect the worst and some are considering going back to work.

An amusing note of the raids is the plight of the Greek bus boy whose duties include the picking up of "fishes, clackers and paper balls in a night club. The poor little immigrant, who can't speak English yet, was among the indicted. He is rehearsing every day how to say "No guilty!"

Mobile Girl Organist Locates Up North

Agnes Griffin, organist at the Sanger theatre, Mobile, who arrived in New York two weeks ago for a vacation, goes to work this Saturday (Aug. 18) as organist at the Stanley, Jersey City. She wired her resignation to Mobile.

Miss Griffin is a personal "discoverer" of Cliff Hess of Remick's. Hess had correspondence with her in Mobile on song slides. When Miss Griffin came to town she looked him up. A little curious to know what kind of an organist she was, Hess asked Lew White of the Roxy to listen to her play and tell him the low-down. White phoned Hess the Southern gal was a wow.

Harry Crull of the Jersey City de luxe house thought so, too.

Here and There

Frank Kelton has aligned with Spier & Coslow, in charge of the band and orchestra department, switching over from Harms. Dave Kent, with Robbins Music Corp., succeeds Kelton at Harms.

Joe Moss for Meyer Davis' New York headquarters takes exception to the report that general conditions have hurt the abundance of social festivities and that it has cut into the band business. Moss points to eight dates the Davis office had at Southampton and East Hampton along Long Island's north shore fashionable resorts.

Murray Whitman is now attached to the New York office of Waterson, Berlin & Snyder, with the Waterson song shop in Buffalo handled by another man.

WALLACE AT CAPITOL, N. Y.

Los Angeles, Aug. 14. Oliver Wallace, organist with West Coast Theatres for a number of years, is leaving the coast for New York, where he will go into the Capitol theatre.

Disc Reviews

Nat Shilkret

The politico-musical influence manifests itself with Nat Shilkret's recordings of "The Sidewalks of New York" coupled with "In the Good Old Summer Time," couple of old-timers orchestrated in the modern manner for dance purposes. They are excellent waltzes—ways were, of course—and the president campaign has proved a windfall for their renewed popularity. Victor No. 21493.

Joe Venuti-Eddie Lang

This violin and guitar team are ultra-modern exponents of contemporary style in super-innovative Venuti and Lang enjoy enviable prowess among their fellow professionals, and on the Okeh disks have already asserted themselves strongly as sturdy dance record sellers for all their advanced jazz styles. Here on Victor No. 21561 they have a couple of original jazz numbers which is played with brilliance and distinction.

Lillian Morton

The vaudeville comedienne seems to be Okeh's ace for the pop stuff. Here present assignments are "Just Like a Melody Out of the Sky" and "Evening Star," and she does both with characteristic zip and go.

Rube Bloom

This jazz composer of such brilliant piano solos as "Sapphire" and "Soliloquy" personally interprets a couple more unusual solos. They are titled "Serenade" and "That Futuristic Rag," and displays keyboard technique of extraordinary calibre. Okeh No. 41073.

Tracy Brown

This orchestra is new to Columbia recordings. Their specialty is hot jazz as witness "Sh! Here Comes My Sugar" and "Danger (Look Out for That Gal)," with Sam Coslow vocalizing on the former. It's a zippy dance record.

Eddie Thomas-Max Fisher

Eddie Thomas's Collegians and Max Fisher's California Jazzists are back up on Columbia. No. 431. They have waltz and fox-trot assignments, respectively, "Rosette" and "How Can You Stay So Far Away So Long?" the latter featuring a vocal trio by Murray, Layson and Newlin. Seger Ellis vocalizes the waltz refrain.

Red Nichols

Red Nichols and his orchestra arc

a beaucoup "hot" aggregation. "Five Pennies," a jazz effusion, titled after what is an alternate billing, Nichols and his Five Pennies, and "Harlem Twist" are a couple of truly snappy ditties. There is some great trumpet stuff featured along with some smooth reed passages. Victor No. 21560.

Herb Wiedoeft

The late west coast jazz maestro, who was nationally famous with his crack dance orchestra, has a couple of extraordinary posthumous releases on Brunswick No. 3811. They are titled "Rendezvous" and "Swing Along" and of the toddle genera. They are strikingly scored and rendered.

LIPSCHULTZ IN FRISCO

San Francisco, Aug. 14. George Lipschultz, for several years at the Warfield as concert master, has returned to town and the Royal, a neighborhood flicker palace.

Lipschultz, who has done considerable scoring of films, announces he has signed with Paramount to arrange scores for synchronized pictures. Lipschultz will do the work here, having the films sent up with a special operator.

OLD SHEET MUSIC'S FINISH

Fort Edward, N. Y., Aug. 14. A carload of sheet music arrived here last week from New York for the Fort Edward plant of the International Paper Co., to be reduced to pulp for the manufacture of bond paper.

This shipment solves the old problem of "where does all the unsold copies of Tin Pan Alley's songs go?"

UNION MUSIC SCALE

Chicago, Aug. 14. Salary scale for staff organists and pianists in Chicago radio stations have been raised to \$90 per week for 35 hours or less, by the Chicago Federation of Musicians.

Inside Stuff—Music

Marvin's Victor Gross, \$48,000

Johnny Marvin grossed \$48,000 on his Victor contract for 1927-28 for 26 numbers. Marvin has re-signed with the same company at an increased schedule per record guarantee.

Cheating for Sales Reports

One of the largest music publishers is either resorting to graft or buying vast quantities of their own sheet music at retail. This is revealed by the weekly sales barometer issued by Lyon and Healy, Chicago's largest retail music store.

Lyon and Healy's barometer of sales, a copy of which goes to various firms buying music rights for mechanical reproduction, is an admitted authority on the popularity of the various numbers. Mechanical reproducers are guided by its findings to a considerable extent when making their selections.

In comparing the number of sales of the publisher in question, it is found that its usual peak record at Lyon and Healy's store is never approached at other loop music stores, even proportionately.

Made 'Em Step

Harlem's dance marathon is reported to have uncorked more action than all the other nut exhibitions of the kind put together. It was principally because the colored musicians all over town formed a habit of dropping in on the long-distance contest in the wee hours.

Witnesses state that often between two and five a. m. there were as many as 35 or 40 dark-skinned musicians on the stand, kidding around and giving their conception of low-down tunes, which had the contestants so steamed up they forgot the grind and really stepped. Besides which the spectators also joined in as the miscellaneous combination waxed hotter and hotter.

Donaldson Alleges Braced Roulette Wheel at Miami

Up against a braced roulette wheel is the allegation by Walter Donaldson in his application to vacate a judgment for \$5,970 obtained against him in the New York Supreme Court by Robert Hamilton Brooks of Miami. Decision was reversed on Donaldson's motion, made through Nathan Burkan Monday.

Donaldson gives as a reason that a default judgment was entered against him that at the time it escaped his memory, as he was wholly occupied in assisting to form the Donaldson, Douglas and Gumble music concern.

In his application Donaldson stated he and Billy Sheer were invited by Hamilton to gamble in the latter's rooms at Miami. They went up against the wheel, with Donaldson losing around \$6,000. He gave I. O. U.'s for half and the remainder in checks.

Following the issuance of the checks, Donaldson stopped payment on the assertion of Sheer, Donaldson alleges, that the Hamilton wheel was fixed, and he could not have won.

Guinan's Film Contract

Texas Guinan is expected to sign a Warner contract today to do three pictures. Tex leaves for the coast Sept. 1 and her p. a. says she'll be there.

The three sound pictures carry tentative titles of "Wanted By the Police," "He'll Sucker" and "Give This Little Girl A Hand."

Heiress Divorces Jazzer

Three months after her marriage to Herbert Prior Vallee, leader of a Jazz band at the High-Ho Club, an annulment was secured by the heiress, daughter of the late Frederick Cauchols, coffee merchant. She previously divorced Frank McCoy 3d, by whom she has a small daughter.

McCoy was recently named as co-respondent by Robert Vollbracht. While the case was pending, Mrs. Vollbracht committed suicide.

One of Mr. Vallee's sisters is Mrs. Richard Malthaner, another has separated from Max Munson, and still another is living apart from S. Wyman Steele.

The Outstanding Song Hits from the New 1928 Earl Carroll's "Vanties"

"Blue Shadows"
"Once in a Lifetime"
"Raquel"

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The Little Green Room
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WANTED
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OF EXCEPTIONAL MERIT
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Montreal's Bootleg Dances With Booze on Sundays

Montreal, Aug. 14. As a result of the church influences which have closed up the city Sundays, with the picture houses practically the only exception, there has arisen a new night life diversion which has the New York night clubs, pre-pooling, as a model and example.

Dancing is forbidden here Sundays, including the hotels as well as the dance halls. Innumerable hideaways bearing names adopted from the Broadway night clubs, etc., with dance floors and orchestras, first gained a foothold with the Sunday business and gradually assumed a position on the daily amusement programs of the fast crowd here.

With liquor easily obtainable at the Gov't. Commission stores during the week, and nothing sold Sunday, these haunts offer a refuge for those with hip-flasks or orders for liquor placed Saturday which may be filled Sunday.

Some of the "clubs" carry extensive floor shows, almost all making some effort to present entertainers of some kind.

The clubs now operating are in some cases outside the jurisdiction of the laws governing hotels and public dance halls insofar as the prohibition of dancing on the Sabbath is concerned.

Cops Say Min's Nite Life Is in Pretty Good Shape

Minneapolis, Aug. 14. Moral conditions are fairly good in local dancehalls, cafes, night clubs and hotels, according to a report made by police officials. Investigation was at the request of the city council.

One complaint against a half dozen places was that they packed into a space to accommodate 50 people more than 100 dancers. There also were instances of cheek-to-cheek dancing and naughty wiggling. Committee threatens to revoke the licenses of all places permitting the cheek-to-cheek and wiggling.

Television Broadcast

Last night (Tuesday) on WRNY an experimental Television broadcast was attempted.

Through the extremely limited number of apparatus capable of picking up Television, few were expected to listen in for it.

CROWS GO COMMERCIAL

Moran and Mack, alias The Two Black Crows go commercial on the Columbia Broadcasting System from WOR and 19 stations. The Griggsby-Grunow Co., sponsors of a new Majestic radio receiving set, will endeavor to put its product across via Moran and Mack who are doing their stuff every Sunday night for the majority portion of the season. The blackface comedians are receiving around \$1,500 per night, it is said.

Padlocks for Set-Ups

Minneapolis, Aug. 14. A permanent ban upon Twin City night clubs serving "setups" was announced by S. S. Quayle upon his reappointment as northwest prohibition administrator.

The announcement of Quayle's reappointment to serve a second term as dry czar in this section came shortly after proprietors of two leading night clubs, Snelling Tavern and Victoria, closed through an arrangement made by the U. S. district attorney's office, advertised that the cabarets will reopen soon. Both places suspended operation last spring after federal operatives charged that gingerale and other set ups were served to patrons.

Quayle says that his policy of house dry enforcement will be continued the ensuing year.

LITTLE MEXICAN RADIO

Washington, Aug. 14. With the exception of Mexico City there is but little interest in radio throughout Mexico.

A report from the U. S. assistant trade commissioner states that Mexican programs "leave much to be desired" and that those who do have sets reach out to pick up stations in the U. S. and Cuba.

Many freak twists in transmitting are noted. For instance, it requires 500 watts of power to send from Mexico City to the State of Yucatan, where Yucatan answers to Mexico City on short wave lengths with 50 watts of power.

\$20,000 Damage Action

Danville, Ill., Aug. 14. Three suits for damages aggregating \$20,000 were filed against the Hagenback-Wallace Circus here last week as result of injuries to three people who were struck when a circus wagon broke loose from the cars as it was being unloaded.

Thomas Deane, Floyd Bailey suffered fractured legs. Franklin Phillips is laid up with a broken foot. Doan is 61 and the other victims boys of 4 and 9 years respectively. The wagon which struck the trio had been unloaded and its wheels turned into the curb to keep it from moving when a second wagon, drawn by a team, was "cut loose" and rammed into the parked wagon, sending it over a curb and into the group watching the unloading.

Falls From Balloon

Illopolis, Ill., Aug. 14. Charles Stover, 44-year-old balloon and parachute performer, broke his shoulder blade and was battered and bruised here Thursday while attempting a triple parachute jump as the feature thrill at the Woodmen picnic. It was his first serious accident in 30 years in aerial acrobatics.

The balloon, evidently not properly filled, broke it was cut loose at a height of 400 feet began to turn. Skiver cut loose, spread the second parachute 100 feet lower, and when about 200 feet from the ground opened his parachute. It failed to spread until about 10 feet from the ground and did not open sufficiently to break his fall. He was rushed to Decatur hospital where his condition was reported to be serious.

Mrs. Carl Takes Poison

Los Angeles, Aug. 14. Mrs. Jean Carl, 30, wife of an employee with the Al G. Barnes Circus, swallowed poison tablets at her home here. She gave as her reason loneliness, and is not expected to recover.

Her husband is in charge of the circus commissary department.

Billiard Kibitzer

Auggie Kelckhefer and Will Hoppe, billiard champs, were playing an exhibition game at the Chicago Comedy Club. Just as Kelckhefer was about to make a shot, Joe Bennett fervently advising Auggie to "shoot it off the rear."

Bennett, enthusiastic billiardist, has decided to give up coaching and sell insurance.

BELASCO, J. C. M. C.

Jersey City, Aug. 14. Another master of ceremonies has debuted at the Stanley. He is Al Belasco, direct from the Senate and Harding theatres, Chi.

He will alternate at the Stanley and the Branford, Newark, with Buddy Page, for a month, until Charlie Melsos returns. Then Belasco will double at the two houses with Melsos.

Warner Brothers have F. Harmon Wright to direct "Hard Bolled Rose," with Myrna Loy featured. Production starts this week.

Norman Frescott, formerly of the "Vantiles," is now on the coast with John H. Harris, theatre owner of Pittsburgh. Frescott motored here with Harris, and intends to remain in Los Angeles until January. Harris will return within 10 days.

Trem Carr will start on "Ships of the Night" next week, Duke Worme directing. Being made for Rayart release.

Tex McLeod, rope spinning monologist, placed in a Publick unit through local William Morris office.

Walks on "Mama" and Keeps Her Automobile

Chicago, Aug. 14. Catherine O'Malley, proprietor of the Mount Greenwood roadhouse, appeared in court to prosecute Chase Arnold, whom she claimed had stolen her car while in the employ of the roadhouse.

Arnold showed the court that she had given him the car and that she had "been crazy about him." He said that when he told her he was going to marry another girl she fired him and tried to get the car back.

Judge Trude dismissed the case and awarded the car to Arnold.

Pelham Road Pinch

A liquor pinch was reported last week at the Pelham Heath Inn on the Pelham road, Bronx. Some liquor was said to have been found on the premises.

The Pelham Inn search happened the night following a similar search made at the Castilian Royal, across the road. The federal men discovered no liquor at Castilian.

ALBANY INN BURNED

Albany, Aug. 14. Blossom Heath Inn, widely known roadhouse at Stop 13½ on the Schenectady-Albany road, was burned to the ground in an early morning fire.

Damage was estimated at \$20,000, partly covered by insurance. Samuel Frankel, of Schenectady is one of the proprietors.

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PHIL FABELLO

and His ORCHESTRA

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MAL HALLETT

AND HIS ORCHESTRA

New England Dance Tour

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CHARLES BRIDGMAN, Manager, SALEM, MASS.

GEORGE OLSEN

AND HIS MUSIC

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Take Pleasure in Announcing the Acquisition of

FRANK KELTON

AS GENERAL WESTERN MANAGER, and

BERNIE GROSSMAN

IN CHARGE OF OUR CHICAGO OFFICE, 1129 CAPITOL BLDG.

P. S.—To All My Friends:

Am now en route for the Pacific Coast, where I'll be darned happy to see my Frisco and Los Angeles pals once again. Will bring with me THE TWO GREATEST SONGS I HAVE EVER WORKED ON:

"MY WINDOW (OF DREAMS)"

(SUCCESSOR TO "WALK IT A DREAM")

AND

FRANK KELTON

"HEARTBROKEN AND LONELY"

(A NATURAL FOX-TROT HIT)

Cabaret Bills

NEW YORK

Arrowhead Inn Meyer Davis Orch Ben Glaeser John D'Alessandro Castilian Gardens Harold Leonard Or Cliff O'Rourke Revue	Connie's Inn Sam Manning Orch Leroy Tibbs Orch Everglades Earl Lindsay Rev Eddie Davis Alan Lane Or Frivolity N T G Rev Tom Timothy Bd Helen Morgan's J Friedman Bd Hotel Ambassador Frances Mann Fred Carpenter Van der Zanden Or Hotel Biltmore Mad'ne Northway Gee Chiles B Cummins Or Hotel Manger Geo Hall Orch	Jardo Royal Carroll Dunlap Or Leverich Towers Hotel Brooklyn Mel Gray Orch Montmartre Emil Coleman Bd McAlpin Hotel McAlpiners' Orch Oakland's Terrace Will Oakland Landa's Bd Falsa D'Or Van Steeden Or Park Central Hotel Charlotte Ayres Rudolph Mallinor Radio Franks Whaley & Steel Wm Scott Orch	Favillon Royal Meyer Davis Orch Pelham Heath Inn Hal Nixon Roy Mack's Rev Chas Hagen Or Fennsylvania Hotel Johnny Johnson Or St. Regis Hotel Vincent Lopez Or Rostia & Ramon Salon Royal Texas Guinan Theresa Moran Bigelow & Lee Silver Slipper N T G Rev Jimmy Carr Orch Small's Paradise Chas Johnson Bd Woodmansten Inn Vincent Lopez Or
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CHICAGO

Alabama Dale Dyer Lew King Texas Redheads Joe Martinez Bd Ernie Adler Eddie South Bd Chez-Pierre Earl Hoffman's Or College Inn Cloyd Griswold Oriental-Davis Loomis 2 Suzanne Amelio & Juvita Bella Steppers Abe Lyman Bd Sol Wagner Bd Golden Pumpkins Myrtle Lansing	Irene George Mary King Texas Redheads Joe Martinez Bd Kelly's Stables King Jones Charley Alexander Johnny Dodds Bd Lantern Cafe Freddy De Syrette George Taylor Betty Tascot Gladys Kilday Harriet Smith Al Wagner Bd Samovar Olive O'Neil Carroll & Gorman Joffre Sis Fred Walte Bd	Terrace Garden Crimino Di Gio'anni Spice Hamilton Bd Turkish Village Al Gault Jack Hamilton Ellen Tanner Maggie Ryan Freddie Janis Bd Vanly Fair Larry Vincent Adelle Walker Jane McAllister Patsy Snyder Leo Wolf Bd ROAD Della Eddie Clifford Allan Snyder Lamarr & Joeline	Coom Sanders Bd Four Seasons Jules Novit Bd Garden of Allah Harry Moons Josephine Taylor Rose Wynn Hank Lishin Bd Lincoln Tavern Al Handler Eddie Collins Ereclis Sis Frank Leonard Charlie Straight Bd Villa Venice Victrol Angella Dooley 2 Kirby De Gage Al Bouche Rev James Wade Bd
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WASHINGTON

Carlton Meyer Davis Orch Chevy Chase Lake Meyer Davis Orch Club Madrilion J O'Donnell Orch	Club Mirador M Harmon Orch Cardin Lido E Dougherty Orch Lotus Lotus Orch	Mayflower Sidny Sidesm's Or Fowhamer Root 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 Folies Club Madrid Chis Barrymore Velon Yolande	Jean Wallin Lola Marcelita Hardie Pauline Zenoa Buddy Truitt Joe Candullo Orch	Pleasantly Al Wohlman Murray Sis Jean Gaynor Isabella Dwan Mable Wynne	Al White Aveda Charkoute Abe Bittner's Rev Walton Roof Charlie Crafts LeRoy Smith Orch
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Wheels Passing Out of Carnivals; Pull-Out Games as Substitutes

Chicago, Aug. 14. Carnival companies passing through Chicago report there are less wheels running now than at any other time in the history of carnivals.

Reason is that district attorneys have a habit of permitting pull-out games where they wouldn't stand for a wheel. Outside of the flash lost in absence of the wheels there is little difference to the carnivals, as percentage is the same with pull-outs.

Also they report State and county fairs are going for girl acts as features. One Chicago producer has put out four girl units for these dates as follows: 36 girls and 12 principals, 24 girls and eight principals, 16 girls and six principals, and 10 girls and five principals.

The units travel with set scenery, staircases and as many as 12 wardrobe changes.

Games of Chance Stopped on Coast

Los Angeles, Aug. 14. Games of chance as "tandies" and "rings" which have thrived more or less successfully at Venice, Ocean Park and Santa Monica, have been tabooed by police following a preliminary crusade when 17 operators were pinched on gambling charges.

Several of the city executives say the games as played have been legal under the existing state law, but they are satisfied that operation has become offensive and new legislation is intended to bring about a halt. Sixteen concessionaires at Venice, closed, have notified the police they will replace the old games with new stunts. In that event they will be allowed to reopen.

Taxing Tent Shows

Carroll, Ia., Aug. 14. Mayor John E. Hattman slapped a \$25 fee on the Chase Lister tent shows during the week of July 9-15 when the shows appeared here and the tent company, paying daily under protest, went to the city council last week and obtained a refund of \$105 when it was shown that the city ordinances fix a \$10 maximum levy.

The shows have been appearing in this town for the last 25 years and this was the first time there had been any clash between the town authorities and the show management. A new ordinance fixing a fee scaled from \$2 to \$10 has been adopted.

Hurt in 1st Leap

Los Angeles, Aug. 14. Marian Hotchkiss, 23, waitress, making her first parachute leap, at the Santa Maria Valley Fair, was fatally injured, when the chute failed to open until she was only 100 feet above ground. She leaped at 1,500 feet.

Miss Hotchkiss suffered concussion of the brain and injured spine.

Talent for England

Chicago, Aug. 14. Capt. J. Russell Dickering, British circus magnate, and T. J. Attree, English picture house operator, were members of a party of British business men who went to Rockford to see the Ringling Bros.' circus.

Pickering intends to sign circus acts for Great Britain. He said that English circuses need a "little American punch."

Girl Revues on Fairs

Chicago, Aug. 14. Edgar Schooley's "Privileges" fair revue, opens Aug. 20 in Wausau, Wis., with 12 weeks of fairs to follow.

"Winter Garden Revue," also produced by Schooley, opens Aug. 6 in Burlington, Ia., with bookings for 10 weeks. Company consists of 20 girls and seven principals.

CARNIVALS

(For current week (Aug. 13) when not otherwise indicated)

Alabama Am. Co., (Fair), Columbia, Ky.
Barkroot Bros., Newcastle, Ind.
Bee Am. Co., (Fair), Rolla, Mo.
Benton Am. Co., Eaton, Ind.
Bernardi Expo., (Fair), Nelson, Neb.
Brobeck Am. Co., Moundridge, Kan.
Brown & Dyer, Clinton, W. Va.; 20, Marlinton, W. Va.; 27, Ronceverte, W. Va.; 3, Galax, Va.
Brundage, S. W., Manitowish, Wis.
Butler Bros., Eaton, Ind.
Cetlin & Wilson, Fair, Tazewell, Va.
Coe Bros., (Fair), Elkader, Ia.
Coleman Bros., Wallingford, Conn.
Copping, Harry, Meyersdale, Pa.; 20, (Fair), Lancaster, Pa.; 27, (Fair), Cumberland, Md.
Crafft's Greater, Stockton, Cal.
Crounse United, (Fair), Cambridge, N. Y.
Delmar Quality, Louise, Tex.
Dodson's World's Fair, (Fair), Toledo.

Eddie's Rides, Mammoth Spring, Ark.
Edwards, Jr. R., Quaker City, O.
Fairly, Noble C., (Fair), Girard, Kan.
Fleming, Mad Cody, (Fair), Salem, Ind.
Florida Expo., Louisa, Va.
Francis, John, Cherryvale, Kan.
Galler's Am. Co., (Fair), Shepherdsville, Ky.; 20, New Albany, Ind.
Gibbs, W. A., Fair, Kan.
Gloth Greater, Berryville, Va.
Happyland, Rochester, Mich.
Harris Expo. Shows, (Fair), Broadhead, Ky.
Holler Acme, Garfield, N. J.
Hoffner Am. Co., Monmouth, Ill.; 20, (Fair), Knoxville, Ill.
Isler Greater, Davis City, Ia.; 20, (Fair), Monticello, Ia.
Kraus Greater, (Fair), Ewing, Ky.; 20, (Fair), Lexington, Ky.; 27, (Fair), Somerset, Ky.
Lachman-Carlson, Burwell, Neb.
Lachure Am. Co., Grand Prairie, S. Dak.
Lapp, M. J., (Fair), Newport, Pa.; 21, (Fair), Lewistown, Pa.
Laughlin, J. W., (Fair), Paris, Mo.
Levette, C. N., Great Bend, Kan.
Lippa Am. Co., Calumet, Mich.; 20, Nezaamee, Mich.; 27, Cheboygan, Mich.

Loos, J. George, Sedalia, Mo.
McClellan, J. T., (Fair), Tecumseh, Neb.
McMahon, (Fair), Decorah, Ia.
Marshall Bros., (Fair), Springfield, Mo.
Miller Bros., (Fair), Mt. Vernon, Ill.
Miller, Ralph R., De Queen, Ark.
Monarch Expo., (Fair), Afton, N. Y.
Morris & Castle, Davenport, Ia.; 22, Des Moines, 21, (Fair), Mt. Northwestern, 21, (Fair), Mt. Pleasant, Mich.; 28, (Fair), Cross-hell, Mich.; 4, (Fair), Howell, Mich.
Oklahoma Ranch, Texhoma, Okla.
Page, J. J., Appalachia, Va.; 20, (Fair), Barboursville, Ky.
Pearson, C. E., (Fair), Atlanta, Ill.

Pollie, Hopkinsville, Ky.
Reiss, Nat. (Fair), Cortland, N. Y.
Reithof, J., Noddyburg, Pa.
Rice-Dorman, (Fair), Knoxville, Ia.
Rice Bros., Princeton, Ky.; 20, (Fair), Jennie, Ill.; 27, Fulton, Ky.
Roberts, C. W., (Fair), Corbin, Ky.
Rubin & Cherry Model, Indiana, Mich.
Savidge, Walter, Am. Co., Ainsworth, Neb.; 20, Atkinson, Neb.
Sheesley Greater, 18, Three Rivers, Can.
Siebrand Bros., Glendive, Mont.
Snapp Bros., Tipton, Ind.
Spencer, C. L., Stroud, Okla.
Stone, W. T., Salisbury, Md.
Strayer Am. Co., (Fair), Merrill, Wis.; 20, (Fair), Plymouth, Wis.; 27, (Fair), Stevens Point, Wis.
Stoneman Attractions, (Fair), Colby, Wis.
Sutton, Great, Cassville, Mo.
United Am. Co., York, Pa.
West, J. D., 20, Bronson, Mich.
West's World Wonder, Chillicothe; 20, (Fair), Oak Hill, W. Va.
Williams, Ben, Snowlegan, Me.
Wortham's World Best, (Fair), Aurora, Ill.

Fortune Tellers Out

Topoka, Aug. 14. When it came down to final passage of the ordinances having to do with fortune tellers and the State Free Fair, the Topoka Commission completely changed its collective minds this week and there was a new deal all round.

Instead of making it stiff for the multitude by killing their license fees to \$25 per day, the commission prohibited them altogether.

Coast Expo Costing \$600,000 Fails to Hit

Los Angeles, Aug. 14. After months of snail and industrial preparation, the Pacific Southwest Exposition at Long Beach got under way July 27 and will continue until Sept. 3. More excitement and attendance were anticipated than have been realized, so far.

Its promotion was kept within local financing instead of following the usual promotion methods of selling stock or soliciting the public for donations. The Long Beach Chamber of Commerce and a few hundred business men who believed in the project took it upon their shoulders to put the Exposition over.

The aggregate cost of the Exposition amounted to around \$600,000. When the exposition ends the material used in the buildings will be salvaged.

Outside of the industrial exhibits there is an open air theatre for a "Show of All Nations" nightly. The show was staged by I. E. Behymer.

Coin Operated Golf New Concession Hit

Saratoga, Aug. 14. A coin operated machine finding favor this summer in the various resorts is a golf game with a three hole layout made of painted sheet iron enclosed in a glass case. A right hand lever controls the stroke of the mechanical player, while the left hand gadget regulates the player's stance.

A lake is painted in back of the first and second holes and if the player is long on these holes he loses two of the three metal balls provided for a nickel.

Far for the course is five and balls dropped in the lake or in a hole out of rotation carry a penalty of five strokes.

It's an intriguing game for golf players as well as non-players and has achieved the dignity in Saratoga of a place in the lobby of the ritzy United States Hotel.

The game requires a bit of skill in the handling of the levers and as in the regular game the stance of the mechanical figure in the case is considered all important.

The machine has supplanted in popularity the soccer football game with 22 figures that has been seen around for several years. It's a bigger nickel grabber too as the soccer game allowed two persons to play at one time while the golf game provides for but one at a time and doubling the take if two players want to bet on their lever pushing ability.

Expo. Stars Circus

Chicago, Aug. 14. Hagenbeck-Wallace's circus is the featured attraction in front of the grandstand of the Central States Exposition, instead of the usual free attractions. C. A. Wortham's shows provide the carnival attraction.

The circus is being billed as the fair's big attraction, billing covering a radius of 100 miles.

Circuses in Parks

Chicago, Aug. 14. Circuses are finding a comparatively new field this season in amusement parks.

Most of the park shows are worked with a 25-cent gate, presenting a regular animal and acrobatic lineup and parading around the grounds for ballyhoo.

Some of the parks are covering their town locales with regular circus parades.

CIRCUSES

101 Ranch
Aug. 15, Jamestown, N. Y.; 16, Youngstown, O.; 17, Alliance, O.; 18, Akron, O.; 20-21, Cleveland.
Hagenbeck-Wallace
Aug. 15-17, Aurora, Ill.; 18, Bushnell, Ill.; 19, Sycamore, Ill.; 20, Bloomington, Ill.; 21, Mattoon, Ill.
John Robinson's
Aug. 15, Big Stone Gap, Va.; 16, Bristol, Va.; 17, Kingsport, Tenn.; 18, Johnson City, Tenn.; 20, Knoxville, Tenn.

Sells-Floto
Aug. 15, Bollinger, Mo.; 16, Tipton, Mo.; 17, Kingsport, Tenn.; 18, Kefauver, Wash.; 19, Contralia, Wash.

Obituary

REX CHERRYMAN

When the De Graesse reached Cherbourg last week Rex Cherryman, juvenile lead in the original "Trial of Mary Dugan," was removed from the liner critically ill of septic poisoning. He died at the Navy hospital, Aug. 10.

Cherryman, 30, had left the cast at the Harris the day before sailing, reporting he was ill. It was stated that when he departed Cherryman had a slight attack of influenza, but the cause of the sepsis was a small wound which could have been cleaned up by a slight operation.

Cherryman's stage future was assured by his success registered in "Dugan" and A. H. Woods, who produced the play, had but recently signed him for three years. He attracted attention previously in "The Noose." Before he came to Broadway he spent a number of seasons

visiting in Australia he was taken ill and was in a hospital there for a time. Later he resumed his travels which brought him into England where he stayed for some time.

KATHRYN BURNSIDE

Kathryn Burnside, 22, daughter of R. H. Burnside died Aug. 5 of acute appendicitis in New York. Her father, the director of the Fred Stone shows for Charles H. Hinchman as well as other productions of that manager, had just returned from a visit to Stone, seriously injured in an airplane crash, and found his daughter dangerously ill.

Miss Burnside aided her father in staging pageants, including "Freedom" at the Sesqui-Centennial at Philadelphia, was an actress, having appeared in "Crisis Cross," "Just Fancy" and "The City Chap."

ROBERT HUNTER

Robert Field Hunter, veteran press agent, died at Mt. Vernon, N. Y., Aug. 1. Burial was in Boston.

Last season Hunter was in advance of "Blossom Time," but was forced to withdraw, and entered the Elks Hospital, Louisville, Ky., being operated on for stomach ailment, from which he failed to recover during the intervening year. He was at one time a partner in the Hunter-Bradford stock, well known in its day.

Hunter was a newspaperman before entering the publicity field and was highly rated as an advance man.

THOMAS LOGAN

Thomas Logan, for 30 years a house manager, died suddenly at London, Ont., Aug. 4, from acute indigestion. He was in charge of the Capitol, main stem PF house.

He put in his usual Saturday at the theatre and called a doctor to meet him at his home. The medical

IN MEMORY

Of My Pal

JACK MCCLELLAN
CLIFFE DIXON

man was phoning a prescription when Logan collapsed.

The directors of FP in Canada recently presented Logan with a special award and cash bonus.

JACK MCCLELLAN

John C. McClellan, known in the theatrical profession as Jack, died in Allentown, Pa., July 25, following an operation. He had been ill for some time and had taken a cottage for the summer at Wasaga Beach, Ontario, in an effort to regain his health.

McClellan was with the dramatic stock company at Winnipeg, Canada, for five years and had traveled through the dominion in other companies. Additionally, he collaborated on a number of theatrical attractions, including "The Half Caste," a play, and "Lady Do," a musical comedy.

He is survived by his mother.

Marcus Loew

death and will be carried on by officials of the Mutual Circuit.

Although ailing for several years with the malady that finally brought about his death, his suddenness proved a blow to Mr. Morris' legion of friends in and out of show business. He is survived by a widow and a daughter by a previous marriage, as well as five brothers and three sisters.

C. WORDLEY HULSE

Funeral services for C. Wordley Hulse, who had been a member of E. E. Olive's company at the Copple-theatre, Boston, were held from the chapel at Mt. Auburn Cemetery here this week. Mr. Hulse died Aug. 11 at the Homeopathic Hospital, Boston, after a long illness.

He had been here in England, where he had been in the Republic from England. Mr. Hulse resigned from the Copple company, following the close of the 25-26 season, and took a trip abroad with Mrs. Hulse. While

wife and one son. Burial at Greenwood Cemetery, Allentown.

VIOLET PEARL

Violet Pearl, 40, of Violet and Kathryn Pearl, died at Liberty, N. Y., Aug. 7 after a lingering illness. The deceased had been identified with show business half of her life, making her stage debut with her sister, Kathryn, in a vaudeville act and later going into burlesque.

The sister team had been featured in some of the best shows of the Empire wheel and later appeared with a number of Columbia burlesque shows as well as Shubert musicals.

In 1915 Violet married William E. Moran, light comedian, who later appeared with the sisters in burlesque but graduated to the legit. Mr. Moran died in 1920 and Mrs. Moran remarried.

The second husband, Dr. Stephen W. Wells, and her sister, Mrs. Kathryn Pearl Traylor, survive.

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CHICAGO

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Majestic
Snidotta Brothers opened this week's show at the Majestic with one of the best three-bar acts caught to date. A clown is funny and at the same time clever on the bars. The other, straight, is equally good in bar work. They work speedily, make some good points to perfect catches, and are a dependable opener for any house.

Will Aubrey, recently at the Belmont, scored heavily at the Majestic as well. A good comedian for any time. Aubrey gets laughs with his chatter, prolonged opening yodel, songs and guitar.

Jack and Queens, sextet, three gobs and an equal number of flappers, fair entertainment, but carries a few desirable features in solo spots. Songs, talks and dance. Bernovici and Marsh in "Impressions" average attraction, man doing a good violin bit and some attractive femininity thrown in. Next to closing had Gene Greene still quite a comic in his own right. Greene is carrying an attractive girl and a comedy harmonist, the latter dressed in green living, quite competent. Seemed an error to have Green and Aubrey on the same bill, due to their similarity.

Three Morak Sisters, closing. The girls are "weak sisters," offering the old butterfly whirls from a revolving parasol while suspended. Act carries no value except this feature—an old one. Between various whirls the girls do some useless floor dancing. No carrying strength.

Business good. Picture, "None But the Brave" (Fox). Loop.

Palace
Lots of standard stuff at the Palace this week, with Florence Moore and Wallie Ford peaking a ragged but generally good layout. The first half should be a darp but isn't, due to surplus talk. A constant stream of chatter flows through the successive acts following the dumb opener (George Wons and Co.), and plenty is unnecessary. That was a bad fault Sunday, particularly when Ford waded in the middle of a flash dancing turn and made all previous impetus gained seem in vain. Although out by Sunday night, as it should be.

Presence of three silent turns, all

of the physical variety, was more of a technical fault, thanks to the quality of each of the trio.

Diell Sisters and MacDonald, deucing, unbilled and probably an emergency booking. MacDonald is on three or four times as a single, introducing and talking, and finally topping with a song and dance. He's on a par with the girls until the latter's closing number, comedy prouette. They are satirical dancers, one serving always as a boy, and both costumed creditably.

Ford's surprise finish sketch treyed and hit. This is one of Wallie's very good tows, if not his best. Another dose of talk by Senator Murphy, starting off on his trip with some material but drifting back to the akay traffic problem. Hensler, Murphy got enough to come back and more, but he got too serious about the presidential campaign. According to Murphy, he is recognized as the foremost political barometer of the country, to use his words, and he said so in all seriousness. After reading telegrams from Smith, Hoover and Robinson, all expressing appreciation, the Sen. takes a straw vote on applause. No

of the bunch. The youngest kid hurts the act by his cocky attitude and smartalecky interruptions. "Tule and Tule" have an average sister act, one girl dressed as a boy. The girl who does the sweetie role has a harsh, scratchy voice. The "boy," as her suitor, has a smile the captivates and makes things move. Some fair chatter, vocal harmony and stepping.

In the close, Jack Dancy's "Follies" (6) is a good small time flash act with special scenery. Opens with harem scene, Cleo stepping and a sultan on a throne. Comes Chinese dancing, contortion specialty, Hawaiian dances and the customary songs, dances and material. Girl dancer is quite good. Some weak points scattered.

Business noticeably increased, with "Diamond Handcuffs" (M-G-M) picture. Loop.

Howard Padens' stock company opened recently at the Majestic theatre, Cedar Rapids, Ia., for ten weeks.

Coon-Sanders' Nighthawks Orchestra close their engagement at the Dells, roadhouse, Sept. 9. They

the railroad baggage department but went on in mufli.

Naro Lockwood and Co. in "A Dance Voyage" failed to handle, were scratched at the last minute and replaced by "Dancing Tambourines."

Lyceum, Ithaca, went dark this week, to remain so for a month. Reopening, will be grind house with daily change of program.

Roy Whittenberg of Indianapolis, piloting a steam calliope advertising the convict ship "Success," now exhibiting at Oswego, narrowly escaped serious injury if not death when the seven-ton machine toppled over a six-foot embankment on the Fayetteville road near Orville and landed on its side in a meadow. According to Whittenberg, he lost control of the car. It was traveling at only 18 miles an hour at the time. Whittenberg has both Florie Russell daughter, one of 11 years. The ship is playing to excellent returns at Oswego, and will remain there for another two weeks.

Mattydale, residential subdivision, located to the north of the city, will have its own picture theatre, erected by Philip Cohen and Isidore Shapiro, department store owners.

The Union derby craze is spreading up-state, with the newest dance marathon staged at the Revere paragon at Oswego, where Melvin Collins of Watertown, one of the entrants, withdrew with the explanation that his religion did not permit him to dance on Sunday.

Strand, Elmira, Now Wired
Joe "Peppy" Miller, youthful Syracuse dancer, is framing a two-act with Florie Russell daughter, one of the Russell Brothers, for vaudeville. At present, Miller is dancing in a Hollywood presentation and doing picture work between shows.

Jackie Shannon, local radio entertainer, and the Cerio Brothers, George and Clarence, known in amateur circles here, recently broke into vaudeville. John J. Burns, local Keith manager, has been assisting in whipping the turn into shape.

Bruce Brummitt is no longer guest conductor of Loew's concert orchestra here—he's the permanent conductor. Brummitt was handed the berth when the State switched from presentation to straight pictures Saturday.

Patrons of the State are now permitted to select their own overtures at each performance. A list of some eight standard overtures is flashed at each performance, and the applause governs the selection played. The repertoire will be changed weekly.

Closing here Saturday, Frank Wilcox, for five seasons head of the Wilcox stock bearing his name, will organize a new Wilcox company to open at the Wexway, Schenectady, Sept. 10. The Wedge way is a Farish Corporation house, seating 1,600.

The new Wilcox company will have no connection with the Frank Wilcox Company, Inc., of this city, owned by Judge A. Fairfax Montague.

If Wilcox's present plans go through, he will have Ruth Abbott of this city as his new leading woman. Miss Abbott is at present appearing in stock in Worcester, Mass.

The remainder of the company will be recruited largely from former members of the Wilcox stock, including Helen Blair, Douglas Macpherson, Edward Davidson, stage manager, Josephine Fox and Hal Brown.

William Carey and Joseph Norris close with the Wilcox company here Saturday. Dorothy Holmes has signed to play feminine leads with the President theatre stock, St. Paul, opening next month. Peggy Shanor may also go there.

Although its advertisements called for showing at the Jefferson County fair grounds, the first Ranch Wild West outfit played a Pearl street site in Watertown last week. No previous announcement of the switch was made.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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body won, even if the Murph wanted Smith to. And nobody seemed to care. It's the first known instance of the vaudeville politician taking his politics seriously, also not so good.

Rosita (Moreno) and her full stage flash of eight people were going, at top speed until Ford's interruption. It took the Spanish girl's whim closing dance to regain the pace. Fortunello and Cirillino opening the second act without anything new but still highly effective.

Florence Moore was the natural bill-topper and just as natural a stopper, having three-quarters of her running time consumed in the telling of stories, some new. At all times, though, it was Florence more than her stories. Jack Carroll at the piano.

Wheeler and Wheeler, one of the best roller skating acts around and in possession of that rating for a long time, closed the bill.

Attendance above normal for a summer Sunday. Bize.

Belmont

Fair entertainment at this house last half. Sam and Blanche Ross in the two-spot, a rather pretty girl and fellow, in fair comedy chatter and song, good for the average time. Good and Luby open with the man and woman doing a talking song at the piano, man playing. Girl alternates with the man's voice and piano, doing some fair toe stepping. The turn just gets by.

Will Aubrey, comedian, one of the best bets on the bill. He enters with an empty beer case on which he seats himself. Good laugh equipment for any average house. Puts over some sentimental songs and does a medley of old time numbers whilst fingering a guitar. Long winded yodel that gets 'em started for him.

Brown and McGraw, along with the 10-piece Cotton Club band, all colored, show competent dance team, colored boy and girl, find in torrid temperature and excellent appearance. Orchestra just as hot, and for specialty do a Southern camp meeting. Francis Trio, come lay-out, opened uncaught Picture, "The Head Man," (F.N.).

American

A little Scotch lassie was the standout in this week's bill at the American. Keith-Western booked house. What this youngster can't do on bicycle isn't worth doing. She works with her mother and dad in the McDonald Trio, good cycling attraction.

Three Periods, colored boys of limited years, are opening the show with some fast stepping to an over-worked band, and some fair strutting in Eton ensembles. Aside from the "Three Periods" song stuff, it's funny, he's the fastest stepper

later open at the Blackhawk Cafe, in the loop.

Harry "Pop" Goldson has appointed his son, Henry Goldson, manager of the Embassy, which he recently took over from Marks Brothers. I. Kaboff will be assistant manager.

Great States are to take over the Hippodrome and Grand at Alton, Ill. The theatres were the property of W. M. Savage, mayor of the town.

Grace Iverson was seriously injured when a bus in which she was riding had a roadbed collision near La Grande, Ill.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—"Quicksand," farewell of Wilcox stock.

Keith's—Vaudeville.

Syracuse—Vaudeville.

Loew's State—"Mysterious Lady," wired.

Strand—Last half, "U. S. Smith"; last half, "Hellship Bronson," wired.

Eckel—"Hangman's House," wired.

Empire—Last half, "Ladies' Night in Turkish Bath"; last half, "Whip Woman."

Harvard—"Showdown" and "Legionnaires."

Regent—"Half a Bride" and "Wallflowers."

Swan—"Snaphooters" and "Wife Served."

Palace—"Honor Bound."

Rivoli—"The Siren" and "Circus Rookies."

Two Syracuse first run houses, Empire and Strand, turned to a split week policy this week in an effort to clean the books before the opening of the new season. Unless there is a change in plans, the Strand goes dark next Wednesday for three days to permit redecorating, reseating, etc. It will usher in its new season Aug. 25 with "Lights of New York," picking the first all-dialog picture as its State Fair Week special.

Closing of the Frank Wilcox stock at the Wieting here Saturday, some weeks in advance of the scheduled time, will leave this city dependent, while, in addition, the Wieting is minus a Shubert manager. No announcement has been made whether George A. Chenet will be reassigned to his old post. Phil Goldman has been nominally the Shubert representative here.

Plans for the Wieting's legit season are evidently now in taking shape in the Shubert headquarters in New York. So far, no list of seasonal attractions has been announced, while, in addition, the Wieting is minus a Shubert manager. No announcement has been made whether George A. Chenet will be reassigned to his old post. Phil Goldman has been nominally the Shubert representative here.

Missing baggage robbed the Keith bill Sunday of one act and sent another onto the stage in street clothes. Jerry Smith and Marie Hart, booked in at the last minute to replace Jean Granes and Co., arrived without their luggage and were unable to open. Allan and Jean Corelli also were victims of

OMAHA

By ARCHIE J. BAILEY

Riviera—"Lion and the Mouse" winner of Pulitzer prize. Orpheum—William Desmond in person, "Man Made Women" (film). World—Pan vaudeville. Rialto—"Love and Learn," wired. Moon—Westerns, two a week.

Neighborhood theatres have banded to work on the exchanges under leadership of the World Realty Co. owner of a number of city and state houses in the neighborhood class. Appearing in the papers under the caption "Neighborhood Theatres" are the Avenue, Benson, Corby, Muse, Roseland, Beacon, Dundee, Circle, Hamilton, Lothrop, Military, Minne Lusa, North Star, Tivoli, Uptown and Victoria.

The booking combine will make itself felt when time for new booking contracts rolls around.

Musicians in the various downtown houses are a bit uneasy at present. The season expires Sept. 1. Almost without exception they have been given their 30-day notice.

The World theatre featured a kiddie revue of over 40 youngsters last week. The presentation ran 50 minutes, in addition to Pan acts and a feature film. Customary talking shorts dropped for the week.

Walter Staude is assistant manager at the Rialto. Ray Jones is assistant manager at the Carol. MacPhee, former Riviera assistant, is manager of the Princess at Sioux City.

BUFFALO

By SIDNEY BURTON

Erlanger (stock)—"The Home Towners."

Buffalo—"Forgotten Faces."

Hipp—"Mad Hour."

Great Lakes—"Street Angel" (second week).

Lafayette—"The Foreign Legion."

Century—"United States Smith."

Cent Street (stock)—"Sis Hopkins."

Current reopenings this week include the Lafayette, which resumed for the season Saturday night, and the Century, which opened Tuesday.

With the new Century now wired all downtown picture houses, with the exception of the Hipp, are now equipped for talking and synchronized pictures. It is announced that the Hipp will install talking apparatus before the fall.

The dance marathon at Crystal Beach, promoted by M. C. Crandall, was brought to an unexpected close Wednesday when the Attorney General of the Province of Ontario ordered the closing of the event. Three shows were in the ninth day of the grind.

The precise reason for the up-

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stage attitude of the authorities is said to be a mock marriage which the marathons are staged on the floor the day before the closing order.

The gross receipts were in excess of \$15,000 with Crandall pocketing about \$5,000 for his end after all expenses were paid.

Jack Dempsey and Estelle Taylor will open the Shubert-Teck season on Aug. 27 with a premiere performance of "The Big Fight." Leo Flynn, Dempsey's former camp manager, is listed as technical director and Jerry the Greek is in the cast.

With Leonard B. Sang continuing as manager of the Shubert-Teck this season, and Charles Otto as manager of the Englebert, both Buffalo legitimate theatres are under the direction of local boys recruited from box offices which they are now heading.

In line with the Shea-Public policy of Buffalo neighborhood expansions, M. Shea announces the addition of Shea's Bailey to the string of local Shea-Public houses. The Bailey, at Genesee and Bailey avenue, was built for the Mark-Stanley interests, but difficulty in obtaining local first and second runs are reported to have caused the Mark people to drop the proposition, with the house, not yet opened, being uncertain of tenancy.

The Bailey seats 2,000 and is the largest community theatre in Buffalo. It is being wired.

At the same time, John Schaaf, Buffalo builder, contemplates the theatre at Seneca and Cazenovia streets. The Schaaf people are also the builders of the Bailey, and the new

Cazenovia house will be of equal capacity and built on the same plans. Although the Shea name is not connected with this announcement, reports earlier in the season had it that Shea was to be the lessee of this house. Despite denials, it is taken for granted locally that this theatre will be operated as a part of the Shea chain and will make the sixth under the Buffalo Shea-Public banner.

SEATTLE

By DAVE TREPP
President—"Sign on Door" (stock)
Seattle—"Forgotten Faces" stage show
Orpheum—"The Cop"—vaude
Pantages—"Farmer's Daughter"—vaude
Fifth Avenue—"Four Sons"—vaude
Columbia—"Live and Learn"
Blue Moon—"Lights of New York" (3rd week)—Vita
Coliseum—"The Last Waltz"
Music Box—"Glorious Betsy"—Vita (2nd week)
Winter Garden—"The Air Patrol"
Embassy—"After Six Days"

Andrew Sayro is in charge at the new Hamrick Music Box, while Bob Murray, former maintenance man at the old U. A., is in same position at the new house.

Billy Hartford, who did well at the Coliseum, is going to Bellingham to succeed Jules Reisman, transferred to Coliseum. Bellingham has several West Coast houses, including the fine Mount Baker theatre.

The town is going sound and talk film. Latest is Coliseum will be wired. Seattle theatre is wired and set to go at any time, according to Al Levin, manager. Fifth Avenue is getting over well with sound; Hamrick's houses were the local pioneers and coined money right. Vita, and Pantages figures strong on Movietone. Winter Garden is going for sound, according to Mike Newman, second run Vita, and possibly the Columbia will follow. Colonial, Danz house, is going for second run sound.

A sample of live American show methods is being given to Vancouver, B. C., by Bill McCurdy, manager of the Vancouver (Duffy). That town has a Capitol house, going to big big, also the Strand, where Jackie Souder's is a hit as m; Orpheum is running vaude all summer for first time; and there are some other fine show shops there.

Biz is reported bad, probably because the Orpheum is running and also the Duffy. Biz is going to sell dull nights to clubs again, that being a good gag.

The races are on at Landsdowne track, just out of Vancouver, and will soon open at Brighouse, so race followers are apt to stay away from

the shows, as the events end around 7 p. m. and it's late when one gets back to town. Duffy Players seem to get the breaks at Landsdowne where the only big racing in the way of large signs at each entrance, are for McCurdy's theatre.

KANSAS CITY

By WILL R. HUGHES
Loew's Midland—"White Shadows in the South Seas"
Mainstreet—Vaudeville
Pantages—"Lights of New York"
Uptown—Pictures and presentations

While there have been rumors that the Orpheum would not open this fall it seems quite probable that it will re-open with two day vaudeville. Last season the house added pictures to the bill, giving three shows Sundays, with no seats reserved. The management is now asking for an expression from the vaudeville as to the policy they prefer, stating that the shows for the coming season will be decided upon the comment received through the press.

N. Sussman, head of the service department for Loew's Midland, has been transferred to Pittsburgh, Pa., and will probably be assigned to one of the new theatres soon to be opened.

A membership campaign for the coming season of the Kansas City theatre is bringing new members. The drive is under the direction of Arthur Leslie Williams, president, and Myrtle Brady Jones, business manager. The plan used is to sell a \$6 or \$10 membership, the latter giving holder \$12 worth of tickets, while the lower priced card is the equivalent of \$8. This season the theatre will present each play for one week only. Ivanhoe Temple, with a larger bill, has been secured for last season's hall, has been secured.

What is being advertised as the first American presentation of the original Freiburg "Players," direct from Germany, in "The Passion Play," will be given in Krug Par. St. Joseph, Mo., August 19-26.

VARIETY BUREAU WASHINGTON, D. C.

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By HARDIE MEAKIN
National (Elmanger-Reapley)—Steve Cochran, stock in "The Nightstick"; next, "Home Towners".

Belasco, Gayety, Keith's, Mutual, Poli's and President—Dark.

Columbia—"Big Killing"; "Garden of Eden".

Earle—"Just Married"; next, "The Cop".

Fox—"Chicken a la King"; next, "Road House".

Metropolitan—"Foreign Legion".

next, "United States Smith." Palace—"The Racket"; next, "Forbidden Hours."

Leaving of S. J. Stebbins from the Fox to open the new Fox houses in Detroit and St. Louis makes a lengthy list of Washington managers being transferred. Started with Frank Steffy, with about two years to his credit at the Rialto, which is quite a record in view of the swift pace with which his predecessors came and went; next was Larry Beatus, after 13 years at the Palace, going into the Loew executive offices. Then Stebbins. Now Le Roy Sherman, at the Earle, is to go with in the next week to make room for the return of Harry Lohmeyer. Later was in Baltimore managing the new Stanley house, which has been turned over to Loew to operate.

Nelson Bell, formerly publicity director for the Crandall chain, now motion picture editor of the "Post," has added to his new job that of Sunday and picture editor. He succeeds Harry Hites in the latter assignments.

Ira La Motte will be back again as manager for the Mutual house, formerly Strand, with the new season. Harry Jarboe succeeded La Motte last season. Now La Motte succeeds Jarboe.

ALBANY, N. Y.

By HENRY RETONDA
Strand—"Glorious Betsy."
Ritz—"Midnight Cafe."
Leland—"The Gateway of the Moon."
Clinton Square—"Lady Raffles" and "Painted Post."
Proctor's Grand—Vaudeville.
Hall—Vaudeville.

"The Missing Link" scheduled for one week at the Leland, was pulled out last Wednesday. It was replaced with "Lingerie."

The Hudson, neighborhood house, closed for several months because of a fire, reopened last Monday.

The Central, neighborhood theatre, has been closed for the summer. Several changes are being made to increase the seating capacity.

Despite protests to the mayor about Sunday movies in this Sunday movieless town, another Sunday show was put on at the Leland. This was a legitimate benefit performance, the proceeds going to the Kiltie band. The feature picture was "Vamping Venus." Church people protested that the Sabbath was being commercialized.

The Capitol, the only legit house in the city closed during the summer, will open the early part of September. No bookings have been made yet.

Blossom Heath, one of the largest dance halls around here, was destroyed by fire last week. The damage was placed at \$20,000.

BROOKLYN, N. Y.

By JO ABRAMSON
Strand—"Glorious Betsy."
Albee—"Hold 'Em Yab"—vaude.
Loew's Met—"The Racket"—vaude.
Brighton—Vaude.
Casino—"Hullo, Brooklyn (four)."
Fulton—"Girl He Couldn't Buy" (stock).
Orpheum—"Finders, Keepers"—vaude.
St. George—Double feature

At Verba's Jamaica "Just Married" is the musical comedy slated for this week with "Kongo" as the next attraction. Boulevard, Jamaica, has been taken under Verba's wing with legitimate attractions promised beginning Aug. 27. Boulevard played dramatic stock up until now.

Friday evening ushers in at the Casino the first stock burlesque company of this season. Joe Rose staging. Company includes Shorty McAllister, Johnny Weber, Hattie Real and Hazel Boyd. Runway, with 24 chorus dames, and different show each week.

Luna Park in Coney Island held red-hair beauty contest, copping good space in dailies. Steptochase and Hura with attractions promised modern Venus contest going over big.

Martin Dickstein, movie editor of the Brooklyn "Eagle," on vacation. Edward Cusack, subbing for him. Arthur Pollock, drama critic on "Eagle," returned from abroad.

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ORPHEUM

Starting off dismally, the bill of fare took a decided jump in the deuce spot and then sagged again until the finale, when Lerdo de Tejada's Mexican band and soloists mopped for one of the biggest hits known in this house in years.

While it was noted there was more than a sprinkling of Mexican and Spanish people in the first night attendance, who voiced vociferous approval of the Mexican musical outfit and Paulo, Paquita and Chikita, in a Spanish dancing and singing diversion, these were still the outstanding hits of the show.

Jack Pearl, held for his third and final week, was again the center of his typical German comedy characterizations, but the pay mob out front did not seem to be nearly as much interested in his droll comedy as they were the two previous weeks.

Moran and Wiser, assisted by Donna Monroe, opened and didn't do much to put the customers in a good frame of mind, primarily owing to the singing efforts of the femme portion of the act. Moran's "bed time story" before an improvised microphone didn't mean anything either. When the boys finally got into their hat throwing stunt they registered.

The Spanish trio, Paulo, Paquita and Chikita, proved the class of the bill. Paulo and Paquita are graceful dancers and scored solidly, as did Chikita, a genuine Spanish prima. She soloed twice and left them wanting more.

Master Jay Ward, son of Ward and Dooley, who is parading as the typical American boy, chosen as the A. E. F. mascot, is far ahead of the usual prodigies frequently seen on the vaude stage. The boy, about eight, has an infectious smile, somewhat forced, probably, that wins him many favors. He is introduced by his dad, who works with the mother (Dooley), the two elders doing some patter and a song and dance before bringing on the youngster. Some wise cracks, a comedy monologue and a little stepping got the boy over nicely. Ward (Dooley) did an impression of Will Rogers spinning ropes.

Ruth Warren, burlesque comedienne, has a hotel setting for her character impressions. She assumes the role of a gum-chewing, wise-cracking telephone operator. Mildred Beligs, elevator boy, does some hoofing and George Murray works straight as the hotel manager. Mostly rough-house comedy, with a lot of falls and plenty of hoke.

Jack Pearl, who has another opportunity to use broad dialect, Charles Marsh did straight, with Winfield Pearl as the wise old digger, and Billy Harris playing a bit as a copper. A lot of laughs and satisfying. Pathe Newsreel followed in place of intermission and then Paul Morton, one of the Four Mortons, with Billie Stout, a hefty

looker with a nice pair of pipes and able to preface around. Skit is in two acts, the first being a married and then after the ceremony, with the usual domestic embroilings. A fair comedy singing, talking and dancing act.

In closing spot, and holding 'em in solid for more than 30 minutes, was Lerdo's Mexican band, comprising 27 males and two females, with Lerdo handling the baton, and doing it admirably. The outfit includes 22 musicians and seven soloists, and their repertoire, principally of Spanish and Mexican numbers, drew thunderous applause.

One soloist has a fine voice and knows how to deliver. The male singers all have suitable voices and sing well. The band itself is unique in that there is only one brass, a cornet, drums and double marimba, all others being string instruments. A program of semi-classical and light numbers drew solid applause. After about 25 minutes, the soloists sang "Blue Heaven" in Mexican and for an encore, "My Oh My Home" in English. Paulo and Paquita, the Spanish dancers, on earlier, came on for a lively Mexican folk dance, then the entire outfit went into "Valencia" for a finale. An encore, started after most of the mob had started to leave, brought "Stars and Stripes Forever" and just frequent outbursts from the exiting customers.

Edwards.

Pantages

Although he had Eva Tanguay, sure puller here, as headliner, Alex Pantages didn't slight the rest of the bill and did so in a particularly good hot weather program, with only one soft spot on the list and that okay on its novelty.

Eva, a little plump from the waist down, as good as ever from the hips down, was a wow with a new set of songs that packed a kick and some dizzy, strap eagle costumes. She made her first look like a whole company instead of just a single. As always, she played up her own personality in her numbers. Opened with what is meant to be a "succubus" song, "I Don't Care" called "I'm Satisfied." Went over but it's no substitute as the mob attested when she wound up with the old favorite.

Followed opener with "Mae West, Texas and Me," in a rig that looked like a hay stack and was just as big. She then put on the pearl bead costumes extant to shame with her next bit of regalia, topped with a four-foot-high headpiece, in which she sang a song about a madrigal ditty. Next came a feather ball costume for a "chicken" song. Encored with a number that kidded Alcee Simple McPerson. Big here. But "I Don't Care" topped them all.

El Cito, xylophonist, was a near show-stopper half way down the bill. Four-hammer artist who knows his stuff, and injects plenty of comedy with trick costume and conduct behind his instrument. Started with jazz and then went into several classic numbers that scored. Girl member of company did an eccentric dance and later followed with jazz song and dance number. W. H. Groh and his Piano Hounds closed bill with a comedy number that had the crowd in hysterics. Groh is a balance artist, and good, but the woe of the act is a nutty basketball game played by five mums who try to bounce a balloon into a net with their noses. When not doing anything else, they charge around the stage, tearing things to pieces. Looks like secret of act's hit is that. Groh has the bow-vows acting like dogs instead of strutting on their hind legs. One of the funniest acts seen here in a long while.

Cliff Webster's orchestra opened with a wondrous song number without creating a ripple. Marie Sweeney, acrobat, doing Lillian Leltzel stuff, followed and added novelty with contortionist bits suspended by one foot in air. Etal Look-Hoo, Chinese female impersonator, next. Introduced as Chinese prima donna and fooled the natives. A couple of numbers, then sister introduced and latter

presented jazz song and some stepping. Accompanist played piano solo and talked a number. Etal came back in Indian maid rig and sang "By the Waters of Minnetonka," after which the wig was taken off. Act closed with all three members singing "Linehouse Blues."

Exposition Jubilee Four, colored male quartet, sang old numbers that went over. Girl sang "Swanee Riverland" quartet accompaniment, then company wound up with a Negro spiritual.

"Don't Marry" (Fox) and cartoon Fable on screen. Near capacity opening matinee.

Max Dill has completed the cast for his first independent managerial venture, "Fair O' Doce," to be presented at Hollywood Music Box late this month, with Fields and Johnston in lead comedy roles. Cast includes Josephine Clark, Buddy Wattle, Virginia Clary, Jack L. Leigh, Lou Harkness, Richard Cramer, and Richard Cramer. Dill is directing the principals with George Cunningham in charge of chorus. Music by Leo Flanders, lyrics by Walter Craig. Dill and Dr. Charles D. McGittigan wrote the book.

Charles Anderson, Paramount Hollywood studio prop department, recovering from stomach operation.

The Follies, burlesque house, closed for season, Aug. 6. Reopens Sept. 2.

Joseph Diskay, Hungarian tenor, will sing title role of "Joseph" in "Joseph and His Brethren" at the Hollywood Bowl Sunday, Aug. 26.

West Coast Theatres personnel changes announced as follows: G. R. Stewart from the Florence to the Starland, Los Angeles, as manager; L. D. Clark from the Alcazar, Bell, to the Criterion, Santa Monica; Richard Darst from the Criterion, Santa Monica, to the California, Anaheim.

Numerous scenes for Columbia's "The Street of Illusion" will be shot on the stage of the Hollywood Music Box theatre.

Max Dill will present his first independent stage production, "Fair O' Doce," musical comedy, at the Hollywood Music Box, Aug. 22.

Leon Blumenfeld, New York, publicity director, now in Los Angeles, returns early in September to start casting for his drama, "The Dancer," which Edward Cosgrave will produce.

David Biederman has rejoined Warner Brothers' sales force after an absence of a year.

Eva Clark and Her Blue Boys have signed for a Vitaphone short.

Francis X. Bushman will take another fling in vaudeville, doing a single act, by James Madison. Opens with several weeks in Fox houses in east about Sept. 1.

Miller & Slater, colored legit producers, are bringing an all-colored musical, "Running Wild," to the coast with a cast of 50 headed by Gertrude Saunders. Due to open in San Diego shortly. Are negotiating for a Los Angeles house.

Carol Lombard, former Mack Sennett bathing girl, is being groomed by Pathe for feature dramatic parts. She was first given a small bit in "Power," starring William Boyd, then a featured part in "Show Folks," and now she is playing Jenny in "Red McCobb's Daughter," the second important feminine role.

Local Morris office has placed the following acts with Public units in the east: Dorothy Murray, Nat Spector, Pearl Twins and Ward and Van. Latter do not start for Public until the end of the year, having vaudeville engagements to fill.

Buddy Wattle, juvenile, and Duane Thompson, film girl, are engaged.

The Thallans, junior motion picture folk organization, elected the following officers for the ensuing year: Lincoln Stedman, president; Violet La Plante, vice-president; Diane Ellis, recording secretary; Florence Leach, corresponding secretary; Charles Bohney, treasurer; Carl Laemmle, Jr., Duane Thompson, Martha Sleeper and Ronnie Bondell, directors; and William Dillon, chairman of the membership committee.

Walter Chenawith, who has been connected with Henry Duff in the North, has been made manager of the Hollywood Playhouse, which Duff took over.

John C. Filinn will take active

charge of the opening of Cecil De Mille's "The Godless Girl" at the Biltmore Aug. 20.

Milano Grand Opera Co., capitalized at \$150,000, has been organized by L. E. Belymer and Alexander Bevan. It is planned to tour the Pacific Coast at first and then through the country. The company includes L. E. Belymer, president; Paul Francesco Lupo, vice-president; Ocean Jolly, secretary and treasurer; Alexander Bevan, Mrs. Olive Bennett and Mrs. Joseph Zuckerman, directors.

The principals for Universal's "Colens and Kellys in Atlantic City" are representing the first named family, George Sidney and Vera Gordon and for the latter Mack Swain and Kate Price.

Dion Romandi has returned to the Colorado theatre Pasadena, as master of ceremonies.

Leroy Broomfield and Aurora Greely, juvenile dancing team, added to Cotton Club revue.

Blanche Le Clair, film actress, announced breaking of her engagement to Jack Volian, actor and producer, just after return of Volian from European trip.

The Russian Dramatic Society, organization of Russian legit actors, most of whom are now in pictures, presented its first bill at Hall of International Institute Aug. 11, program including a Chekov comedy, "Proposal," and "At Midnight," by Nemirovich-Danchenko.

United Artists studio opened to the general public for inspection Aug. 11, the occasion being the benefit bridge and fashion show held by the Waps, women's association of screen publicists, for the California Clinic for Crippled Children.

Ray McCarey, brother of Leo McCarey, associate producer at the Hal Roach studios is now making a series of two-reel comedies with Spec O'Donnell for the independent market.

Christie studios previewed their first sight and sound short comedy subject at the Uptown theatre. It is titled "The Dizzy Diver," with Billy Dooley.

Earl Neville enroute to New York to make study of the sound picture situation for the Larry Darmour productions.

William Mendelssohn, connected with the exploitation department of United Artists' New York office, is here under a temporary assignment.

Universal has signed John Boles on a five-year contract. Boles, graduate of Texas University, has a good singing and speaking voice and has had stage experience.

PORTLAND, ORE.

Portland—"Forgotten Faces," Broadway—"Four Sons," Pantages—"Road House," Oriental—"Lingerie," Columbia—"Raider Emden," Heilig—Henry Duffy Players.

The Henry Duffy Players will move to the remodelled Baker Sept. 10, from their present stand at the Heilig. Henry Duffy has completed arrangements for taking over the Baker and renaming it the "President" in conformity with his other coast houses.

It is announced that Duffy acquired possession of the old legitimate house for \$70,000 and will put in alterations and renovations costing another \$75,000. The reconstruction will be carried out by the Ben F. Shere Equipment Co., Seattle, with Duffy then leasing the theatre on a rental basis from the equipment company.

The Baker is one of the oldest theatres in Portland, originally built to house the old E. B. Edwards company. Late owners were Keating and Flood, who staged musical shows occasionally. Except for an occasional show, the theatre has been dark for more than a year.

Several changes have been made by West Coast in the management of local houses. Maxwell, until recently manager of the Broadway, has been advanced to take over the Portland. Robert Blinn, Portland theatre manager, will go to Seattle. F. T. Thomas

who headed the Metropolitan and Million Dollar, Los Angeles, has been brought in to take charge of the Broadway here on its new "talker" policy (Fox). Maxwell will have Fanchon and Marco stage shows at the Portland with the picture programs.

West Coast and J. J. Parker will stage a Greater Movie Season in the Universal, Portland, starting Aug. 18. Parker is in association with West Coast in the operation of the Peoples, Rivoli and new United Artists theatre (under construction). West Coast's Broadway, Portland and Hollywood will join in the big advertising program for encouraging the film show patronage. Universal has one downtown house and a string of suburban theatres.

"A Night in Spain" opens here tonight at the Liberty under local management of West Coast Theatres.

Advance billing of the revue advertises 168 people in lurid style, featuring the undressed element in questionable phrases. One local ad says "Does Portland like its roast beef rare?" Another reads, "If you love 'em as nature made 'em—etc."

SALT LAKE CITY

The Wilkes opens Aug. 25 with Gladys George and Ben Erway in the leading roles. Leonard Strong, Arthur Loft and Daisy Dell Wilcox are also in the cast.

Ralph Lee will direct this year. A company called the Metropolitan Theatrical Corporation has been organized, taking over the Wilkes, C. C. Spicer, Los Angeles, is president; D. B. Hempstead, vice-president, and Charles W. Clagston, secretary, treasurer and manager.

The Public Theatre Corporation, Ogden, will send three stock companies through Ogden during August on the way east. The companies carry an average of about 25 persons each.

Approximately 30 theatre owners from all parts of the state will meet here in the near future at a luncheon and meeting, held under the auspices of the Motion Picture Theatre Owners' Association of Utah.

Plans are under way at Ogden for a resort on the shores of Great Salt Lake west of the city. Water has been struck on the shores of Utah's inland sea, the Great Salt Lake, assuring fresh water for the bathing resort.

Robert Runswick, who for the past nine years has been conductor of the Pantages orchestra, has tendered his resignation, effective Aug. 14.

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in a Musical Time Table

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Gene Geiger presents

VINCENT LOPEZ

in a Musical Time Table

- † ST. REGIS HOTEL ROOF GARDEN.... ARRIVE 7 P.M. LEAVE 8.30 P.M.
- † EARL CARROLL'S "VANITIES"..... ARRIVE 8.30 P.M. LEAVE 9 P.M.
- ‡ WOODMANSTEN INN..... ARRIVE 9 P.M. LEAVE WHEN CLOSED

IN SPARE STOP-OVERS
"BRUNSWICK" RECORDS EXCLUSIVELY
"AMPICO" PIANO ROLLS

† PERSONALLY CONDUCTING HIS ST. REGIS ORCHESTRA AT THE ST. REGIS HOTEL
FIFTH AVENUE AT 55TH STREET, FROM 7 UNTIL 8.30 P.M.
‡ PERSONALLY CONDUCTING HIS "VANITIES" ORCHESTRA AT THE EARL
CARROLL THEATRE, NIGHTLY FROM 8.30 UNTIL 9 P.M.
‡ PERSONALLY CONDUCTING HIS ORIGINAL VINCENT LOPEZ ORCH-
ESTRA AT WOODMANSTEN INN, PELHAM PARK, AND WEST-
BRIDGE RD. PELHAM NY FROM 9 P.M. UNTIL
CLOSING.

LYN

STATIONS		EASTWARD SUNDAYS		EASTWARD WEEKDAYS (EXCEPT HOLIDAYS)		WESTWARD SUNDAYS AND HOLIDAYS		WESTWARD WEEKDAYS	
STATIONS	TIME	SAG HARBOR		SAG HARBOR		SAG HARBOR		SAG HARBOR	
		11:00 A.M.	11:15 A.M.	11:00 A.M.	11:15 A.M.	11:00 A.M.	11:15 A.M.	11:00 A.M.	11:15 A.M.
STATIONS		SAG HARBOR		SAG HARBOR		SAG HARBOR		SAG HARBOR	
STATIONS	TIME	SAG HARBOR		SAG HARBOR		SAG HARBOR		SAG HARBOR	
		11:00 A.M.	11:15 A.M.	11:00 A.M.	11:15 A.M.	11:00 A.M.	11:15 A.M.	11:00 A.M.	11:15 A.M.

Additional Service From
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To
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VARIETY

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25
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DRIVING OUT CARNIVALS

Byrd Antarctic Party Taking Along Entertainment and Cameramen

The Byrd Antarctic Expedition, which will comprise 70 men, is making elaborate preparations to provide entertainment for the personnel during the Antarctic "night" which lasts for six months.

Fifty reels of pictures, mostly short comedies, will be taken along together with complete projection equipment. This will be installed in the main hut in the village of six houses that will be established as a base camp on a mountain of ice 2,800 miles south of New Zealand.

In addition to the films the expedition will carry along a piano, xylophone, ukuleles, banjos, harmonicas and all sorts of musical instruments. Clyde Alexander, supply officer of the expedition, is a former circus and vaudeville performer. Dick Konter, who will go along, is a radio entertainer. A large library of books will be carried.

Joseph T. Ricker and Willard Vandever will be in the Byrd party to take pictures for Paramount News the only newsreel represented. Russell Owen, of the New York "Times," is the single newspaperman.

The first ship leaves for New Zealand tomorrow (Aug. 23). It will be followed a few weeks later by the second ship, carrying Commander Richard Byrd and the balance of the crew.

It is understood that the two cameramen will attempt to get material that can later be done into a feature picture for Paramount, along the lines of "Grass," "Moon" and "Chang." It will be impossible to get mail or anything else in or out from the supply base for the length of time the party is away.

Radio equipment is being taken along, but there is a question whether its operation will be practical on account of climatic conditions.

The Byrd expedition is the result of a widespread publicity campaign conducted by expert publicity men. Various commercial concerns have donated all sorts of supplies to the value of \$425,000. Their angle has been publicity for themselves.

Through publicity on the radio and in the press the actual ex-

The Wheel That Squeaks

Dos Moines, Iowa, Aug. 21. Herbie Koch, feature organizer at the Capitol here employed a straw vote stunt last week. The stunt was fine until calls started coming from Democrats who believed that Herbie was not giving enough favorable slides to the Democrats. Every day a change had to be made until on the last day there was more loud singing of "The Sidewalks of New York" than on any other song presented. The Democrats won.

HOME ROULETTE AT SARATOGA PARTY

Hostess' Happy Thought, Executed by Wall St. Man, Makes Hit

Saratoga, Aug. 18.

Smart, sophisticated Saratoga society, in the main consisting of the set that lends color to Palm Beach, Southampton, Newport and Park avenue, and mixes its love for thoroughbred horses with a yen for a marble ball spinning around a mahogany wheel, may be forced by a series of circumstances to make a ad of roulette dinner parties in their homes.

The gag got its impetus Saturday night when one of the social leaders here, owner of a large racing stable, gave a dinner to about 30 guests. It had been her intention following the dinner to take the party to one of class game rooms operating spasmodically in Saratoga this season.

(Continued on page 3)

Buys Bank to Keep 'Son Out of Pictures'

St. Louis, Aug. 21.

Some young men are born bank presidents, others achieve bank presidencies and some have bank presidencies thrust upon them, but none has ever had one thrown at his feet so forcibly, as has L. Gregory Dowling, young son of John J. Dowling, vice-president of the Savings Trust Company of St. Louis, who has just bought a bank for his son, in order to get him out of motion pictures.

For four years the father has been attempting in vain to have his son return to the parental roof in St. Louis. Pop Dowling turned his thoughts into new mental paths in his effort to hit upon something more definite than the general appeal to the son to come home. Young Dowling meanwhile had climbed to a secretaryship in the office of one of Hollywood's leading motion picture producers.

Recently the young man married, Sept. 1 he and his bride, the former Carol Murray of Kansas City, will move to St. Louis, where the elder Dowling has just purchased the Page Bank, a growing neighborhood bank here, and made his son the president of it. Young Dowling admitted in a recent telegram to his dad that his dream of becoming a picture star was finally over, in the light of the possibilities which he now saw confronting him as the youngest bank president of the middle west.

ILLINOIS CHAIN INTO CAMPAIGN

Great States After Religious and Fraternal Orders to Hold Benefits in Theatres—Point Out Grifters' "Unclean Imprint"

HOLD MONEY IN TOWNS

Chicago, Aug. 21.

Julius J. Rubens, vice-president and general manager of Great States theatres, has announced that his organization will declare war on outdoor show business this fall. Great States theatres practically blanket the small towns in Illinois. Primarily directed against carnivals, the campaign will seek to eliminate this form of competition through legal proceedings. Great States have already made considerable progress in this direction, having succeeded in influencing towns to pass anti-carnival ordinances.

Legal Procedure

Plans are under way for an extensive educational campaign which will endeavor to wean the fraternal and religious organizations away from the idea of outdoor benefits. They will seek to impress these organizations with the desirability of benefit performances at local Great States houses. The circuit has already persuaded various organizations to adopt this form of benefit financing.

Attorneys for Great States are (Continued on page 50)

MILLIONAIRE'S PICTURE MUSEUM FOR PUBLIC

Los Angeles, Aug. 21.

Final proof that the moving picture is out of its infancy and already bears the mark of age is the establishment of two film museums here. One is at the University of (Continued on page 50)

Porch Pictures

Chicago, Aug. 21.

Families of the Chicago stock yards district are being entertained by free pictures one night each week.

A huge screen is erected in a closed street and 5,000 people, seated on porch steps and benches, view a program furnished by the Episcopal House of Happiness, a settlement house.

Jack Dempsey a Shrinking Violet As David Belasco Rehearses Him

GIBB TWINS PHONEY GOT ALL DAILIES

Publicity Stunt Egged On by Graphic—Siamese Couple in Vaudeville

All of the New York dailies, seemingly egged on by Bernarr Macfadden's Graphic, fell for the phoney of the Gibb Twins physical separation in order that one of the young girls might wed.

Though the dailies were unaware, although knowing the joined girls are a theatrical attraction, that the twins were booked into Keith's Hippodrome for next week, none took the pains to investigate. After the Keith period, the Twins are due to play the Loew Circuit at \$1,800 weekly. They have been in vaudeville a year or longer.

Terry Turner, the Loew vaudeville publicity head, and his assistant, Harry Reiners, are said to have piloted the publicity plant.

In Times Square the impression (Continued on page 47)

150 Federal Agents Snooping Over Square

It is reported that 150 prohibition agents are snooping over the side streets in and adjacent to Times Square, piling up future charges of liquor violations.

The current period of Volstead publicity radiating from Broadway for the benefit of Hoover in the hinterland is continuing.

That the nite clubs are thoroughly frightened is gleaned from their refusal to sell just now.

Several nite club operators state they do not expect to have liquor on their premises if again operating in the fall. Nite club men about to open new places also say they will not sell.

From the present outlook there will be but five or six class nite joints around the mid-section by the early new season.

Many of the nite places lately served with padlock suits and their staffs indicted may be closed before the season really starts.

The activity in Times Square of late is seen—as a political move against Governor Smith. It is expected to reflect beyond the square into all corners as the menace of Tammany Hall and New York. Liquor enforcement agents calmly admitted when making their depictions that they and their companions had spent the first six months of this year having a good time at the Government's expense along liquor lanes in New York.

When it comes to his stage venture as leading man in "The Big Fight," Jack Dempsey, the tiger of the arena, is a shrinking violet.

So timid is he of his ability as an actor and so self-conscious as to the figure he is likely to cut before the public that even during rehearsals he has to be guarded, protected and encouraged like a tender infant.

The idea of David Belasco coaching Jack Dempsey seemed to have the makings of an interesting yarn to a Variety reporter, but when inquiries were made at the Sam H. Harris office as to watching the rehearsal, it was said there was not a chance in the world.

However, the stage door of the Majestic was in its usual place.

Mr. Belasco without his ecclesiastical neckwear and looking very business like in shirt sleeves, walked up and down a strip of red carpet in the center of the stage, giving an endless harangue while the cast sat grouped about him like school children.

Estelle Taylor looked desperately serious as she peered out from behind a pair of tortoise glasses and there wasn't a peep out of Jack, who sat with a rapt expression drinking in every word.

Opposition

"We have to make a success of this play as we are going to have opposition as you all know," said Mr. Belasco, probably referring to "Ringside," opening at the Broadhurst, next door to the Majestic, a week before "The Big Fight."

"And if Mr. Dempsey can get the lines into that head of his so that he will be free and not hampered by words, everything will be all right. Because unaccustomed as he is to speaking, he cannot substitute a word when he forgets one."

"However, I find that when he is able to substitute a word it is good because it is very appropriate to the play, but this is difficult for him to do."

Annoying Carpet

At this point Mr. Belasco grew temperamental and demanded that someone remove the red carpet as it was making him sick. He wanted to know why the theatre had been freshly painted that week when it could have been painted during the two weeks the play was on the road.

One part of "The Big Fight" takes place in a barber shop. As the actors began reading their lines a man playing "Mr. Briggs" walked (Continued on page 50)

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 AND 2500 COSTUMES TO RENT

London as It Looks

By Hannen Swaffer

London, Aug. 10.

When Blucher visited London, many years ago, he is said to have remarked, "What a city to sack!"

"What a city to sack" must have been in the mind of Edgar Davis, the oil magnate, who, after spending \$1,200,000 on "The Ladder," came to London, the other day, after having given orders that they were to go on spending more.

The Modest Millionaire

I called him up on the phone, having heard from his own theatre in New York that he was due here. No one else knew, so far as I could see, had they heard of him.

He was very nice, but had nothing to say. He was going to York on business, he said, and that was an end of it.

Still, I thought I would take the trouble to track down this elusive money-spender. Three days later, I called on him at the Savoy Hotel and sent up a note saying I did not want to sell him any oil shares or buy any rubber or sell him any plays.

The Cherub-Faced Backer

A charming secretary came down and looked me all over—it gave him rather a shock, I think—and stared at a man who wanted to meet a millionaire without getting anything out of him. Mr. Davis was never interviewed, he said, and he never saw the press.

Still, when I was at lunch an hour later, the same charming secretary called me out. I was presented.

I saw a bland, cherub-faced man of considerable size smiling at me through modest glasses. He said he never gave out interviews. I said I hated interviewing. I just wanted to meet a man who could be so kind to the world. He said he was charmed to meet me, and then he went off to the Continent.

London's Best Backers

I thought of other backers I had known—young Everard Gates, who had spent \$150,000 helping Lew Leslie to show London, with "White Birds," how really it ought to be done; Lord Latham, who, now a poor man, wasted \$55,000 on "A to Z" although it was such a "rich cess" that it ran for 14 months; Lord Howard de Walden, the richest landlord in London, who used to endow the Haymarket theatre and who found the money for Oscar Hammerstein to stage "The Children of Don," for which he himself wrote the libretto; Embercos, the Greek ship-owner, who liked Gita Palermis's eyes, and so backed "The Girl for the Boy," another disaster.

America Wins Two Championships

I think you Americans have won the Backers' Championship with Edgar Davis. He is almost an Olympic Games, all by himself. I must confess that really, you have whacked us, after all, over this bad play competition, on which I thought we were the real experts. We hurried "Mr. Priestley's Night Out" at you. You had a splendid come-back with "Our Little Wife." Then we spurted with "The Phantom Fear," but, a few nights later, your wonderful effort with "The Skull" left us gasping. This takes the prize. I have never seen such a lot of psychic bunk, sepulchral tosh, exaggerated comedy and green lights.

The Man With the Bottle Mouth

Still, it was produced on Bank Holiday, when playgoers give themselves a rest from booing and just sit back and guffaw.

During some of the harrowing scenes, a man made a noise like a bottle by pulling his finger out of his mouth quickly; there was a little unseemly laughter, here and there; otherwise, it escaped.

Still, you have won. The other Olympic Games do not matter.

I wonder if people realize that, when it comes to it, American plays are much worse than ours. Even our fiercest British musical comedy was not as bad as "Happy Go Lucky" or even "Castles in the Air," as it was done here.

You have it all over us when you really try. I hand it to you.

How Avery Hopwood Died

At last, authentic news has reached London about poor Avery Hopwood's end. He went out to bathe, directly after dinner, and suddenly fell down in three feet of water.

It was quite near the Otis Skinner villa, and Skinner and his wife, I believe, saw the incident from their window. Within half a minute, help was called, but it was too late.

Then, the next day his mother arrived.

Another Rothermere Mystery

People are wondering why the Rothermere press is now boosting "Blue Eyes," which is being written up and overpraised by Lord Rothermere's newspapers just as, a few weeks ago, they were all engaged in saying how marvelous Heather Thatcher was, and just as, not long before that, they all said the Russian Ballet was the greatest show on earth.

Who is it pulls the strings? I only ask because theatre managers are always asking me.

Northcliffe Seldom Boosted

Lord Northcliffe, who built up this great firm, had only two lapses that I can remember during my 17 years of association with him.

That was when an "Evening News" critic was sacked for elating a play by Max Pemberton, Northcliffe's oldest friend, and when, in the days when, frankly, he had nearly reached the final madness in which he died, Northcliffe went to see "The Man in Dress Clothes," and, not knowing anything about the theatre, liked it so that you would have thought, to read the "Daily Mail," that Seymour Hicks was as great an actor as Bernhardt or Shirley Kelllogg or the Singing Duck.

Every now and then, nowadays, the newspapers that Northcliffe's brother bought go into wild ecstasies.

London Managers Want to Know

Now, as they sell millions of copies a day, it is certainly grossly unfair to managers running shows in which the Rothermere press does not take any interest.

People are wondering, too, why the Rothermere press announces every week that "Show Boat" is doing such marvelous business. No other paper does.

Is a clue to be found in the fact that, on the first night of "Show Boat" and "Blue Eyes," members of the Rothermere staff and at least one of that paper's directors were found lavishly displayed in a box.

At "Blue Eyes" Edith Day was in the box. At "Show Boat" she was on the stage.

LEOS JANACEK DIES

Paris, Aug. 21.

Leos Janacek, famous Czech-Slovakian composer, died at Moravská Ostrava, aged 74.

Cooper May Quit

London, Aug. 21.

There will be a meeting of the

Shubert-Gaunt board this week at which William Cooper may resign as director.

Chick Endor at Biarritz

Paris, Aug. 21.

Chick Endor, formerly of the Yacht Club Boys, is due to open at the Casanova cabaret, Biarritz, shortly.



GEORGE WOOD

From Sept. 24 to Dec. 1 touring with Julian Wylie's "Follies." Then Christmas production at the Theatre Royal, Glasgow, and Scottish Opera, but like to advertise in "Variety" so as to be in touch with America and my American friends. It also pleases "Jojo," which, being interpreted, means Joshua Lowe, Esq.

Chatter In Paris

Paris, Aug. 10.

Paris looks more like an American college campus than any other place in the world during July and August. Conservative estimates put no less than 50,000 of the lads do the town during the summer.

Their idea of pranks is not to pay. "The boys' first summer abroad after the war meant a loss to a lot of the merchants here but now they are all up to the schoolboy tricks of crashing and disappearing.

The collegians' greatest dodge was putting it over on the local bar-keepers. They had a regular system, picking on the most popular places in town.

It usually happened that they entered in a bunch of four or five. They ordered a beverage and after consuming practically all of it individually moved off to the various portions of the room.

Every place in town tried all of the polite ways they knew to end the racket and finally made it a rule that money on delivery or no drinks.

Sophie Tucker knocked 'em for a row of cocked hats at Ostend when she rendered a few of her well-known ditties at a gala performance. "Soph" said she just did it to show the Paris night clubs and restaurants what they were missing.

Lee Shubert and his faithful companion and legal adviser, William Klein, after visiting all of the gay places have gone to Vichy to take the cure. They said they didn't need it but just wanted to make sure they were in the pink of condition.

Not to be outdone by the Yanks, the British Legion is coming to Paris to bind the ties of comradeship in arms which they welded with the French during the war. They saw what a great success the Americans made out of their mission, so they follow the example.

If the cloak and suiters learn as much about styles as they have about the attractive places of France during their present convention, the American public will have the most wonderful assortment of clothes to choose from this fall that has ever been known. The buyers have been wining and dining, fêted and baited to buy more stuff than ever before, the French couturiers ordering themselves to treat the Americans.

Publicity or not, Mlle. Renee Fagan, comedienne, showed plenty of nerve here yesterday when she dropped her car at full speed into that of Andre Douchy who she said owed her money and refused to pay. She smashed her car all to smithereens, got pinched and when she told the commissariat all about it, she

(Continued on page 45)

TOM WARING IN PARIS

Paris, Aug. 21.

Tom Waring and his orchestra have been engaged for the Paramount theatre here week of Sept. 17.

Tom remained on this side when Fred Waring and band returned to New York.

ELSIE ADMITS

Paris, Aug. 21.

Upon her arrival here Elsie Janis said she was too old in the business to take a chance on a new show so that's why she's joining "Clowns in Clover" (revue) in London.

America Out of Step Abroad

By Frank Tilley

London, Aug. 10.

Looking over the results and records of the first six months of this year, some surprises come to light.

Fifteen producing companies have made public floatations, and have issued stock to the extent of \$33,940,485. This is not the full amount of their combined capital, which is around \$45,000,000. The Stock Exchange valuation of these companies' issued script at the end of June was \$52,147,500, and that at a time of year when stock dealing is a flat market in every corner.

The company showing the biggest appreciation of its issued capital is Gaumont-British, which has \$16,475,000 issued, worth at present quotations \$31,325,000. This is to be expected, as the Gaumont-British Corporation not only merges Gaumont, W. & E. Theatres and Ideal Films, but controls F. B. O. (British) and releases the product of British Lion Company, which has all the Edgar Wallace stuff tied up to it.

Additionally it owns the Denham Picture Houses Company and controls the General and Theatres Corporation, the combined issued capitals of which total \$26,500,000, and have a present market valuation of \$26,650,000, and through these factors controls the largest picture theatre circuit in Europe. It also controls Gaumont-British Pictures (producers) whose issued capital is \$1,312,500, market value \$1,687,500.

The second largest of this year's floated companies is British International Pictures Company, with \$3,750,000 issued, valued at \$8,875,000. The huge difference between these figures and those of Gaumont-British is accounted for by British International being producers and distributors only, and having no merged interests and no theatre affiliations.

Inter-European Combines

An interesting factor over the first half of the year was the growing tendency to form alliances with Continental groups.

Five years ago, after an exhaustive on-the-spot survey of America and the Continent from the angle of picture production, sales and distribution, I wrote as strongly as I could advising British producers to forget the American market and seek affiliations in Europe with a view to creating a self-centered European market sufficiently strong to bear average production costs.

Reginald Ford, then operating successfully in Paris, took up the idea, and assured me he had almost unlimited finances to carry it through. But nothing eventuated. Then Wengeroff, with the aid of Stinnes, the German politician and banker, formed the West Film Corporation for the same purpose. But Wengeroff's lack of film trade experience and the grafters who rapidly surrounded him and brought their families with them soon ran West into the wall.

Largest in Europe

Emelka is, taken all round, the biggest concern in Europe, and in many ways is ahead of Ufa. Its studios outside Munich have been widely described in the press here, as finer than in Hollywood. Which is the bunk. The studio is small, and neither its equipment nor its supply of juice is anything to boast about. There are a number of studios in this country which are far bigger and better equipped, but the flagwaving yessmen of our Trade Press have little regard for facts.

Where Emelka scores is in its theatre end and its distribution. It has a direct outlet in every country in Europe except France, and owns 43 of the best picture houses in the Fatherland.

Emelka is also in control of Phoebus G. M. B. H., German government-subsidized producing and distributing concern of magnitude, and in merged with Maxine and the Bayerische Filmgesellschaft, two small producing units operating mainly for the Central European taste, and making it pay.

America Must Defend

All this tends one way—a way that America has got to face as a future development in the chief of what has heretofore been the best of her foreign markets.

It tends to the further diminution of the percentage of American pictures released in Europe. At this stage it is a question of breath to say to the American film industry, "You brought it on yourselves."

But that is the fact. If they had been more adaptable; not so determined to be 100 per cent American and "sell well with those poor fish over there," they would possibly have kept their stranglehold. Even now some things do not seem to have penetrated their skulls.

One American distributing house over here is advertising that it keeps within the law. Nothing will ever make them understand how objectionable such an attitude is. We are accustomed to keep pretty well within the law here, but we do not advertise it any more than we should think it merit to advertise that we were legally married.

Two other American distributors are fulfilling their quota obligations with British films they can find at the lowest price so they will form the strongest possible contrast with their own product when it goes into the theatres where their stuff is shown regularly.

May be good business. But bad politics.

In the first six months there were Trade-shown (previews) 28 British and 51 Continental pictures. Which is (in six months) as many native films as for the whole of last year, and nearly twice as many Continental.

And there are 16 British pictures awaiting trade show, at least another 25 to come before the year is out, and probably not less than a further 40 continental films.

The number of American films trade shown in these six months has been 286, which looks a pretty good figure until you look close. Many of these were rushed in before April 1 to escape the registration imposed by the quota bill, registration coming into force from that date. So it is a fair assumption there will not be the same number shown over the second half-year.

But take the year's total of American films as 600, which is giving it a wide margin. (This is on the basis that last year the total number of films of all classes—features only, of course—offered in this market was 640, and in 1928 was 625.) There will be about 70 British and possibly 90 continental films offered in the same time, and this gives America approximately 73% per cent of the United Kingdom market, against her former average of over 90 per cent.

This drop was forecast as far back as September last year in Variety, and some of the reasons leading up to the situation which produced legislation and Anglo-European affiliations were then outlined.

Still Lower in 1930

Because of these continental affiliations and the increase called for by the quota, the American percentage will fall still lower next year, and probably in 1930 will stabilize around 60 per cent.

The United Kingdom market, forming as it has done about 50 per cent of America's foreign and nearly 25 per cent of her own domestic market, was (and still is) a very valuable one. The situation is alarming, and is not likely to grow better, as the Hays emissaries investigating conditions and tendencies here recently have discovered.

What there is a solution it is very difficult to say. A year, even six months, ago there conceivably was one. Now things have arranged themselves in such a way that America is a competitor instead of a dominator. And a competitor in what is, for her, a falling market.

Formerly the American producer reached when not only is her percentage in this and the continental fields sliding, but she has also to face the fact that, because of the wider markets given to British and continental producers by their amalgamations, they can sell in their own markets at a competitive price as against American product.

Formerly they were unable to do this, especially in the British market. With no other outlet than the domestic, the ratio of booking price was so high, through having to get production costs covered in the home market, that British producers were hopelessly outclassed both on the score of price and on what amount could be spent on production.

Now, with a combined European outlet which in effect gives them a guaranteed market almost as big as the average American producer can reckon on, some they can not only vie with America in production cost but also in booking prices in their own markets and throughout

(Continued on page 4)

Rasputin Daughter, Duchess' Husband And Miss Isben as Vaude's New Acts

Paris, Aug. 21.

According to local report, there will be four sensational debuts in vaudeville circles this season. The bill topper may be Marie Soliviet Rasputin, daughter of the famous monk, who is bringing a suit against Prince Yusopoff for the assassination of her father. This latter phase tempted Newman, impresario, to offer her a music hall engagement, starting October in Berlin and in Paris next January. She will appear as a Russian dancer in national costume.

Second noted is Zoubkoff, the 28-year-old Russian naval officer who married the Grand Duchess Charlotte, sister of the former Kaiser of Germany. He is now living in Luxembourg, considered "undesirable" in Belgium, Switzerland and Germany. Appearance of Zoubkoff is more doubtful, and the agent who went after him has not yet secured a signature.

An interesting debut will be that of the daughter of Isben, playwright. She has married a Norwegian officer but has been tempted to go on the stage, and will probably get a chance in the next revue at the Palace where, under the name of Miss Lily Bill, she will give imitations.

Raymonde Allain, who carried off the second beauty prize at Galveston under the designation of "Miss France," is rehearsing for a part in a local revue for September and also for a picture to be produced this year. She is the daughter of a French comedian, Allain Duthail.

Arab Runner Over Here

London, Aug. 21.

El Ouah, France's Algerian Arab and former army dispatch runner, will add to his olive wreath and medal for winning the Olympic Marathon by going to New York for \$20,000 and expenses, booked by Henry Carson and M. S. Bentham.

The long distance winner is scheduled to participate in 20 running events which will take him through the States, Mexico and Canada.

Recently a mechanic at the Renault auto factory, El Ouah and his manager sail Aug. 29 on the "Ile de France."

Billy Bennett Didn't Stick

London, Aug. 21.

Upon arrival in New York to appear for the Shuberts, Billy Bennett turned around and hopped back to London on the "Carmania" last Saturday (Aug. 18). He gives as his reason a misunderstanding with the management.

Bennett is a big favorite over here singing parodies and would have been surefire in the States 20 years ago.

Mary Giggles No

PARIS, Aug. 21.

Mary Garden denied her engagement to Pierre Plessis, laughing it off with that familiar publicity giggle she has so successfully developed.

In Paris Cabaret

PARIS, Aug. 21.

Norman and Constance Solly open at the Perroquet, cabaret, Sept. 6 with Rich Hays also booked there for three weeks.

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DAVID STURGIS

The Hollywood, 7 Rue Daunou, Paris

Ervine Defends Coward

Paris, Aug. 21.

St. John Ervine, who goes to New York to mull over and then write dramatic reviews for their morning World, has created considerable discussion by his article in the Observer over here defending Noel Coward's "This Was a Man."

The critic states he has carefully scrutinized the work for immorality but cannot find anything objectionable. He contends that "The Vortex" and "This Was a Man" are Coward's best plays. The latter piece is playing to crowded houses, presented by the English Players.

Paris' Nice Weather

Paris, Aug. 21.

Town has enjoyed excellent weather for the past week. It's among the principal reasons for all revues doing heavy business.

Weather has stayed in the 70s, no rain and the tourists are delighted with gay Paris.

"Good News" Looks

To Be London Hit

London, Aug. 21.

Three auspicious openings, of which "Good News," at the Carlton, seems surefire, from its first-night reception. A friendly audience was out front. Despite the show's speed there is no outstanding personality among the American cast of principals.

"Aren't Women Wonderful," at the Court, registered as a fairly good domestic comedy. It's well acted and should be a moderate success, with possibilities for screen adaptation.

"Knight Errant," another of those silly flop English comedies, will probably be a success. Well written, it is also well played at Saint Martins.

Sinclair Lewis' Method

Paris, Aug. 21.

Sinclair Lewis sailed on the "Hamburg," announcing he is going home to get another inoculation of Americanism.

The author's idea is that Europe is a fine place in which to work up a story, but it must be written in the States for the proper spirit.

LOUISE GROODY'S CONDITION

Paris, Aug. 21.

Louise Groody is in the American Hospital here as the result of being hurt while diving in the Lido, Paris cabaret, swimming pool.

Internal injuries may prevent a quick recovery but Miss Groody is progressing favorably.

SOPH'S CABLE

London, Aug. 21.

Sophie Tucker is going home following next week's date at the Holborn Empire. She is currently in Glasgow.

Miss Tucker says word from home narrates of family illness, but the suspicion here is that the cable was signed Morris.

HARRY TATE IN GARDEN SHOW

London, Aug. 21.

Harry Tate has signed with the Shuberts for the latter firm's revue which goes into the Winter Garden in December.

Ann Suter Back in London

London, Aug. 21.

Ann Suter opened at the Holborn Empire (vaude) last week following a week tour.

Miss Suter is booked over here until next March.



WILL MAHONEY

Arrived in New York yesterday after a great summer at Long Lake, Hamilton County, New York. Mahoney goes into rehearsal this week for Gene Buck's "Take the Air," which is routed for the entire season on the road, opening at the Wilbur Theatre, Boston, September 10.

Direction:
RALPH G. FARNUM
1560 Broadway

Herbert Cyril Sunk \$350,000 in Bloomer

London, Aug. 21.

Taggs Island, formerly the Karisino, and which bankrupted Fred Karno, who blamed bad weather for his failure, has brought a similar fate to Charles P. Brown, professionally known as Herbert Cyril.

Cyril sank \$150,000 in the island by introducing such innovations as covered tennis courts illuminated by artificial light at night, putting green for golfers, sand bathing beach and an artificial ice rink. Renaming the place Thames River, Brown opened with a flourish June 22 in glorious weather which continued for some time.

Business was good, but the overhead proved impracticable. After two months the concern liquidated and was being run by Arthur Horner, solicitor for preferential creditors, who are owed \$55,000. Among these is Jack Hynton, who furnished two dance bands.

Cyril has filed his bankruptcy petition, with the amount owing said to be around \$200,000 which, with the \$150,000 invested in novelties, makes a total of \$350,000.

Bleach's Wife Ran Away

London, Aug. 21.

William Bleach, assistant booking manager for the Stoll Circuit, has started divorce proceedings.

His wife, whose stage name is Dainty Doris, went to America with Albert Whelan.

Peggy and Northesk; Also Jessica Brown

PARIS, Aug. 21.

Peggy Joyce is making every effort to sell this week as to be home in time to help the publicity for her diary, which starts in an American magazine in October. Basil Woon wrote it.

Peggy is sailing on the same boat as Lord Northesk.

Jessica Brown, Northesk's wife, says her lord is broke and she imagines who must be paying the bills, but the idea here is that Peg will capitalize on the Northesk publicity.

Peggy got \$12,000 for her diary and expects to do it in pictures as well.

Violet Loraine's Return

London, Aug. 21.

Andre Charlot is producing a new musical comedy for the comeback of Violet Loraine. Miss Loraine is a former revue star who married several years ago and retired.

The show, entitled as yet, is by Annie and Philip Stewart, English authors.

American Acts Open

London, Aug. 21.

Claudia Coleman, whose well chosen characterization landed easily, and the Arnaut Brothers, returning here after several years, were given headline honors at the Coliseum (vaudeville) and held these positions splendidly. Following their opening yesterday the Arnauts were immediately booked to double at the Kit Cat Restaurant.

Orth and Codee, back after three years, were a solid laugh hit at the Victoria Palace (vaudeville) yesterday and have been placed on the opening Palladium bill.

Stoll Deal Going Over

London, Aug. 21.

Although everything is set to put through the Stoll acquisition of all interests, some of the stockholders are protesting on the picture production common stock.

Sufficient stock control and proxies exist to put through the merger despite these squawks.

Lily Elsie's Straight Role

London, Aug. 21.

Lily Elsie will debut in a straight play at the Globe, Sept. 24, "Taken By Storm." Ivor Novello and Constance Collier other featured players.

It gets the Globe instead of "Her Past," the Leslie Henson production with Delysia, also in a straight role. That opens in the Provinces Sept. 10.

Evelyn Laye Declines

London, Aug. 21.

Lee Shubert, now in town, offered Evelyn Laye an attractive contract, but she declined, not wanting to go to America.

Booked to Return

London, Aug. 21.

Medley and Duprey sail tomorrow (Wednesday) on the "Olympic" but are booked for a return.

HOME ROULETTE

(Continued from page 1)

When she learned that Governor Al Smith was in town over the week end and that the word had gone out to all the game operators that the Saratoga season was positively washed up as far as the casinos were concerned she thought quickly.

"If we can't go to a game room tonight why can't we have the game room business here," she remarked to the friend who was aiding the society matron in her attempt to make her party the high spot of the social season. The suggestion was all that the Wall street man needed to spur him into action.

Rushing out to one of the game rooms Saturday afternoon, he hastily made a deal with the operators, who were supervising the dismantling of the wheels and tables, and instructions were given to have a roulette table, a dice table and a bird cage at Mrs. Soandso's home that evening with a dozen croupiers and attendants.

Champagne, Etc.

The gambling angle of the party was kept secret from her guests by the society matron until after dinner had been served. Following the second service of champagne, and when the party showed signs of lagging, an adjoining room was thrown open and there, to the astonishment of the guests, was a replica of one of Saratoga's most luxurious game rooms with familiar-faced croupiers ready for action. Soon the wheel and the dice table each had its cluster of players, with the bird cage getting the dames who craved a load of silver dollars.

As Saturday night merged into Sunday morning many other friends of the hostess doing the rounds looking for a good spin, heard of the game and flocked in. After close inspection and checking up they were admitted.

When the game broke up about 5 a. m. there were about 50 people in the room, all bearing names that make the social columns of the dailies regularly.

With the lid on definitely on wide open palaces of chance in and around Saratoga and joints that pull an under cover getting sloughed within three days, game room operators are hoping that the society dame's post-prandial roulette in the home inspiration, catches on. They stand ready to lend their men and equipment and back the games prior to shipping the wheels and tables south for the winter season in Florida.

TALKING SHORT PALLADIUM'S HEADLINER

London, Aug. 21.

Palladium's reopening vaude bill Sept. 3 will include Gaumont's first talking short picture in this country, with Ivor Novello and Phyllis Monkman in a sketch, topping the acts.

Bookings for this house have revived what was practically a dead issue in the hearing clause whereby artists are banned from playing before or within a limited time after appearing for one circuit. The situation could be controlled by the agents here if they could trust each other. But they know their contractors cannot be relied upon to stick together, but competition has become so keen that salaries are jumping over night. Any novelty can now be instantly booked here at a healthy wage.

Rhodes Parry, currently at the Brighton Hippodrome, becomes resident manager of the Palladium when it resumes.

Palladium's salary overhead for the opening bill will be \$12,500. Possible house capacity at \$1.40 top, with a couple of rows at \$1.70, is \$25,000. Sherman's Ingenuens, girl band of 25, now in Australia, has been engaged by the Palladium for four weeks next April.

SAILINGS

Sept. 7 (London to New York) T.

D. Kemp, Jr. (Leviathan).

Aug. 22 (New York to London)

J. S. Fulgite (Aquitania).

Aug. 18 (New York to London)

Billy Bennett (Carmania).

Aug. 18 (London to New York)

Edna R. Herbert (Saratoga).

Aug. 18 (New York to Paris) Mr.

and Mrs. John J. Murdoch, Mr. and

Mrs. Joseph P. Kennedy, Pat Casey,

Annette Sleeper, Ethel Murdoch,

Princess White Deer, Mr. and Mrs.

Top Nip, Mr. and Mrs. Teo. Zam-

bundi, Dorothy Multhead, Mr. and

Mrs. Jose Trujillo, Vito Meif, Louis

Bazzotta (Ile de France).

Aug. 22 (London to New York),

Medley and Duprey (Olympic).

Aug. 18 (London to New York),

Fred Lipp (Berengaria).

Aug. 15 (New York to London),

Mildred Burns, Wesley J. Johnston

(Mauretania).

Aug. 18 (New York to San Fran-

cisco), Helen Copin, Gladys Grover

(Venezuela).

Aug. 15 (New York to London),

Mrs. Minnie Darling Morse (Ho-

merie).

Aug. 18 (New York to Berlin),

Mrs. Evelyn Fields (Deutschland).

Aug. 22 (New York to London),

E. Bruce Johnson (Aquitania).

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Newport

Newport, R. I., Aug. 18.

The marriage Friday of Charles MacArthur and Helen Hayes united two brilliant personalities. Performed in the office of Charles A. Rudolph, the ceremony was witnessed by the bride's mother, Mrs. Catherine Hayes Brown, Jean Dixon, actress; Alexander Woolcott, T. R. Smith of the Horace Liveright office, and Ben Hecht, co-author with MacArthur of the success, "The Front Page."

MacArthur, 31, was born in Scranton, the son of a clergyman, and was known as a child evangelist. Later he became a reporter in Chicago, where he met Hecht. On the same paper he met Caryl Frank, and they were married at the Great Neck home of Ring Lardner. Later they were divorced, and MacArthur worked in New York on the American Weekly, which supplies the magazine supplement of the Sunday American.

With his brother-in-law, Edward Sheldon, he wrote "Lulu Belle," in which David Belasco starred. Lulu Ulric MacArthur is now writing two more plays with Hecht. Miss Hayes is 27, and hails from Washington. She first acted at the age of 6. For four seasons she was with Lew Fields. Becoming a star in a revival of Barrie's comedy, "What Every Woman Knows," Miss Hayes triumphed in "Cocquette."

She has been taken up by New York fashionables, and has been the guest of Mr. and Mrs. Henry J. Whigham at their Park Avenue apartment, meeting such notables as Frank Crowninshield, Mrs. Whitney Warren, Mrs. Walter Maynard, Mrs. James C. Parrish, Mrs. Frederick Lewisohn, Mr. and Mrs. Ector Munn and Mr. and Mrs. Carroll Carstairs.

Zanft-Carnegie Marriage

A report circulated that early this week John J. Zanft, general manager of the William Fox theatres, would marry yesterday (Aug. 21) Hattie Carnegie, the dressmaker, who has had many show people among her customers. This would be the culmination of many years' friendship.

For some time Miss Carnegie had a shop on the upper West Side. Later Hattie Carnegie, Inc., acquired elaborate premises in East 45th street, recently buying adjacent property for additional space. Years ago it was reported Miss Carnegie would marry Herman Warendorff, the florist. But Herman married Jennie Kaufmann, another dressmaker. Hattie then married Ferdy Fleischmann, a nephew of Warendorff. A divorce followed.

Casino Commercial

Never until this summer were the grounds of the Casino given over to a commercial enterprise. New model Chrysler cars were displayed there recently. Joseph Washington Frazer, official of the company, has a Newport cottage, and friends in society.

Perhaps Stuart Duncan, who has a fine estate, will exhibit samples of Worcestershire sauce, for which he is American agent, Mrs. Edward V. Hartford may display canned goods from the Great Atlantic and Pacific Tea Co., which she controls, and Henry W. Michell could show seeds for fruit and vegetables, fertilizer and rat-poison, all of which are listed in his Philadelphia catalog. He and his family are well to the fore in the summer colony.

The Codmans at Home

Last summer Martha Codman, rich and elderly spinster from Boston, had as her house guest Maxim Karolik, Polish concert-singer many years her junior. Last winter they went to Europe and were married. This season they share her impressive residence.

Singers are popular at Newport. Last summer Edward Lankow twice visited Mrs. Joseph E. Widener, this vivacious lady and grandmother arranging recitals for him. Each season Stewart Baird, of musical comedy, visits the Stuart Duncans, and meets various society people.

The Drapers

Charles Dana Draper recently stopped with the Vincent Astors, he being one of the most intimate friends of the fabulously rich descendant of the Dutch-American who traded in furs.

Grandson of Charles A. Dana, the famous editor, he is a brother of Ruth Draper, the international monologist. His brother, the late Paul Draper, was a professional singer.

Paul was divorced by Muriel Sanders, but when he married an English chorus girl, Muriel gave the wedding breakfast at the Ritz, presenting her successor with a bouquet of forget-me-nots.

Muriel is an interior decorator and was once secretary to Mary Garden. She recently lunched in town with Mrs. Davies Vanderbilt, who divorced William H. Vanderbilt, president of the Newport Casino Theatre.

A Few Divorces

Mrs. Frank Adair recently visited Newport, as the guest of the Jerome Napoleon Bonapartes. She is a musical composer. A couple of years ago her ballet was played at a Sunday night concert at the Metropolitan. She is separated from Dr. Adair. Before that she was Mrs. Moon, wife of an automobile manufacturer.

Mrs. Adair's mother, who was the first Mrs. Wilde, later divorced Henry Siegel, owner of two huge department stores in New York. Siegel went into bankruptcy, and then opened a small haberdashery in Newark, where he was divorced from a third wife.

Mrs. Adair's mother is again known as Mrs. George Wilde. A sister Georgine, divorced Count Dentice Frasso, who then married Dorothy Taylor, of New York, after she had divorced Claude Grahame-

White. Grahame-White then married Ethel Levey, after she had divorced George M. Cohan.

While Mrs. Adair has been at Newport, her husband has been at Saratoga, moving in the R. T. Willson set.

Luella Gear's Return

Luella Gear, decided to remain on the stage in "Ups-a-Daisy," although she no longer needs to work. Her husband, G. Maurice Heckscher, although legally bankrupt, still has an income of \$40,000, an attempt to reduce this to a mere \$12,000 having failed recently. Presumably the son of the philanthropist August Heckscher, will eventually inherit millions.

His father was used by Frieda Hempel, the opera singer, and settled out of court. G. Maurice was divorced by Louise Vanderhoef, mother of several children.

Miss Gear divorced Byron Chandler, previously divorced by Grace Stecher and Grace La Rue. Luella got her first real chance through David Belasco, who gave her a bit in "The Gold Diggers."

Townsend Martin, Author

Townsend Martin, whose play, "A Most Immoral Woman," is being produced by Brady & Wiman, has many fashionable connections. He is related to the late Frederic Townsend Martin, who in a sense succeeded Ward McAllister as the social arbiter, and the late Bradley Martin, who gave a famous fancy-dress ball a generation ago. That brings in the dowager Countess of Craven (Cornelia Martin), and her son, the present Earl of Craven, who declined to marry Countess Cathcart.

A. C. Townsend Martin was produced on Broadway with dire results. Mr. and Mrs. Bradley Martin live in Sutton Place, her people, the Philipps, having erected splendid apartment houses there. One of their sons is H. Townsend Martin.

OUT OF STEP

(Continued from page 2)
the Continent—a position which they have never enjoyed.

No Business Exchange
At the risk of plugging the same thought continuously, I have to repeat that this position is not an amalgamation of Anglo-European interests against America. No one wants to keep out America. They have a heart for the business and they are its mainstay still. But we have found from harsh experience that however much picture business America was doing with us, she had no intention of us doing any with her and as little as possible with foreign markets or even our own Dominion.

Therefore—following the lines so ably laid down by Adolph Zukor when first he went into the theatre field—we had to find an outlet. We have found it in continental alliances, made all the more easy because the European countries generally had the same grievance against American business methods as had we: that, instead of behaving as if they were in foreign countries and doing a mighty fine and profitable trade with them and treating them as customers, they were American dependencies, and recently conquered ones at that.

Even in minor things like captions (sorry to come to this again, but it is one of those apparent trifles which are defeating your trade), you still treat us in the "Never mind what you think you want, you've got to have what we give you" fashion.

Like you, we have our own idiom. We prefer it, and from every printed and visual source except motion pictures handled direct by American distributors, we get it. Only recently a film was shown with a caption which read: "Girls are pipe-you've only got to feed them the boloney and they fall." Now I understand that, and so do perhaps a dozen more people in this country. But the other few millions don't, and what's more they don't want to, any more than a student in Dayton, Ohio, wants to be familiar with such colloquial English as "So I takes the sweet kisses and the sorspan-lids dahn ter Brighton on the rattler."

Wouldn't you love us if we distributed our own movies in America and you had to see them with captions that were written by you, liked and understood them or not?

Anyway, those may be minor points. The real thing is that the first six months showed plainly that America, having the British and European film markets at her feet, has got out of step. Whether she can get in again depends mainly on whether her film folk can cultivate a capacity for learning in place of their insistence on forcible teaching.

Berlin

Ufa is washing its dirty clothes in public. The Hugenberg clique, which now controls the majority of shares in this company, is suing the former director Jacob. Not only is he charged with hurting the firm through decisions made during his term of office, but even with embezzlement and plain out-and-out stealing. These last charges, however, are not taken very seriously, and the suit is considered rather as an attempt to clean up the firm industry than as an action against an individual.

The main point about which the suit centers are the contracts which Ufa closed with Paramount and Metro-Goldwyn through the agency of Sam Rachmann in 1925. Jacob admits that these were very unfavorable for Ufa, but claims that not he but the Deutsche Bank was responsible for their signature. Ufa then owed huge sums of money to this bank and paid out every cent of the money which they received from the Americans to grovel from Jacob. Jacob states that the board of directors of Ufa had freed him from personal responsibility as regards these contracts.

In the criminal procedure against Jacob it is claimed that he received percentages for taking films into the country and was grossly paid. He paid much too high prices for advertisements in "Die Lichtspiel-buehne," a German trade paper edited by Hoffmann, and for other petty things that he used the silver which had been gotten from used-up negatives to have table silver made for himself. All these latter charges are dealt with summarily by Jacob, and he is supported in the second grade by Wolfsohn.

It seems unlikely that Jacob will receive any sort of sentence, but the first instance has already turned the case over to the civil courts, which shows that they believe that he was really free from responsibility. And from his defence to the criminal charges it seems unlikely that they really have anything on him. But the case will undoubtedly bring out a lot of interesting disclosures and may involve some big financial figures which are not ordinarily connected with the film world.

Probation for Promoter

The case of Jo Lherman, the would-be theatre manager, has aroused great interest in theatrical circles here. Lherman arranged at the Neues Theatre am Zoo a series of matinee and morning performances of little and unknown authors. He was really a promoter, not a flop, and Lherman only kept it above water by ordering wine on credit by the wagonload and then selling it at half its worth. He also was accused of various other minor misdeeds of the same nature, among them producing plays without the proper license.

There seems little question that Lherman was an idealist who really desired to further the stage. None of the more which he believed did him any harm, but he went around in ragged clothes and worn-out shoes. The unfortunate part is that Lherman had absolutely no talent for the stage, and that his productions did more harm than good to the authors whom he wished to help.

As Lherman had been imprisoned almost a year waiting for trial, the court let him out on probation for the remaining three months of the year, and the three months' sentence which they gave him.

Authors' Convention

The third congress of the International Society of Authors and Composers, which was held in Berlin, accomplished more than most of such meetings usually do. There were the customary receptions by the city and state officials, outings to Potsdam, theatrical performances and banquets, banquets, banquets. But at the same time a few decisions were really made.

The authors of non-dramatic works have joined the organization. A central office for translation has also been founded. Here lists of reliable translators and adapters will be kept and supplied to any author whose play is to be produced in another country. He will be advised not to let his work be translated by any others.

Also a new regulation has been passed whereby both the phonograph industry and the radio will be forced to pay a larger and definitely stated tariff for musical and dramatic works.

Further, a resolution was adopted favoring a fifty year copyright from the date of an author's death.

George Middleton, who represented the American organization, handed his end with a lot of tact. He refrained from binding his organization to any great extent and yet gave the impression of willingness to co-operate. When the German playwright Reinhold Schickel the number of German plays stolen by American managers, Middleton advised German dramatists to give up protection by joining his organization.

Publicity in Germany
The passengers of a Berlin local train got a terrific shock on finding a man nailed to a cross in an empty compartment. He had tried out to be a vaudeville performer, Reinhold Ilmar, who was out of work and who sought this method of attracting attention. Being notified of his stage stunt which he is enabled to perform by specially prepared incisions in his hands and feet. The police arrested Ilmar as a public nuisance and put him in jail for a week.

Communist Art Bankrupt
Erwin Piscator, artistically the most stimulating and apparently financially the most successful producer of the season, has gone bankrupt. This hardly seems possible when one realizes that his first three productions were overwhelming successes. At the Nollendorfpalast theatre his staging of "Hopia Wir leben" by Ibsen was a success, the most interesting performance of years, and the theatre was sold out nightly for three months. At the end of this time the performances were not only stopped but Piscator had to fulfill his obligations to his subscribers. He then brought out "Rasputin and the Romanoffs," and although this was not quite so successful it ran along well for two months. And then he followed it with another big hit, "Schwejk," with Max Pallenberg.

Then he added the Lessing theatre, which he had bought, and produced two flops there and one at the Nollendorfpalast and was bankrupt overnight. Assets, 40,000 marks; liabilities, 400,000 marks. He can be described as inefficient business methods. Piscator bothered little with this end of the theatre, leaving it all to Katz, a young communist who was simply thrown around, friends of the party and personal friends engaged haphazard at much too high salaries. Piscator claims to have money for next season, but he has no arrangements with his present debtors. Though no definite theatre has been stated it is taken for granted that he would continue at the Nollendorfpalast.

Opera Salaries Dispute
Over twenty of the leading singers of the Berlin State and Municipal Operas have joined the German Managers' Association. Some years ago this organization set a thousand marks (\$250) as the maximum salary for one performance, and they still hold their members to this agreement although a court at least two years ago ruled that it was morally void. Among the singers who are again raising this question before court are Michael Bohnen and Richard Tauber.

Sport Palast Doomed
The Sport Palast, an enormous hall which has for years been the scene of the most important boxing fights, since the famous did and was a which for the last two years has also harbored a skating rink, is threatened with extinction. A group of English bankers has morally decided to take over the plot, tear down the present structure and erect in its place an office building with a vaudeville theatre on the top. The management of one of Berlin's most characteristic amusement landmarks.

Miss Wong's Interview
Anna May Wong has arrived in Berlin to play in films for Richard Eichberg. The interesting news is being circulated that she was a student in America before she came over here and they are even trying to prove this by bringing out a revival of "The Thief of Bagdad" with her featured equally with Fairbanks. She has already given one of those interviews in which she says she hopes she will never have to return to Hollywood and that you can learn so much more from the German films than you can from the American ones.

No Vaude for Admirals
The negotiations which aimed to turn the Theatre in Admiralspalast into a vaudeville theatre have come to nothing. Herrmann will keep control of the theatre and bring out a new revue there in the fall. Haller formerly had the theatre under a long term contract with Herrmann. He had been getting it for almost nothing. The considerable rent which he will have to pay next season will undoubtedly endanger the continuance of his revue.

Josephine-Baker
The Josephine Baker revue has closed. The actress will play in the Theatre des Westens from September 1 to the end of November. The revue, which is to have a new book by Josephine Schaner, will also have numerous sets designed by Ernst Stern. A ballet to Gershwin's Rhapsody in Blue will be given in 15-20 for the first time in Germany in Dresden, Stockholm, Oslo, Goeteborg, Breslau and Leipzig.

CHICK ENDOR

MAROONED IN LONDON

This in Paris

By David Sturgis

Paris, Aug. 11.

I stand alone, pioneer and poet, in an Age of Fools, watching the materialist, of screen and stage, approaching the vengeance of the spirit.

The church and state, in the sphere of the spirit, are already dead. The stage is fighting for its life. So is the screen, known and unknown. And the only hope is the magical poet. I have never met, in "life" or "art," one intelligent man or woman. All values are false. He who has fame and fortune today will be a fool tomorrow. Show me a well known human and I will behold a braying mule.

Pessimism? It is optimistic as David Sturgis. High-brow? It is low-brow as Variety.

Magicians, poets and lovers know. What? The soul reveals in the voice. Genius is hermaphrodite—male and female—sight and sound. These are androgynous days—the screen and stage as one. I come from the North—not South, East or West—I see. The universal renaissance is here. Not just Italian, but all contraries, opposites, giving themselves to the Music of the Music of the Spheres.

Musical? Voice? They are Meliandre and Juliet by other names. Poetry? Vision? They are Pelias and Romeo by other names. Lovers of art eternally. Now appearing in magical form. The vision, the dream, is already here. Now comes the voice, the bride.

Difficult to understand? Gather around Hollywood. Big as you seem you are so small to me. Science is a noisy brat. Art is a woman in pain. Magic? Are you listening—Lubitsch, Von Sternberg, Chaplin, Chaney—you few with your mind at all? If not you are wasting your time. The magicians have arrived. Double-barreled, synthetic and analytic, inside and outside, stage and screen. They will spoil your little game.

And yet—if I had any heart at all—I might say: "You did your single capers well." Unbalanced though they were—insane as a rose. So unlike the lotus or the lily. So Hollywood, so modern, so worldly—so American, so German, so racial—so different from the universe.

The voice? It is to vision what intuition is to intellect. The nemesis, the betrayer. The screen will open its mouth and eat more. Such a pearly smile. False tones from false senses through false teeth.

Hollywood, you're a noisy brat to me!

"Hustler Bill"

First saw Billy Arnold lead an orchestra in the Casino de Paris. Again last night in Deauville. He is the rarest, casino-social personality in musical France. He interprets everything with universal acclaim, from Franz to Jake Shubert.

Billy's connection with Francois Andre, director-general, Society of Hotels and Casinos of Deauville and Cannes, is a brilliant one. Andre, known and admired by the cosmopolitan, sporting world, is the king and genius of French resorts. Now Billy has transformed his theatrical agency in Paris. Variety, Limited, has become TransVariety with Gino Arbib as the managing director. Arbib knows the show-business from Calais to Carlo. The way this gentleman, formerly of Egypt, speaks French, English, and six other languages, will put him some day in the Pantheon.

Raspoutine

Just received and his secretary for 18 years. This lady has brought a unique suit in the courts of France. Directed against Prince Yousouppoff for the killing of the notorious, peasant monk. The secretary has just published his story of Raspoutine in Berlin. It contains new, startling revelations, and contradicts much of the Yousouppoff narrative of the same subject. I have obtained the option on the rights, for Great Britain and America, for stage, screen and book. Don't inform the Theatre Guild. They might lay aside their musty hokum for a great, amazing play. And Raspoutine is the most melodramatic figure since Judas.

Scrappers

Bernstein, dramatist, and Gemier, director, are still scrapping. The grave Tristan Bernard has joined Gemier in the scuffle. Stravinsky, the Russian composer, has sued Gemier for \$500. The musician ap-

peared for the director during the Mozart cycle this winter. He received a French embrace. The contract called for payment in American currency.

Mr. Sturgis is wearing a new, English suit. Only two more payments.

Celebrities

This afternoon with Madame Beriza, Edna Goodrich and Karl Vollmoeller. Beriza once married Muratore; now has a lyric theatre in Paris. When I was 12 I wrote love letters to Maxine Elliott. Once she "Her Own Way." Nat Goodwin faced the lilies with Edna and Maxine. The same, beautiful poetry in their eyes.

A man may marry many times. But he always marries the same woman. Vollmoeller, thanks to the answered from the green room of mystic legends, wrote "The Miracle." He claims Hollywood has given him a Renaissance. It gave me the cat's itch. The German saint has gone absolutely Yank. He refused the beer I offered him.

CHATTER IN LONDON

London, Aug. 11.

"Cocoanuts" is to go on tour after all with Fred Dupper featured. It opens Sept. 17 at Derby renamed "In Florida."

The chief comedian for Andre Charlot's new revue at the Vaudeville will be Davy Burnaby, supported by Adrienne Ash, Lucienne Hervay, Joy Spring, Betty Oliver, Betty Bolton, Arthur Bush, Rex Evans, Quentin Tod, Arthur Lawrie, Reginald Smith, Barrie Oliver.

Three theatrical weddings of note: Cicely Debenham, musical comedy star, married Guy Ridley, son of Sir John Ridley, July 26; Joan Clarkson, revue beauty from Cochran's shows, to William Molison, general producer for Clayton & Waller, Aug. 2; Elvira Mullens, society stage aspirant, daughter of Sir John Mullens, to John Sterling Barney, one of Three New Yorkers team.

Couple of fellows, small time vaude men, one of them a near star a generation ago, are pulling one on Variety's I-specialist. Calling themselves Hann and Swaffer, these two birds, Reuben Kitchen and Kisbey, latter once fairly known as the Call Boy, open this week out of town with act called "Daily Expressions." They have taken as character names O. Thake and Saunders, two comedy figures used in Daily Express by Beachcomber, daily feature writer.

A cross fire act playing the smaller variety halls in the provinces is made up of two men, the gist of their act being one bets the other he is as funny in pictures as Chaplin. Harold Lloyd, Buster Keaton and all the others combined. Fade out, 10 minute reel with bits from the pictures of the big American film comedians, lights up and the other chap paying the bet.

British Fun

One reason why some British films are so bad is that most of the near directors are such complete yes-men to the executive end which controls the bank roll they cannot tell a negative when they see it.

Millionaire questioned about his debts is a stream line heading across the top of a page of one of London's dailies. This refers to William Gaunt, partner in the Shubert theatre here, who admitted on cross examination he had recently had the sheriff in his house. His son is engaged to marry Adele Astaire.

Fanny Ward lunching at the Royal York, Brighton, last Sunday, talking loud enough to be heard all over the dining room and in nasal tones such as we usually associate with Americans.

Sayag's Protected Room

August Bank Holiday at Ostend was very gay. Sayag, who runs the Ambassadeurs in the Casino, was obliged, when his lease expired, to take over the Royal Palace Hotel—white elephant for several years—where the Belgian Government would not grant him renewal of lease. Sayag has a bankroll of a half million dollars to play with, to

Egypt

Cairo, Aug. 4.

Visit of Atkin's Shakespeare Company last year seems to be bearing a good deal of fruit. Arrangements were made for a longer season this year in Cairo and Alexandria, with an extension to Jerusalem and other cities in the Near East.

Since that time the scheme for an international company of British actors, known as the permanent company has been formed to appear in repertory. It is expected that before the end of September the company will be ready to tour, and plans are under way and in some cases definitely fixed for performances in Scandinavia, the Netherlands, Germany, Spain, Italy, the Near East, and also certain naval bases in the Mediterranean. After this tour the company will return home.

H. L. Barbor, business manager for Atkin, made the arrangements.

George and Dawlat Abiad have become inseparable at Cairo, as it is in Paris with Sylvia and Louise Sylvia George and Louise introduced the theatrical art in this country.

The two are really the animators of the Arabic theatre, and have formed an excellent troupe, composed of Mohamed Abdel Kaddous, Abdel Wares Ash, Hanna Wahba, Ahmed Riad, Mohamed Tewfik, Ahmed Hassan, Mohamed Fadel, Abdel Kader El Mersai, Saleh Seoudi and others.

Brilliant decorations made a suitable setting for the "Abies in Turbin" fete given at the Casino at Alexandria. Outstanding were Mme. Myrielle singing and some acrobatic dancing by Max and Bee Sonia.

The Russian vocal Quartet, comprising V. Glezer, N. Chauvaloff, I. Sissioff and N. Savinoff, also sang.

Kit Kat Klub recently inaugurated its summer "Perrequet." Two dance bands, one in its usual place on the illuminated terrace and the other in the Moorish pavilion, played continuously.

Program was excellent and varied. Entertaining were Nibori, Line Marlye, Three Sisters and Mina Bayarska, and Edina and Pina.

make the hotel a success. Up to Bank Holiday both the Ambassadeurs and the hotel had been doing very poorly and Asur 4 was the first big night. Sayag is also running a private and exclusive gaming room at the hotel, under supervision of the government.

American's London Premiere

For the first time an American first play will have its premiere in London. This is "The Devil's Host," by Carl Glick, Texas schoolmaster, which opens at the Comedy Aug. 28.

Locale of the story has been switched to London—it is a thriller and stars Adrienne Allen, Clare Harris, Franklin Dyal.

Billy Merson is to make his second appearance in a straight play, this time provided for him by Edgar Wallace. It is a crook play, of course, with considerable comedy and bears the title "The Lad."

After an absence of many months owing to the best of domestic reasons, Binnie Hale is to return shortly in a musical play "Mr. Cinders," co-starring with Bobby Howes.

The show will be staged by Julian Wylie and comes to the West End after a provincial try-out.

On the transferring of "Skin Deep" to the St. Martin's, the Garrick will remain dark until the end of the month, when it will open with a Basil Dean production called "The Moving Finger."

Chief players—Lillian Brathwaite, Marjorie Mars, George Curzon, Ernest Milton.

DEATHS ABROAD

Paris, Aug. 11.

Marcelle Boree (known as Claudine Boria) French vaudeville singer, died at Vert Galigny, near Paris.

Blanche Delahaye, 75, former French cafe chantant star, died at Marseilles, France, where she lived since losing her sight some years ago.

Monteux-Brissac, French composer, for many years musical conductor at the Casino de Monte-Carlo, died at Marseilles, France, where he lived since losing her sight some years ago.

Georges Becker, 34, Swiss musician, died at Geneva.

M. Capocci, Swiss musician, died at Lausanne, Switzerland, from the effects of the heat.

Roger Gauthier-Moreno, 23, assistant picture producer, died in Paris.

Maria Barkany, 94, German actress, died in Berlin.

Vienna

Vienna, Aug. 5.

Two legit houses—Neue Wiener Bühne and Volksoper—and three cabaret or variety houses—Apollo, Boulevard theatre and Ronacher's—have given up the struggle and are not opening in the fall unless something unexpected happens. Actors are used to Berlin salaries, which Vienna cannot pay, and Vienna cannot pay because the city board exacts amusement taxes from theatres which would ruin the most prosperous business. On the other hand, Town Councillor Breitner, who never tires of devising new taxes, has in his own person provided such an everlasting subject for cabaret artists that authors and actors should be grateful to him forever more.

German stages absorb all superfluous Viennese actors. Fritz Grünbaum, manager, author and principal actor of the Boulevard, one of Vienna's most popular and typical comedians, is going to Munich. Reinhardt has established a lively star traffic between Berlin, Salzburg and Vienna, having several houses in all three places, he shoves his artists about according to necessity.

Salzburg Festsplatz seem to remain somewhat below former standards this year, though the supreme effort usually comes at the end of August, when Alpine summer resorts pour their visitors into Salzburg before returning home. Reinhardt seems to be saving up for the winter. Even though there is a general slump in Vienna, Reinhardt comes out on top. He has just rented one of the finest theatres in this city, the Theater an der Wien, classic

abode of Wiener operetta, where Lehar, Kalman, Fall and Strauss musicals first saw the light of day.

Marischka, manager of this theatre, who used to play leading man in all Lehar operettas, quarreled with that great man some years ago and lost his patronage. Ever since Theater an der Wien stopped being a paying concern, though Marischka made heroic efforts to keep up former length of runs and standard of productions, producing enormously on Kalman and Grunecstadten musical plays. He now retires, though no one expects him to remain in abeyance for long, and he has leased the house to Reinhardt, who has had his eye on this fine building for a long time. Reinhardt proposes to begin the season with his greatest success of last year, Frantisek Langr's "Peripherie," and to bring over "Burlesque" from Berlin in November. "Burlesque," rechristened "Artisten," was a big hit in Berlin, and is expected to do excellently in Vienna. At the An de Wien, Reinhardt proposes to produce thrillers within certain limits, and keep his other Vienna theatre, the Josefstadt, for classic revivals and repertory.

At present everyone who matters in the theatrical world of Vienna is staying at Ischl, where composers, managers, producers and stars have taken the place of the Imperial court, which used to reside there in pre-war summers. This is the place where all theatrical heads are put together, and the Lord only knows what will be the result. Whatever happens, Councillor Breitner will get his good crop of taxes.

Jack HULBERT and Paul MURRAY

Presenting

LONDON'S GREATEST REVUE SUCCESS

'Clowns In Clover'

ADELPHI THEATRE, LONDON

Second Edition in August

With

ELSIE JANIS

CICELY COURTNEIDGE

JACK HULBERT

INTERNATIONAL STARS!

Unsolicited Manuscripts Not Read

Los Angeles, Aug. 21.

Unsolicited manuscripts of original screen stories sent to producers in Hollywood from all parts of the world, are costing the industry close to \$500,000 annually to maintain reading departments. They seldom read the unsolicited material, but are kept sufficiently busy in recording receipt of the stories and returning them to the sender unopened.

The number of stories received daily in Hollywood averages around 200. It requires an average of 38 cents each in postage to return these stories with registered card, making a total of \$27,740 that the picture producers are forced to spend annually. Add two-thirds of this amount necessary to get the stories to Hollywood, is a total of \$46,213 wasted yearly in postage because of that portion of the public who believe they have great ideas for a picture and are unaware there is no market in Hollywood for the unsolicited original story.

The cost of handling these stories is a drop in the bucket compared to the cost of fighting plagiarism suits brought about by writers who claim to have submitted stories that later show up on the screen as a version of their ideas.

A few decisions handed down in favor of the sharpshooters authors have compelled the producers to take drastic and fool-proof measures in the handling of submitted material. They have adopted the plan of recording each story as it is received and returning it under registered mail, unopened. In the event the author fails to place a return address on his story, the envelope is opened and with no attempt to read its contents, the address is procured and a very definite statement enclosed informing the writer that the story was not read because the studio is not interested.

Styles

Long before this became a general practice among the picture producers, it was amusing if not pathetic to find the manner in which these original stories were and are now being submitted. They come in all forms, manner and sizes, some on wrapping paper, some on perfumed tissues bound in leather and tied neatly with ribbon. Writing ranges all the way from illegible pencil scribbling to neat typing embracing all the languages of the world.

Of all the manuscripts received, one third are from foreign countries, written in their native language. Of this portion, the Oriental countries submit 18 per cent, India five per cent, English speaking countries 25 per cent, France ten per cent, Italy six per cent, South American countries 15 per cent, Russia seven per cent, Germany 10 per cent, and the balance of foreign countries six per cent.

The reason for the low percentage of manuscripts coming from Germany, France and England is traced to the fact that these countries have enough studios of their own for the budding author to deal directly with.

In spite of the warning and propaganda sent out by the American producers that they are not in the market for a contributed story, the many fake scenario schools throughout the country offsets this by misleading and alluring advertisements to the effect that there are fortunes to be made in writing for the screen. Added to this is the desire that comes into most everyone's life at one time or another to express ideas in a manner that will receive universal recognition.

Some give up after the first rejection while others keep on trying at the urge of false reports and advertisements that find their way in the press to the effect that producers are looking for new ideas.

It is true they are looking for new ideas but they must come from the trained writers who have made motion pictures a study and know the screen's requirements. Every studio employs its own writing staff consisting of people who have made writing for the screen their sole profession.

Stories purchased outside of the studios are mostly from published works and rights to successful stage plays, which in turn must be changed by the trained screen writer to conform with the requirements of telling the story in action.

Development of the new sight and sound pictures may revolutionize the present standards of writing for the screen. Stage technique will re-

Miss Davies' Imitations

Marion Davies is exhausting her repertoire of imitations of other movie stars. In "The Patsy" she imitated Lillian Gish, Greta Garbo and Pola Negri. In "Her Cardboard Lover" she burlesqued Jettie Goudal and in "Show People" she impersonates Gloria Swanson and Charlie Chaplin.

This is said to be her full list and she will have to turn up some new ones. Her imitations became noted at Hollywood house parties.

place certain parts of action and the writer who has adapted himself in the past to write and think only in action terms, will be required to cultivate the combination of play and screen writing, which after all will be equally as hard for the established playwright as it will be for the established screen writer to adapt himself to writing for the new form of screen entertainment.

It will also make it 100 per cent more impossible for studios to consider the many thousands of unsolicited stories now being sent to Hollywood by unrecognized writers.

FRANK URSON DROWNS IN MICHIGAN LAKE

Los Angeles, Aug. 21.

Frank Urson, 41, veteran cameraman and in recent years a picture director, was drowned in Indian Lake, Mich., Aug. 17.

News of Urson's death particularly shocked the Cecil DeMille staff as he was expected to be here in person to attend the opening of "The Goddess Girl" at the Biltmore, having acted as assistant director on the film.

Urson was a nephew of E. J. Hite, president of the old Thannhauser Film Co., and it was with that firm that Urson started his picture career. He soon became expert with a camera and came to the Coast as cameraman for the old Fine Arts Co. He then joined Marshall Neilan. It was Neilan who made him an assistant director. Urson's next connection was with Paramount, where he became cameraman for James Cruze on a number of the Wally Reid pictures.

In 1920 Cecil DeMille made Urson his assistant director and since that time he had been the latter's assistant on all pictures. Between times he directed in his own right. He made "40 Winks" and "The Night Club" for Paramount. When DeMille formed his own organization Urson returned to his employment and made "Her Man O'War," "Almost Human" and "Chicago."

Saenger Circuit Believes 'Variety' Staff Equipped

New Orleans, Aug. 21.

Julian Saenger of the Saenger Circuit, operating theatres throughout the South, has advised all Saenger managers to follow Variety.

The Saenger Circuit, notwithstanding that it subscribes to Variety for all of its house managers, paying for the subscription itself, wants Variety's Talking Short Reviews particularly read and filed by its house men.

Mr. Saenger is said to have stated that he believes Variety's staff the best equipped to review Talking Shorts through the staff's knowledge of all other branches of the show business, and especially some of the staff's long training in reviewing vaudeville acts.

Rebound Bullet Misses Cameraman in Trail Car

Los Angeles, Aug. 21.

When Al Rogell, directing "Cheyenne," for First National, aimed a rifle at a time of a fast moving auto he figured he was starting a dangerous day's work. However, he didn't expect to be lucky enough to puncture the rubber at the first crack. He was even luckier than that.

The 30-30 steel-jacket connected with the tire, punctured it plenty, smashed the rim and then ricocheted toward the camera car 30 feet behind. On the rebound the bullet missed the camera but caught Frank Good, cameraman, a glancing blow across the shoulder. Camera registered everything but the somewhat censorable and excusable comment of Good.

The p. a. had nothing to do with this incident.

42 Babes and Mothers

Los Angeles, Aug. 21.

Some 42 babies and youngsters on one set and as many mothers, who looked upon the occasion as a party, taxed the diplomatic qualities of a Hal Roach director. Scene was a children's hospital.

Some of the little ones were very quiet, but others didn't seem to consider the affair even remotely designed for their entertainment.

RECONCILIATION TRIP

Los Angeles, Aug. 21.

Kenneth Harlan and Marie Prevost left here Aug. 17 to drive to New York. Trip is a sort of a reconciliation celebration.

On Harlan's arrival there he will begin rehearsal for "Tampopo" (stage). Miss Prevost will hop a plane and fly back to Salt Lake, where she is under contract for picture work.

New Mex. Gambling Site Gets Hollywood Play

Los Angeles Aug. 21.

Mexico's newest gambling resort, at Agua Caliente, three miles from Tia Juana, has been getting a heavy play from the picture magnates.

The head of one picture company went up against the tables three nights running. Opening night he dropped \$12,000, the next night he ran his winnings up to \$65,000, but quit on the third night to a total loss of \$110,000.

Another picture magnate, a pioneer in the field, dropped close to \$40,000 and a leading screen director spread the word he had knicked 'em for \$18,000. Inside reports, however, are that his winnings were considerable less.

Agua Caliente gets the play in preference to Tia Juana because it has suitable hotel accommodations and eating places.

THE MORRISSEYS' JAM: CLAIM MIX SOCKED

Los Angeles, Aug. 21.

Once more Will Morrissey hit the police limelight and gave the tab typewriter some exercise when he was placed in the Venice police station for several hours Sunday morning on a charge of intoxication. He went there to complain of an alleged beating by Tom Mix at a house party given by George Beban at the latter's new home.

When Morrissey dropped in on the station staff his wife, Midgie Miller, was along and when they put Bill in durance ville Miss Miller decided to keep him company. The police obliged. The Morrisseys were finally released on \$20 bail each, pending a further hearing.

The night club m. c. blamed everything on Mix, who is reported having socked the former during an altercation in which Mix declareda Morrissey started when he (Morrissey) swung at Mix.

The fracas is regarded here as just another one of those things in which pleasantries become not so pleasant.

Morrissey made a statement that he can take the wester actor to the cleaners any day. Mix in turn said he would battle Bill any time for a million dollars or a doughnut, winner take all.

Morrissey was arraigned before Judge Elliott Gibbs and pleaded not guilty to a charge of drunkenness. He and Midgie Miller, who made the same plea, will appear in court Aug. 23 for trial.

"Marines" Dialog

Los Angeles, Aug. 21.

Three sequences of Paramount's "Moran of the Marines," starring Richard Dix, will carry dialog. H. J. Mankiewicz is writing them.

BIG BUSINESS IS MAKING EYES AT FILM BIZ?

Reports of Kane, RCA and General Electric

Robert Kane, representing the Kennedy-FBO interests in Photophone, has started negotiations with Paramount. It is reported, with a view to rejoining that organization as producer. This followed a reported break with RCA-Photophone officials.

Radio Corporation of America and General Electric, from present indications, contemplate entering show business on a large scale and in a more extensive manner than as sellers of sound equipment. It is understood Kane was refused permission to act in an executive capacity. General Electric preferring to line up the personnel and direct the production of sound pictures and talking shorts.

Beery Suit Up Again; Girl Changes Lawyers

Los Angeles, Aug. 21.

That \$100,000 suit of Juanita Montanya, Spanish dancer, against Wallace Beery, in which she charges him with having twice attacked her in December, 1926, and asks \$500,000 for each alleged assault, came back to life when the girl announced a change of attorneys. It was asserted that the original complaint had never been served on the actor.

A. P. Michael Narlian and Joseph N. Boarslee are the new lawyers substituted for Louis Greenbaum. They stated they would immediately serve Beery with papers which he must answer within 10 days. It was revealed that a child, whom the girl claims is her's and Beery's, was born Nov. 2, 1927, and is named Wallace Beery Montanya. The time between the dates of the alleged attack and the birth of the child will probably be one of the questions which will arise if the case comes to court. Miss Montanya claims the attacks occurred while she was visiting the Beery home, having been invited there by the actor's wife.

The girl is said to have appeared on the police records twice. Once in 1925 for peeping into the windows of film stars' homes, and again for prowling about Richard Dix's home, armed with a revolver hidden in a handkerchief.

FBO Moving

Los Angeles, Aug. 21.

When William Le Baron returns from New York next week he will execute orders for the removal of the FBO production headquarters to the Pathe studio in Culver City.

In the event these plans are changed, both Pathe and FBO production units will move to First National's Burbank plant where there is plenty of room.

Pathe studios will revert to a leasing plant or be demolished. The present FBO studio site will be taken over by Paramount.

'Wedding March,' Rivoli

Paramount is tentatively figuring on placing "The Wedding March" in the Rivoli, New York, following the run of "The Tempest" which opens this Saturday.

It is also probable that Clara Bow's "The Fleet's In" will be pushed ahead to make the Paramount week of Sept. 1.

Dude Westerns

Los Angeles, Aug. 21.

Charles Davis is making a series of "westerns with eastern touch." Bob Custer is the dude puncher, and "Heading Westward." J. P. McGowan directing. First two called "Manhattan Cowboy,"

This Table Shows a Summarized Classification of Positions Commanded at Present by Foreign Born Studio Workers in Hollywood

Country	Total Number of				Technical Dept.	Actors	Actresses	Total
	Producers and Executives	Directors	Writers					
Argentina	1	1	1	1	2	3	1	7
At Sea	1	1	1	1	1	1	1	6
Australia	1	1	1	1	3	3	7	10
Austria	3	1	1	1	5	2	12	20
Brazil	1	1	2	1	1	1	10	16
Canada	4	1	2	1	1	5	12	20
Czechoslovakia	1	1	1	1	1	1	1	6
China	1	1	1	1	1	1	1	6
Denmark	1	1	1	1	1	1	1	6
England	1	5	5	1	17	2	30	61
Finland	1	1	1	1	1	1	1	6
France	6	1	1	1	4	4	15	26
Germany	3	7	2	2	7	2	23	37
Hawaii	1	1	1	1	1	1	1	6
Holland	1	1	1	1	1	1	1	6
Hungary	3	2	2	2	3	2	12	22
Ireland	2	1	1	1	6	1	10	21
Italy	1	1	1	2	4	1	8	17
Lithuania	1	1	1	1	1	1	1	6
Mexico	1	1	1	1	3	3	6	15
New Zealand	1	1	1	1	1	1	1	6
Nova Scotia	1	1	1	1	1	1	2	6
Poland	1	1	1	1	5	2	12	21
Russia	2	2	1	1	3	1	7	14
Scotland	1	1	1	1	1	1	1	6
Serbia	1	1	1	1	1	1	1	6
Spain	1	1	1	1	2	4	8	16
Sweden	1	1	1	1	1	1	1	6
Turkey	1	1	1	1	1	1	1	6
Totals	15	36	14	7	78	39	189	

SAPIRO'S MANY WORRIES

Loew's and Publix Disassociate Joint Operation Policy of Theatres—Found Unfeasible

Owing to the impracticability of a blanket policy covering the operations of two chains of picture houses it is reported that the joint operation of Loew and Publix picture houses, so far, mainly under the direction of Publix, has been terminated in several cities and may apply to over 100 theatres included in the pooled operating agreement which went into force several months ago.

Publix units are being discontinued in several localities for various reasons, in some cases on account of the talking pictures.

In New York the Capitol returns to Loew direction. In Kansas City two theatres, Royal and Newman, operated by Loew's for Publix, return to Publix operation. The houses have not been operating profitably, according to Publix men. It is understood that Milton Field, of the Publix offices in New York, will be sent to Kansas City to take charge of the two houses and supervise the middle west territory for the circuit.

The unit show idea has not proven successful generally and it may be discontinued in several Publix as well as Loew houses. The discontinuation of the joint operating agreement is not due to any internal conflict, as far as can be ascertained, but purely to business reasons.

A more concrete explanation appears to be that Loew and Publix will disassociate joint operation as conditions arise. This takes in the withdrawal of Publix-Loew stage units from a Loew theatre or a scrambled condition such as has arisen in Kansas City.

Lou Anger Leaving U. A.: Riesenfeld as Theatre Head

Los Angeles, Aug. 21.

Lou Anger will abdicate as general manager of United Artists theatres, according to reports, Sept. 1.

It is authoritatively understood that Anger will be through with the organization upon the return of Joseph M. Schenck from Europe. It is understood that Hugo Riesenfeld will succeed Anger as head of the post when he reaches New York early in September to synchronize Norma Talmadge's "The Woman Disputed."

Anger is supposedly contemplating going into the real estate business in New York and will possibly handle Schenck's personal real estate holdings. Until he became general manager of U. A. theatres, two years ago, Anger was general manager on Buster Keaton productions.

Scott's Conferences

Los Angeles, Aug. 21.

Leroy Scott, dramatist and chairman of the motion picture committee of the Authors' League of America, secretary of the Authors' Guild and special representative of the Screen Writers' Guild, has been in Hollywood several weeks discussing the problems of writers with members of the A. M. P. E. A. Scott came here at the request of Will Hays, who wanted an understanding and agreement which could be completed by Hays and Scott when the latter returns east.

Discussions Scott is holding are with a committee consisting of Jesse Lasky, C. B. DeMille and Irving Thalberg, Fred W. Beeton, secretary of the Producers' Association, and Edwin Loeb, attorney for the organization, attended the various conferences.

Gag Talking Still

M-G-M publicity department has come out with the first "talking still" a gag photograph for "The Single Man," with Lew Cody and Alleen Pringle.

It's an ordinary photograph with words put into the mouths of the players, in cartoon fashion.

MAGGIE OF 'NANOOK' FOUND IN DISTRESS

Native Player in Eskimo Film Needs Hospital Attention

St. Johns, N. B., Aug. 21.

Members of a mineral exploration party which sailed from here recently on the schooner Patrick and Michael, bound for undeveloped sections of Hudson Bay, have reported coming across a pitiful scene at Port Harrison.

This is a fur trading post of the North, at which the Patrick and Michael called to establish a base. Arthur Lowe, member of the party, reports seeing "Maggie," ex-film player and native Eskimo, dying in a tent because of lack of about \$200. About five years ago, a screen director came upon "Maggie" at Port Harrison and selected her to play in "Nanook of the North," story of the Northland. The film is said to have been a success, but the Eskimo girl is claimed to have received only a few pieces of imitation jewelry for her work, said to have been the outstanding contribution in the play.

"Maggie," for that is her name, is suffering from an injured spine. She has no money to provide care or surgical attention. Dr. J. B. Reardon of the exploration party did what he could to give relief, but says hospital facilities are essential.

An old Eskimo woman is doing what she can to minister to the ailing girl.

She may be taken by one of the trading schooners to a hospital and the surgical treatment and care paid for by somebody. The \$200 necessary is more than the girl has ever collected in her life. She has hoped some of the picture people would learn of her plight and help her, but very little news of the Eskimos penetrates to the outside world. "Maggie" is unable to write English, although she can say a few words. Unless removed to a hospital within two months, death is certain within that period, it is said.

Acceptances Movietoned

Fox's Movietone will record the acceptance addresses of the presidential nominees. Hoover's has been recorded, and Smith's, due to be printed in the dailies today (Wednesday), will also get its sound hearing for national distribution.

Respective national committees are the promoters of the recordings.

SHEEHAN'S PRIVATE THEATRE

Los Angeles, Aug. 21.

Winfield R. Sheehan's new home in Beverly Hills is nearing completion. House contains 23 rooms and in the basement is a theatre which will seat 100 people and is wired for sound.

It is believed Sheehan will do most of his work in his new home because of the privacy.

SOME MEMBERS DISSATISFIED

Claimed to Have Flopped—Hays and Producers Antagonized—Buying Combination of No Benefit to Indie Exhibs.

DISSOLUTION?

General dissatisfaction among members with the operation of the Independent Motion Picture Exhibitors' Association may shortly result in the disintegration of the Sapiro organization according to the discussions among members and the reports of the protests which have become more frequent at each of the meetings of the I. M. P. E. A.

The Sapiro organization of theatre owners is now conceded to have flopped, even by some of the members of the organization. As a buying combination it has resulted in no relative increase in power for the independents.

Yesterday (Tuesday) in the N. Y. Supreme Court the application made by Aaron Sapiro as attorney and director of the I. M. P. E. A. against Metro-Goldwyn-Mayer and the M. & S. Circuit, to restrain M-G-M from dealing directly with M. & S., Sapiro organization member, in default of dues, was denied. The motion had been previously argued.

The denial of the restraint order is looked upon as a crushing blow to the Sapiro objective in handling the I. M. P. E. A.

No Advantage

Sapiro has been unable to secure pictures for his members at more advantageous terms than previously. His antagonism to Hays and lack of thorough knowledge of the business have been to his disadvantage. Paramount, it is reported, has sent a communication to Sapiro advising that it would not agree to deal with his organization. All of the major producing interests, it is said, have become more antagonistic to the independents since Sapiro's entrance than before.

Some of the producers as well as Hays have not forgiven Sapiro for his cable to the president of France at a time when Hays seemed likely to gain a complete victory on the quota problem. Sapiro's cable saying that Hays did not represent the entire industry and a very small part of the American public, jammed the proceedings considerably. Members of the I. M. P. E. A. are talking of withdrawal from the organization. Yesterday it was said that at the meeting tomorrow (Thursday) of the I. M. P. E. A., a motion may come up to dissolve the organization. This is expected to be approved if moved.

In the contract between the I. M. P. E. A. and Sapiro is a clause permitting the dissolution by a two-thirds vote of the membership.

VIDOR'S NEGRO ORIGINAL

Director Starts On Own Script, With All-Negro Cast, in Pct.

Los Angeles, Aug. 21.

King Vidor is writing an original based on his own observations in Texas and elsewhere of the everyday life of the Negro. Story is scheduled as Vidor's next directorial effort for M-G. It will have an all-Negro cast, but is not to be a propaganda film.

Bessie Love's Dictum

Negotiations between Publix and Bessie Love have been declared off. The theatre circuit wanted Miss Love for a unit, but she held out for a one house eastern showing, the Paramount.

Pathe and FBO Take Out Photophone Licenses—All Talkers in Pathe Studio

Interchangeability!

At the Strand, New York, this week are three talking picture devices running over the house's wired equipment.

The devices are Fox's Movietone (news reel), Warners' Vitaphone (talking shorts) and R. C. A. Photophone (sound-ed cartoon).

This is believed to be the first time over two processes have been utilized in one theatre at the same time.

That Caesarian Body Now Belongs to Fox

Arthur Caesar, Broadway lover, nite life rounder, small time spender and of the literati in the Village—Park Avenue, has gone Fox. Arthur will remove his Caesarian body westward, starting about Sept. 10 and deposit it on the Fox lot in Hollywood, near Winnie Sheehan's front door. What Winnie may do with it Arthur will find out.

The Caesar youth has given away his writing rights for six months to William Fox, in return for dough figuring \$17,500 to the year. An option goes with the contract to make up the twelvemonth, and if so, that seventeen five will be padded out a bit.

Besides selling his pen and ink services, the Roman's namesake unloaded two of his skits onto Fox. One is "Napoleon's Barber." That's \$750, cash down, and a mighty lot for a Villager, while the other is "Laying Off" or some such suitable title for a Caesarian script. Mebbe another seven-fifty—mebbe. Also c.d.

In going to Hollywood Mrs. Caesar will amble alongside Arthur made that a condition even though wives usually become wives after reaching there. Arthur will have to pay the frau's carfare, making a double headache.

During the years this Mr. Caesar has been knocking around Times Square and sometimes eating, he erected a rep for himself as a bright lad. That never got him anything other than friends and he was satisfied with those. It was somewhat of a shock to Arthur, almost as much so as to his friends, when it finally came out that his rep, commercially, was worth \$17,500 year to someone.

This afternoon around 2, one hour after the Caesarian body falls out of bed, Arthur will be up here, to squawk, with the hope of another story next week in correction of a few minor points herein. But that's cold.

CANADA INDIE POOL

Toronto, Aug. 21.

The Independent Moving Picture Exhibitors Association, formed recently for joint buying of films in the Toronto district, became a provincial outfit Aug. 14, with 50 members.

Idea is to demand privileges which Indies say the chains enjoy.

CONSIDINE MEETING SCHENCK

Los Angeles, Aug. 21.

John W. Considine, Jr., left last week by plane for San Francisco, leaving there the following day for New York, where he planned to meet Joseph W. Schenck, due to arrive from abroad today (Tuesday) on the Majestic.

Considine said no stock company will be created by United Artists for dialog pictures, the policy being to cast each film separately.

Just before sailing last week J. J. Murdock and Colvin Brown, for Pathe, and Jos. P. Kennedy, for FBO, signed contracts for R. C. A. Photophone licenses for their respective picture producing concerns.

It is understood that all of the talking pictures for the two concerns under the Photophone process will be made at the Pathe studios on the coast.

Signing with R. C. A. as Kennedy did seemingly disposes of the report of any rift between Kennedy and Saranoff, president of R. C. A. They are understood, however, to have had a difference of opinion on a matter or so. It did not serve to disrupt their business relations.

Sounding of Pathe's (DeMille) "Godless Girl" had been held up pending settlement upon the process to be employed. While ready now to go forward under Photophone, it's said that there is a question with the Pathe people whether the "Girl" shall be shown as scheduled, Aug. 31 at the Gaiety, on Broadway at \$2, or held back until the sound attachment has been completed. The latter would require about four weeks.

Of the Pathe forces, some are reported preferring to show "The Godless Girl" silent, as has been done this week at the Biltmore, Los Angeles, also at \$2, while others are in favor of waiting for the sound, since a sound record is to be made.

Should the sound accompany "The Girl" special it may leave the Gaiety available for four weeks after Aug. 28. Fox departs from that house as a sub-lessee from Pathe on that date.

Efficiency Expert Harms Morale, Franklin Thinks

Los Angeles, Aug. 21.

The post of efficiency expert for West Coast theatres has been abolished by Harold B. Franklin.

George Reinhardt, who occupied the berth for nine months has been relieved.

Franklin decided the elimination of the personnel expert would help the morale on the circuit.

W. H. Lollier, general office manager, has taken over most of Reinhardt's duties.

After McCormack on Talk

Metro-Goldwyn-Mayer is reported trying to do business with John McCormack as a talking picture star. Idea is reported as McCormack in a full length dialog picture, with his songs.

Mayer's Building

Los Angeles, Aug. 21.

Louis B. Mayer is erecting an office building at Hollywood Boulevard and Western avenue which will be completed Jan. 1. At that time the Central Casting Corp., which supplies all extras to the members of the A. M. P. E. and the headquarters of the latter association, will move there from the Guaranty Building.

It is also likely that the Academy of Motion Picture Arts and Sciences will also have an office in the building, although it will continue to maintain its meeting rooms at the Roosevelt Hotel.

Connie Abroad for U. A.

Los Angeles, Aug. 21.

Constance Talmadge has been engaged to make a picture in Europe for United Artists. Miss Talmadge will be accompanied by her mother. No sailing date has been set.

It is assumed Miss Talmadge will work for Rex Ingram at his studio in Nice.

British Film Field

By Frank Tilley

Too Much Tax

Carl Andrews, North London theatre owner, blew out his brains rather than pay \$15,000 demanded by the income tax authorities. The jury's verdict was temporary insanity.

More Oversubscription

French Photophone, the company floated here Aug. 2 to market the British Photophone devices in France, was heavily oversubscribed as soon as the lists opened. They asked for \$700,000 and got applications for around \$3,000,000.

Title Troubles

Exhibitors here are once more complaining about the methods of American distributors in putting out films with their American titles, however meaningless those titles may be on this side.

One of the biggest theatre men here told this writer that he had prevented from booking a picture (and he owns some dozen good houses) by the impossibility of its title, and still more frequently kept right down on advertising for the same reason.

He evidenced some present and immediate releases. "White Pants Willie," "Be Yourself," "Buck Brivates," "Top Sergeant Mulligan," "Hold Your Horses," "Tenderloin," "Three-Ring Marriage," . . . oh, a much longer list, but the titles are a fact none of these titles has a scrap of meaning on this side. To the general public they are almost in a foreign tongue. Only worse, because they are in their own language yet using an idiom which means nothing to them.

Most of the independent distributors here who handle American product change such titles. For the simple reason mostly they are their own masters, get out their own paper, and don't have to take over stocks of prints. Victor, that's why the titles don't get changed by the branch units of most of the American companies operating direct here. They have to use up the American-printer posters and press-books, so the titles have to stand.

But if New York realized how much difference it makes to booking, especially now there's no block booking and every film has to be sold competitively, they'd grasp the fact they don't do much business using the economy in printing against the gross on the film which could be gotten here with an English title.

You see, we don't know what buck privates are, and we don't have to know or say. "Be Yourself," . . . and we don't want to know or say. "Buck Brivates," . . . would you? If you got a film from us (supposing such a miracle happened as you buying one) and it was titled "Gorillabon," "Not," "Liza," or "The Yorkshire Tyke," would you expect your audiences to go see it?

It's a good thing the native tongue your side isn't German or something. We'd have to give language lessons away with every film booking. Almost we're getting to that now.

Cleaning the Screen

You may be going to do "The Green Hat" on us. But you've got nothing on us. In conjunction with Messierfilms of Germany, Gaumont is about to start on "Sweet Pepper."

Maybe it's the warm weather.

Scotch Method, This

There's a yell from extras about the methods of the unit making "Auld Lang Syne," the second Lauder film, which George Pearson is directing for Paramount release.

Wednesday (Aug. 1) they wanted a crowd of some 300 for a slingshot in some boxing sequences.

Though there are hundreds, if not thousands, of professional extras looking for work every day, this company hired 30 regular extras and took the rest of the mob from the local Labor Exchange, places where unemployed laborers register for out-of-work pay and for jobs.

Couple of days earlier there was a call from a casting office for a crowd, and some 500 regular extras turned up and fought for places in a queue to get taken on.

That's, by the way, to show the extras are to be had.

Point is the Lauder unit only had to pay \$2.50 a day to the unemployed laborers, where it would have had to pay \$5.20 to regular extras. They therefore save some \$750.

If some of our producing units went to this source for their directors there might be some excuse. But keeping out professional extras who, poor devils, find it hard enough to live at all, is one of those forms of patriotism that makes us so democratic.

They have a Film Guild, which meets and listens to stars talk about the "riches" of the underworld. But the Guild isn't likely to do a thing in case it upsets someone and doesn't get any work for its members.

Film Act Prosecution

Famous Films Company, small territorial concern operating in the Midlands, is the first to be prosecuted for booking an unregistered picture, and was fined \$50 and \$75 costs this week. A verbal agreement—one of those "gentlemen's agreements"—was made April 30 between the distributors and Charles Dent of the Palace, Edgbury. The film was not registered until May 23 and was pre-released at Morecambe on the same date. Regret was expressed by the magistrate that the first prosecution should have been over a British (Continued on page 49)

German Phonograph Co. Entering Sound Films

Berlin, Aug. 21.

Polyphon Talking Machine Company will build new factories and train an entirely new technical staff with a view to entering the talking picture business along the lines pursued in America by Victor.

Polyphon recently took in a lot of English capital with an attendant watering of their stock, which has gone down in price on the Berlin exchange. The English capital was needed, officials state, to carry out the expansion that was vital and which they believe will ultimately restore the value of their stock.

Raw Film of Paper at 1-3 Celluloid Cost

Berlin, Aug. 21.

Victor Bausch, one of the owners of the paper manufacturing concern of Schoeller and Bausch, has perfected a motion picture film stock made of paper and is placing it on the market. Bausch makes no extravagant claims for his invention and admits that in its present form it will not supersede celluloid film for production purposes. He believes, however, that it will find a profitable outlet in the amateur and home projection market. It will sell for one-third the price of celluloid stock.

U'S FOREIGN DOZEN

Kohner to Supervise and May Send Over American Director

Universal will make a dozen pictures in Europe this winter which will be supervised by Paul Kohner, now on his way here. Continuations are being prepared here for use abroad and it is possible an American director may be sent over to make the series. All subjects will be of feature length, but no thought will be given to synchronization until they are completed.

14 Nations Lining Up to Fight American Films

Berlin, Aug. 5.

Delegations from 14 nations will attend the annual convention of the Association of German Exhibitors, launching a formidable opposition to combat American film supremacy.

The convention intends to prepare a program to boycott American films by putting a prohibitive tax on all foreign pictures. By "foreign" will be understood "American" films, the European countries agreeing to call all European made productions "domestic."

During the week of the convention there will be six premieres which will include five American films and one German—starring Anna May Wong.

London, Aug. 21.

Just 100 British exhibitors leave today (Tuesday) to attend Berlin's international conference.

All European countries will be represented and the conference is being well received and plugged by Anglo-Continental producing and distributing firms.

These companies are anxious to sell the abolition idea to the exhibitors as a 100 per cent European combination of picture interests to set an outlet for co-operative product.

Fox's Story Unit in Paris

Paris, Aug. 21.

Fox unit, making its second news reel story with Nick Stuart, is here. Bob Klein starts back for Hollywood Aug. 25.

FILM NEWS OVER WORLD

Washington, Aug. 18.

George Canty, motion picture trade commissioner for Europe, with headquarters in Paris, reports the following to the motion picture section of the Department of Commerce:

Statement of "Deutsche Lichtspielbetriebe A. G." (De-Li-Bet) shows a debit balance of 19,000 marks carried forward, and a further deficit for 1927 amounting to 95,266 marks.

German Movietone System

"Deutsches Lichtspiel Syndikat" (D.L.S.) has acquired the German movietone system of Kuchenmeister for all German speaking countries. The Kuchenmeister system is declared to be most practical and easily handled. The D.L.S. plans to issue about 4,500 meters of talking movie weekly and an auxiliary program.

Producing in India

Alliance Victor Corporation has been formed in Benares, India, with a capital of \$900,000 to produce domestic films and to distribute foreign productions.

Ufa's Newsreels

Emelke Weekly is the only newsreel in Germany now controlled by Ufa. This was brought about through Ufa securing Opel and Trianon newsreels while the company already controls Sculgi.

George Canty, motion picture trade commissioner, Paris, forwarded the following reports to the picture section of the Department of Commerce:

A German press report states that the Aafa Film Akt. Ges. has concluded a combination with the Greenbaum C.M.B.I. calling for joint film production. The Aafa is a small but a substantial film company, its own distributor. Greenbaum has been successful as a producer.

Kohner Will Deal With

Sovkino as Schenck Did

Paul Kohner, representative of Carl Laemmle, will visit Soviet Russia among other countries on his present European trip. Shortly before he sailed from New York Friday, Kohner had an interview with a representative of Amkino, which is the American branch of Sovkino.

That branch, a short time ago, helped to arrange Joseph Schenck's trip to Moscow. Now, with the reported success of Schenck's Russian mission, several other American producers are said to have expressed a desire to do business with Sovkino.

When the interest of Universal in the Russian field became known, the Russians wanted to see Laemmle himself, but expressed their satisfaction with Kohner when learning that the latter holds full power.

Kohner has plans of co-operative film production between his company and the Soviet movie trust.



The biggest success of any American Comedy Talking Act in England. Just finished, one year solid booking.

LEON HELEN
KIMBERLY and PAGE
"THE INTERNATIONAL ARTISTS"



DEPENDABILITY

1927—50-piece Concert Orchestra, under personal supervision of Meyer Davis, engaged for new FOX THEATRE, Washington, D. C.

1928—September 1 FOX THEATRE will open in Brooklyn, N. Y. 60-piece Concert Orchestra, under personal supervision of Meyer Davis, engaged.

With appreciation for the opportunity of working with Major John Zant.

B. I. Has F. N. Quota

London, Aug. 21.

First National and the Pathe Association's deal with Provincial Cinematograph Theatres concluded by the sale of Lord Beaverbrook's 51 per cent. holding in F.N.-Pathe to John Maxwell of British International.

This move gives British International the making of First National quota films and the release of the Pathe gazette and newsreel.

Dr. Remos Wants

Cuba to Bar Films

Havana, Aug. 21.

The doubtful honor of ousting moving pictures from Cuba is being sought by Dr. Juan J. Remos, who has submitted a novel motion picture to the recently created Iberian American Cultural Interchange Association, suggesting a strong campaign against foreign screen productions.

Claiming that Cuban art is suffering from the importation and exhibition of foreign pictures, Remos would found a national dramatic league. He contemplates producing typical Cuban moving pictures with government assistance and solicits the enactment of a law establishing prohibitive duties on all foreign screen productions.

JACK CONNOLLY O. K.

London, Aug. 21.

Jack Connolly, Fox's Movietone foreign head, is resting easily following his appendicitis operation performed by Sir Douglas Shields. Connolly is confined to the Fink Memorial Hospital, 17 Park Lane.

QUOTAS CHOP 1,000,000 FT. OFF U. S. POSITIVES

Real Money Drop in Export Rentals—Foreign Positives Gain Here

Washington, Aug. 21.

Quotas, contingents, etc., resorted to by foreign governments cut into American exports of positive picture films an approximate 1,000,000 feet during the six months ending June 30, compared to the same period in 1927. This is according to figures compiled by the Department of Commerce.

Footage on positives for the first six months of '27 totaled 109,684,546 feet valued at \$2,918,546, as against the first half of 1928 with its 108,861,993 feet valued at \$2,677,411. Though the drop in declared movie value is but an American picture of \$250,000, the actual value in rentals as has been pointed out previously, is looked upon by officials of the Department as considerably higher. Figures from the recent trade balances disclosed the '27 return as over \$74,000,000 to the American producers and distributors from the foreign market.

Exports of negatives, from which prints were made abroad, also dropped, these figures being 4,626,620 feet valued at \$812,892 for the first half of '27, and for the first half of this year 3,885,676 feet valued at \$540,995.

Dropped and Gained

Tabulation by countries and groups of countries discloses the following as the importing increase in footage on American pictures: France dropped 1,500,000 feet; Sweden, 60,000 feet; United Kingdom, 1,000,000 feet; Canada, almost 2,000,000 feet; Central America dropped 200,000 feet; British West Indies and Bermudas, 1,500,000 feet; Chile, 300,000 feet; British India, 400,000 feet; Japan, 700,000 feet; Philippine Islands, 800,000 feet; Australia, 2,300,000 feet; and New Zealand, 500,000 feet.

Those showing gains included: Denmark, an increase of 200,000 feet; Germany, 500,000 feet; Spain, 1,500,000 feet; "Other Europe" (countries not included in either classification) gained 2,000,000 feet; Mexico, 200,000 feet; Cuba, 300,000 feet; Argentina, 300,000 feet; Brazil, 2,500,000 feet; "Other South America," 1,900,000 feet; China, Hong Kong and Kwantung, 100,000 feet, and British South Africa, 500,000 feet.

Market abroad for raw film manufactured in the U. S. jumped exports from 19,737,748 feet to 36,830,933 feet for the first half of '28.

Cameras Drop, Projectors Up

Exported cameras dropped from 297,742 to 216,023, but, in contrast, use of the American made projector is on the increase. Exports on projectors shows 1,420 up to June 30, '27, and 2,237 in these same months of this year.

On positive film foreign producers gained 2,000,000 feet in their sales to producers here.

Smoke in Paris

Paris, Aug. 21.

Prefect of Police Chiappe has decided to permit smoking in all local picture houses.

Despite a strong protest by citizens' associations, the police head stated the theatre owners could make their own ruling on the subject.

Russia Bars Own Film

Washington, Aug. 21.

High censor bureau of Soviet Russia has prohibited the showing of "The Last Gentleman," produced by Meschabrom-Russ from A. Tolstoi's novel.

In making the report to the Dept. of Commerce, George Canty states the Russians pronounced the picture "socially dangerous." It is also expected that the Derussa-film, "Vera Mirzeva," known in Germany as "The Case of Attorney General M," will meet the same fate.

PAYING OFF OPPOSITION

Paramount Breaks Through 140; Warner Conversion Definite

"A" Stock to Be Called and "B" Shares Listed on Exchange—Bond Redemption All Ready for Late September—Fox Strong on Long Pull Campaign

Paramount broke through 140 just before noon yesterday, gaining one full point in three transactions to 141, new peak for all time, marking a new phase of the campaign to put it to the rumored 150 before the split up, which, it has now been announced definitely, will be effective Sept. 26 and thereafter.

Warner Bros. was maintained just below its high level of 87 within narrow range. Stock apparently went into a comparatively quiet course following its sensational turnover of more than 200,000 shares on the Exchange and 300,000 on the Curb last week.

To Redeem Bonds

Funds are at hand to redeem the bonds dealt in on the Curb. This is but one detail of radical changes in the concern's capital structure. The Exchange Board yesterday was due to pass favorably upon the company's application to list the B stock, which has been traded in on the Curb for several years.

The change of base has to do with the plan to call the "A" stock. The issue is in a peculiar position. It is subject to the apparently absurd proposition of being callable at 17 while it is quoted on the ticker above 85. The explanation, of course, is that holders have the option of converting it into B stock which is not callable.

The process of "calling" the stock merely compels holders to exercise the conversion privilege. B is selling on the Curb some half dozen points under the A stock on the Big Board, and the trading community takes it for granted that the terms of the conversion involve certain rights to account for this price discrepancy, although the definite details are not available at this time.

Warner's capital before the change consists of 195,780 shares of no par A stock, and 350,220 shares of B stock, also without par, besides the bonds. With the bonds out of the way and the two classes of stock

consolidated the capital of the company will be in the simplest possible form. No dividends have been paid on the A stock since February, 1926, but recent income statements have put it in a highly favorable position as to prospects.

Made Million Plus

Net profits for nine months to last May gave the company \$1,123,947 clear, compared to a net loss of \$93,000 for the same period of the preceding year. Profits for this year, including the busy fall season, with the new talking films, have been roughly estimated at around \$10,000,000 as a possibility. The spectacular rise of the issue has been materially helped by a good deal of selling by speculators who have tried at successive levels to "catch the top," only to be trapped and run in time after time.

In the case of Paramount there probably has been little shorting. Since last summer the film leader has been attracting more and more favorable attention from substantial investment houses and this influence upon buyers has helped to take much stock out of the market. The result is a reduced floating supply which greatly simplifies the problems of the clique working for higher levels.

Fox Into Strong Boxes

Something of the same condition applies to Fox, which continues to be well regarded as a long pull proposition. The story is around Times Square that downtown sponsors of Fox who are committed to the stock as a distant future proposition, have been active in a campaign to distribute blocks into investment hands. Story is that this has been going on for some months and is reflected in the steady appreciation of ticker prices since the June break to 72. Stock was quiet yesterday near 85, its best on the current movement.

Some half-hearted effort was made to give Shubert a whirl, probably based on the near approach of the busy fall season. Stanley was fairly active and moderately lover

PUBLIX-KEITH ON HOUSE CURBING

Useless Gross Entailing Loss to Indie Exhib Used to Place House Owner on Weekly Payroll, with Opposing Theatre Closed or Diverted to Another Policy—Something New in Clearing Up Overdozed Theatre Situation

WORKING OUT WELL

Paying off the opposition and removing the opposing theatre from the operating path of either Publix Theatres or Keith's or both is reported having been lately set into practice by these two chains. It is said to be working out well, with 25 or more opposition theatres so far reported "adjusted" in as many towns.

The pay off is for the indie exhibitor when converting he is in the red to stay, to be placed upon a weekly pay roll or guarantee, and his house assumed by the single or joint circuits. This assures the indie of a yearly income as against his weekly and annual loss as a theatre operator.

An example is of Publix and Keith's operating in one town with an independent house there. The indie may be doing a gross of from \$4,000 to \$5,000, more or less, but showing a loss each week through overhead exceeding income. A proposal is made to the indie. He is assured that the fates are against him in face of his competitors; he's stranded for picture and stage show service, while his \$4,000 gross is merely being diverted from the chain houses by his obstinacy. An argument presented is why not turn over his theatre to the chains, accept a weekly guarantee that he knows will reach him every week, be relieved of the worry of operating and fighting a stone wall, and so on.

Seldom Fails

It is said that this business talk seldom fails. The indie exhib has no offset. Chain people are stating facts as he and his books know. Left is the matter of weekly sum to be agreed upon, while the chains assume the opposition theatre, either closing or placing it for another policy.

Presumably an agreement goes with the deal that the indie exhib shall not again engage in theatre exhibition in the territory. The latter supposition is not positive; nor is it always Keith's and Publix; the new practice is not restricted and may be employed by any chains or theatre managers.

In previous times almost the same thing was brought about through the indie exhib was bought in on and became a partner of the chain; whilst remaining the operator of his houses. In the payroll system the indie exhib is eliminated, is saved from certain loss and given an income weekly that would probably have amounted to his salary as a local managing director under the former style.

Right at Home

In some cities a chain may be in the same position itself in operation as with the indie exhib. Several instances of this may be seen in towns where Publix and Loew are jointly interested, either by pool or community of working operation under an understanding. This may explain the recent intention of Publix and Loew to divorce their joint operation in theatre and production. It could also explain why Publix appears to find the partnership and minority interest unsatisfactory in Publix's recent purchase of the Blank remaining interest in the Blank-Publix circuit of Iowa, Ne-

Kennedy Withdraws from F. N. When Full Authority Is Denied Him

Addresses Berlin Meeting By Phone for 10 Minutes

Los Angeles, Aug. 21. By speaking into a telephone at Universal City here, Carl Laemmle addressed the annual sales convention of the Universal Film Company of Germany at the Kaiserhof Hotel, Berlin.

Laemmle talked for 10 minutes at 10 a. m. this time, which corresponded to seven p. m. in Berlin.

MOSS' POLITICAL CLUB

Republicans Equip Two Spelling Trucks for Campaign

Letters sent out to camera services telling of the departure of the Curtis-for-Vice-President Club, B. S. Moss, president, of New York, to Topeka to advise the nominee, were written on United Artists stationery and signed by Vic Shapiro.

The delegation left on a special train from the Pennsylvania station, Aug. 15, headed by Moss.

Washington, Aug. 21. Republicans now have two trucks for campaigning in the sticks equipped with loud speakers and film projectors. A speakers' bureau is to do the routing.

There will be four men to a truck; two operators for the projectors, one for the loud speaker and one to do the speaking.

It is the first time such equipment has been used in a political campaign.

TIGER APPROVES 'VARSITY'

Par's First Talker Okayed By Princeton Faculty

Los Angeles, Aug. 21. Princeton's faculty has approved Paramount's "Varsity." A print was taken east by Wells Root, author of story.

This is the subject turned down by Yale when request was made for use of its campus and buildings. Application was then made to Princeton, which merely asked permission to look over the finished product for any stray suggestions. None were offered.

This is supposed to be Paramount's first dialog film, talk having been taken out here, and is set for national release Sept. 29.

Newman-Cohn East

Los Angeles, Aug. 21. Frank L. Newman, former managing director of the three Publix houses here, is enroute to New York to sail for Europe.

With him is Harry Cohn of Columbia.

Arthur Lubin's Stage Role

Los Angeles, Aug. 21. Arthur Lubin is enroute to New York where he will begin work under a contract held with Albert Lewis for a stage play.

Lubin just completed playing in "Times Square," for Gotham.

braska and thereabouts. Although the Blanks have denied Variety's first story of the sale in the local papers, it's a surety that the sale was accomplished as reported.

Murdoch's Idea

John J. Murdoch, of Keith's, is reported the proposer of the pay off system. This is said to have been one of the Murdoch ideas on radical innovations in economical theatre and picture distributing operation. Murdoch has been reported to have worked out the method, submitting it to Publix and Loew's, each of which is said to have immediately recognized its stability and soundness.

With Murdoch joining with Jos. P. Kennedy in securing the control of Keith's from E. P. Albee, the elimination of wasteful opposition was at once started.

Joseph P. Kennedy's position as business advisor for First National Pictures was terminated Friday when the board of directors failed to ratify a contract which Kennedy had signed, giving him complete charge of the affairs of the company for five years.

A few days earlier Irving Rossheim, president of First National, had announced that Kennedy had gone with the company.

Following Rossheim's official announcement Kennedy appointed representatives to work under his direction in First National, among them E. P. Albee, FBO treasurer, who assumed similar capacity with First National, and Benjamin Glazer, who became F. N. chief of production under Le Baron.

Several reasons are reported for Kennedy's withdrawal. Though Kennedy was reported to have signed a contract with Rossheim, and the latter was presumably agreeing to all the demands made, a strong faction in the group of F. N. directors later decided that Kennedy could exercise full powers but still be subject to the Board of Directors for the voting trust final decision on important matters.

Kennedy's attitude was that he would have to have absolute authority or he could not serve.

The bond members interviewing Kennedy following the meeting were Barney Balaban and Skiros Skouras.

Several of the F. N. directors were reported dissatisfied with Kennedy's work since his appointment as business advisor in many matters. It is said that Kennedy's handling of the talking picture situation ended.

First National first decided to enter the talking picture production field with the Western Electric method of production. Kennedy later advised General Electric Photophone, which was found impractical, at that time. First National was obliged to discard Photophone and make another deal with Western Electric.

With Kennedy out Rossheim is the nominal operating head of First National. Present indications are that Ned Depinet, sales manager, may be chosen as chief executive, under Rossheim.

A meeting of the First National board will be held today (Wednesday). It will pass on appointments and perhaps removals made by Kennedy on the F. N. lot at Burbank, while he was temporarily in charge when recently on the west coast.

Los Angeles, Aug. 21.

The First National plant is operating as usual. It has not received any instructions as yet from the New York offices, following the disassociation of Jos. P. Kennedy with F. N.

Al Rockett is in charge, working along evenly with Barney Glazer and others appointed by Kennedy when last here.

A wireless sent Mr. Kennedy to the Ile de France brought back a reply, he would prefer that any statement come from First National.

Jimmie Zabin Marrying

James Barton Zabin and Dorothy Hanft, non-pro, will be married at the Savoy-Plaza Hotel, New York, Sept. 12.

Zabin's best man will be Herbert Marks, the music man, and a cousin of the bride.

Zabin has been associated with the publicity departments of the larger picture corporations.

ROBERTSON'S BACK

John S. Robertson, American director, in England for the past year, reached New York and will return to Hollywood. He is accompanied by his wife, Josephine Lovett, scenario writer.

Neither is affiliated in Hollywood at present.

Summary for week ending Sunday, Aug. 15:

STOCK EXCHANGE

1928	1927	Sales	Issue and rate	High	Low	Last	Net
141 1/2	139 1/2	3,400	American Sec. (3).....	92 3/4	90	92 1/2	+ 1/4
20 1/2	20 1/2	19,900	Consol. Film pref. (2).....	16 1/2	16 1/2	16 1/2	0
104 1/2	103 1/2	7,900	Eastman Kodak (8).....	107 1/2	107 1/2	107 1/2	0
77 1/2	77 1/2	20,800	Loew (2).....	55 1/4	53 1/4	54 1/4	+ 1/4
110 1/2	109 1/2	19,800	Do. pref. (6 1/2).....	22 1/2	21 1/2	21 1/2	0
27 1/2	27 1/2	800	Do. pref. (7).....	80 1/4	79 1/4	79 1/4	0
92 1/2	92 1/2	22,800	Film Class (10).....	85	82 1/2	84 1/2	+ 1/4
24 1/2	24 1/2	14,500	Madison Square Garden (2).....	26 1/2	26 1/2	26 1/2	0
117 1/2	117 1/2	200	Met-G-M. pref. (1.50).....	7 1/2	7 1/2	7 1/2	0
130 1/2	130 1/2	115,500	Paramount-Famous-Lasky (8).....	130 1/2	129 1/2	129 1/2	+ 1/4
34 1/2	34 1/2	52,800	Pathe Exchange.....	7 1/2	6 1/2	6 1/2	0
34 1/2	34 1/2	41,900	Pathe Class A.....	28 1/2	27 1/2	27 1/2	0
100 1/2	100 1/2	2,500	Shubert (5).....	97 1/2	96 1/2	96 1/2	0
4 1/2	4 1/2	2,200	Stanley.....	97 1/2	96 1/2	96 1/2	0
87 1/2	87 1/2	80	Universal pref. (8).....	97 1/2	96 1/2	96 1/2	0
87 1/2	87 1/2	300,000	Warner Bros. (10).....	87 1/2	86 1/2	86 1/2	0

CURB

1928	1927	Sales	Issue and rate	High	Low	Last	Net
101 1/2	101 1/2	7,900	Con. Film Ent.....	101 1/2	100 1/2	100 1/2	0
101 1/2	101 1/2	36,500	Fox Theatres.....	28 1/2	27 1/2	27 1/2	0
101 1/2	101 1/2	100	Griffith.....	100 1/2	100 1/2	100 1/2	0
101 1/2	101 1/2	800	Universal Pictures.....	101 1/2	100 1/2	100 1/2	0
101 1/2	101 1/2	243,000	Warner Bros. (10).....	81 1/2	79 1/2	79 1/2	0

BONDS

1928	1927	Sales	Issue and rate	High	Low	Last	Net
101 1/2	101 1/2	\$15,000	Keith's.....	90 1/2	89	89	- 1/4
101 1/2	101 1/2	27,000	Loew's.....	108 1/2	107 1/2	108	0
101 1/2	101 1/2	34,000	Loew's ex war.....	108 1/2	107 1/2	108	0
101 1/2	101 1/2	81 1/2	Pathe.....	73 1/2	70 1/2	70 1/2	- 1/4
101 1/2	101 1/2	110,000	Paramount-Famous-Lasky.....	99 1/2	98 1/2	98 1/2	0
101 1/2	101 1/2	800	Shubert.....	97 1/2	96 1/2	96 1/2	0
101 1/2	101 1/2	27,000	Warner Bros. (10).....	130 1/2	129 1/2	129 1/2	0

ISSUES IN OTHER MARKETS

All Quoted for Monday

Over the Counter

New York

Quoted in Hill and Aiskel

1928	1927	Sales	Issue and rate	High	Low	Last	Net
101 1/2	101 1/2	1,610	Stanley Co. of America.....	37 1/2	37 1/2	37 1/2	0
101 1/2	101 1/2	400	Balaban & Katz.....	73	69	71 1/2	0
101 1/2	101 1/2	24	Branch, Ind.....	42	42	42	0
101 1/2	101 1/2	35	Skouras.....	21 1/2	21 1/2	21 1/2	0
101 1/2	101 1/2	35	Famous Players.....	21 1/2	21 1/2	21 1/2	0

Garbo Does \$137,400 in 2 Weeks; No Kicks Last Week on the Street

No weather complaints last week and business continued brisk pretty much all along the line. A couple of oddities were the Capitol approximately equalling its first week's \$69,000 for "Mysterious Lady" on the holdover, and "Perfect Crime" out-running its opening seven days by tracking on \$1,900 at the Rivoli instead of sliding, going to \$33,400.

"Four Sons," at the Roxy, was the big smash, of course, in playing to \$143,900, without tax. Previous high was "Glory's" \$144,257, with tax. It means the Roxy has played, on an around \$255,000 in the last five weeks. "Sons" will undoubtedly go three weeks and probably four, unless a drastic drop takes place.

Strand was smooth on the second week of "Glory's" with \$39,300, while Jannings in "Fortune's Fool," an old film, pushed the Cameo "way up over what it has been doing to \$8,200. Publicity for Emory's coming "The Patriot," at the Rialto, helped the small house. "Patriot" got away to \$20,000 on the weekend after a special Friday night premiere. Entire previous week totaled \$12,000 for Negri's "Loves of an Actress."

Gaiety Needs Picture

Gaiety is going dark this Saturday, with Pathe anxious to have a picture come in, so that "Godless Girl" can hold back for sounding. "Lost in the Desert" was being decidedly weak during its Broadway month, but First National has nothing ready to go in here; neither has Fox and its up-and-coming, which has the house under lease.

All major companies are short of product right now, but in about a month or six weeks will be overboard with it. That fact alone is Paramount's desire to get "Patriot" on the program is what brought that film into the Rialto and is putting "Wings" down for general release the last week in September, besides "Wedding March" being tentatively headed for the Rivoli, following "The Tempest." This same condition opened up the Embassy for Columbia's "Scarlet Lady," starting Tuesday night (Aug. 14), this picture got \$4,250 up to Sunday, not too hot.

"Red Dance" and the Globe went down to \$7,000, while "Wings" stepped off a smart \$14,000 in its 53d week. "Lilac Time" inaugurated its sound accompaniment Friday night and had a \$2,500 increase for its second week, an increase.

Warners' latest, "The Terror," got loose for \$9,300 after opening Wednesday night with word around that Vita's best talking short program to date is preceding it. Astor went ahead \$56 with "White Shadows" for \$15,600.

Paramount seems to have settled on \$74,000 as its favorite figure, not moving much one way or the other from this mark, but few weeks ago last week it was \$74,900 for the silent "Just Married."

Estimates for Last Week

Astor—"White Shadows" (M-G) (4th week). Doing exceptionally well and puzzling few M-G execs as well as the street; rated good picture but surprising at by staying in the "B" class. Hearst newspaper campaign unquestionably important factor; had neat b. o. line Monday matinee; \$19,600.

Cameo—"Fortune's Fool" (549; 50-75). Jannings' doubled week; house has been doing lately; \$8,200; had benefit of trail blazing for same actor's "The Patriot" at Rialto.

Capitol—"Mysterious Lady" (M-G) (4820; 35-50-75-81-150). Just \$600 shy of week's first \$20,000; \$68,400 gives Garbo picture \$137,400 on fortnight.

Central—"Lilac Time" and sound (FN) (922; 31-32) (3d week). Stepping along briskly; increased pace to \$15,700 on second week; used sound accompaniment for first time Friday.

Criterion—"Wings" (Par) (836; 31-32) (54th week). Veteran of street beat its anniversary week by about \$1,500; did \$14,000; currently playing Brooklyn for two weeks on third visit there; bottom will probably drop out when picture goes on program last week in September; starts playing in vicinity soon; regardless of business going on general release program.

Embassy—"Scarlet Lady" (Col) (596; 31-150) (2d week). Columbia's first picture daily film on Broadway opened Tuesday (Aug. 14) and got \$4,250 on first incomplete week; light figure; "Submarine" (Col), here Aug. 30.

Gaiety—"Lost in the Arctic" and Movietone (Fox) (808; 31-32) (4th week). On b. o. diet and has lost plenty of weight; out this Sunday, house going dark until Aug. 31 when "Godless Girl" comes in without sound.

Globe—"Red Dance" and Movietone (Fox) (1,416; 31-32) (9th week). Slid to \$7,000, not satisfactory; nothing named as yet to follow.

Paramount—"Just Married" (Par)

WARFIELD'S \$35,000 OK; "PETERSBURG," \$15,000

Russian Film Holds Own at St. Francis—Granada, \$23,000

San Francisco, Aug. 21. (Drawing Population, 756,000). Business was brisk along the stem last week. The Warfield again topped top honors and the others hit a better than average pace. Granada took a jump with "Half a Bride" and the St. Francis, with "End of St. Petersburg" sprung a surprise. Film got great notices and b. o. reaction was strong. It holds over.

Embassy, with a third week of "Lights of New York," still pulled 'em in nearest.

Warfield—"Her Cardboard Lover" (M-G) and F. & M. unit, (2,672; 35-50-90). Business great from the jump. Edna Peabody and band, in for limited engagement, did their share; about \$35,000.

Granada—"Half a Bride" (Par) and Public unit, (2,785; 35-50-65-90). Held up surprisingly; better than \$23,000.

Embassy—"Lights of New York" and Vita (WB) (3d week) (1,367; 50-65-90). Getting money in big way; easily passed \$20,000.

St. Francis—"End of St. Petersburg," Movietone (2d week) (1,375; 35-50-65-90). A surprise. Began to climb after second day; holding another week; \$15,000.

ST. LOUIS HOLDS UP

\$40,700 for Ambassador's Talker—"Lilac Time," \$22,000

St. Louis, Aug. 21. (Drawing Population 900,000).

With the four big picture palaces in the city, the picture business is the summer month in their careers, last week's films added to the general pleasantness.

Estimates for Last Week

Lowry's State (3,900; 25-35-65) "White Shadows" and sound (M-G). Banner week of State's season; stage shows dispensed with at this house; \$20,000.

Ambassador (Skouras) (3,000; 35-65) "Women They Talk About" and sound (WB). Some reviewers called it a "rather tiresome" picture while the talker accompaniment; "Les Kicks," stage offering, a gem; \$40,700.

Grand-Central (Skouras) (1,700; 50-75) "Lilac Time" (FN). Well liked; \$22,000.

Missouri (Skouras) "State Street Sadie" and Vita (WB). Entered the ranks of the talkers; Frank Fay's stage show another winner; \$25,500.

St. Louis (4,280; 35-65) "Say It With Sables" and Helen Menken heading vaude. Had a merry week. "Ambassador House"—"Ting Town Revue" topped vaude. "Sally of the Scandals" the picture.

(3,666; 40-65-75-81). House holding around \$74,000 regularly; last week \$900 above that with nothing special on screen in silent feature; still using one Fox Movietone short in programs.

Rialto—"The Patriot" and sound (FN) (1,940; 35-50-75-81) (1st week). Special opening Friday night and acclaimed by smart mob; \$20,000 on week end strong; originally listed for \$2 and Embassy perfect house for it; film bunch skeptical of picture outside of big towns because of Jannings, as heavy, winning sympathy; anxiety to get it on program only reason for not giving it five weeks. "Going to Town Revue" topped vaude. "The Tempest" (UA) come in Saturday; "Wedding March" (Par) penciled in here.

Roxy—"Four Sons" and Movietone (Fox) (6,206; 50-75-81-150) (2d week). Broke all records by rolling up \$143,900 without tax; \$17,000 over "Street Angel's" opening week; house has now done \$23,000 in last five weeks. "Going to Town Revue" stayed third week, maybe fourth.

Strand—"Glorious Betsy" and Vita (WB) (2,900; 35-50-65-75). Easily held own on holdover week; \$36,300.

Warners—"The Terror" and Vita (WB) (1,560; 31-32) (2d week). Opened Wednesday night to favorable word-of-mouth and reviews; list of preceding shorts highly approved, not always easy here; drew net \$2,500 on short term.

HOUSE'S REP CARRIES NEGRI ALONG, \$28,000

Minn. Drops, but Figure O. K. —Theatres Had Tough Opposition Last Week

Minneapolis, Aug. 21. (Drawing Population 475,000).

Weather: Hot and Unsettled. Theatres last week had to overcome more bad weather, strong outside competition and their own lack of outstanding attractions. Third heat wave of the summer came in on a fair, but with the soaring temperatures. Still opposition was Kingling Bros. circus, which drew nearly 40,000 people in four performances, park board's closing kiddie parade and the ball team, which returned home within a stone's throw of first place and brought out a daily attendance of from 5,000 to 14,000.

However, Pola Negri, unpopular here, could not entirely halt the business momentum of the Minnesota. Sound accompaniment single fact as "Rah! Rah! Rah!" (Public unit) and the Minnesota Serenaders. State had its first non-talker in some time, "Forgotten Faces." Takings were just fair. New pit conductor, John Ingram, and his augmented aggregation of 25, received the play over the picture in advertising.

"Not out the Brave," with its bathing beauties, helped Pantages somewhat. Had no aid from the vaudeville which, however, was satisfactory. The Magnificent Filtr-"Tiger Lady" (Par) (1,100; 25-35-65-90) (2d week) at the Lyric, were above average for the house and boosted the gross a trifle. The Grand did well with two second runs, "Telling the World" and the Tunney-Henney fight pictures.

Estimates for Last Week

Minnesota (F. & R.-Public) (4,100; 65) "Loves of an Actress" and sound (WB) (1,900; 25-35-65-90) (2d week) at the Lyric, were above average for the house and boosted the gross a trifle. The Grand did well with two second runs, "Telling the World" and the Tunney-Henney fight pictures.

Hennepin-Orpheum (Orpheum) (2,300; 50-75) "Loves of the Atlantic" (WB) and vaude. Picture only so so but vaude good at price; around \$12,000, best in some time.

Pantages (Pantages) (1,600; 25-50) "Not out the Brave" (Fox) and vaude. Picture alone had box office power; nothing in vaude to attract, although show as whole okay; around \$6,000, good.

Lyric (F. & R.-Public) (1,300; 35) "Magnificent Filtr" (Par) first half; "His Tiger Lady" (Par) second half. Pictures good for house and time. Grand (F. & R.) (1,100; 25) "Telling the World" (M-G) and Tunney-Henney fight. Second loop run nearly \$600, okay.

"Warming Up," \$12,000; \$15,000, Portland's High

Portland, Ore., Aug. 21. (Drawing Population, 400,000).

West Coast presented "Night in Spain" at the Liberty last week in opposition to its regular film houses, under the new policy of holding the Liberty for road show attractions, and business was good.

The Portland continued to big business, and the Broadway continues to stand up with its talkers.

Estimates for Last Week

Portland (Public-W. C.) (3,500; 35-60) "Her Cardboard Lover" (M-G). Did all right; \$15,000.

Broadway (A.) (2,000; 35-60) "Warming Up" and sound (Par). Did \$12,000.

Pantages (Pan) (2,000; 35-50) "Anybody Here Seen Kelly?" and vaude. Got \$10,000.

Oriental (Tebbetts) (2,700; 25-35) "Midnight Madness." Chuck Whitehead stage band in concert. Around \$7,500.

Columbia (U.) (1,200; 35-50) "Freedom of the Press." World premiere of newspaper mystery film, well expensively.

Heilig-Henry Duffy Players (2,000; 25-35-50). May Robson guest star, in "Reluctation of Aunt Mary." Did \$5,500.

Exercises Grinde's Option

Los Angeles, Aug. 21. Nick Grinde's option has been taken up by M-G-M. He now is preparing his fifth script, "Perfecto," by Gouverneur Morris.

Some Balto Wired Houses Without Films

Baltimore, Aug. 21. (Drawing Population, 750,000).

Weather: Warm and Rainy. Last week of the old policy at the Stanley. Stage shows ended at this house Saturday and beginning with Monday the new de luxe picture policy, in sound and with orchestra, went into effect.

"Lilac Time," current, is the first feature under the new policy. Type of picture formerly allotted the Valencia. Stage show policy never was a decided success at the Stanley.

Down at the Century the talkers go in as an extra-added. Stage stuff goes big hook and the Claire as m. c. is by way of becoming the Paul Ash of Baltimore. Talkers are in the Valencia and Parkway, but in both houses the device is being employed of having the premises to fill the void left by the withdrawal of musicians from the pit. Both theatres are consequently marking time until the all-wired product arrives from the studios.

The New is now getting the Fox all-wired output, with "Street Angel" as the initial booking, and jamming 'em in. Looks like the score for this theatre, at least while the novelty lasts. Rivoli is also back, leaning heavily on the wired novelty, and going good.

The Auditorium, dark since the sudden withdrawal of the Knop-Farnsworth resident stock, late in July, takes a two-week flyer into the movie field this Saturday. Universal will open with "Who Laughs" into the house on a two-day schedule, scaled from \$1.

Estimates for Last Week

Century (Loew) "Loves of an Actress" (3,200; 25-60). Not great effect for this one. Negri not being a money-getter here. Surprised by enormous opening but failed to maintain pace. Heavy rainstorms contributed to hand-daily. After the biggest Monday in many months day by day drop resulted in about \$20,000. Way over old-time summer average. Matinees remained good.

Stanley (Stanley-Crandall-Loew) "The Whip Woman" (3,500; 25-60). Final week of old policy with last of Stanley stage unit shows. Film received mixed notices and business not up to the mark. Consistent little day by day fluctuation in spite of rain. Matinees still under but early night trade aided by the new stage show extension from 5 to 6, enabling show business to catch the supper show at matinee rates. This policy, recently installed by Managing Director Kingsmore in all the Loewy houses, is right. House works to good advantage in the wired houses where stage shows are not a consideration. About \$14,000.

New (Whitehursts) "The Street Angel" (2,000; 25-60). Still enormous, no cooling system. Holding over third week. About \$15,000 or better second week. Not record but huge summertime business for this house.

Valencia (Loew, UA) "Just Married," wired, (1,500; 25-35). Satisfactory but not unusual business. Picture pleasing only. Theatre still marking time for wired product. House equipped with sound devices and using canned music in lieu of orchestra. About \$4,200.

Parkway (Loew, UA) "Ramona" (1,000; 15-35). This one went big downtown and was ditto, or even more so up here. Established a summer time record for this cameo house, close to \$9,000.

Hippodrome (Pearce & Schock) "The Little Yellow House," Keith vaude (3,200; 25-50). Business satisfactory and above previous of week. Picture pleased and vaude strong.

New Garden (Schanbergers) "Love Hungry" and Keith vaude (3,200; 25-35). Started with good sound, spurt after previous week's slump. Kept going good. About \$12,000.

Rivoli (Wilson Amusement Co.) "Women They Talk About." "Warner's" Vitaphone (2,100; 25-60). Went over very well. Matinees up at this house under all-sound policy. Holding over.

2 Kunsksys, Detroit, Did \$103,600 Last Week

Detroit, Aug. 21.

Two of the Kunsksys houses totaled \$103,600 between them last week. One had a talker and the other an average program feature with a stage attraction.

The State ran an even \$50,000 with "Lights of New York" (Vita) (WB) while Warings' Pennsylvanians and "Freedom of the Press" (U) grabbed off \$53,600 at the Michigan.

The Pennsylvanians were recently turned down by Keith because of railroad fares for \$250 weekly after the circuit had agreed on a salary of \$4,500 a week.

"RACKET" BIG, \$20,000; WASH. UP DESPITE RAIN

Fox Almost \$19,000—Earle, \$5,500—Columbia, \$7,500

Washington, Aug. 21. (Estimated White Pop., 450,000).

Weather: Mostly Rain. After putting the crimp into the business of all houses, except the Palace, on the two opening days, the rain reversed itself and did right well by the four downtown houses for the remainder of the weekend.

Everybody's business went up. Palace had a knockout week with "The Racket" and the Fox, too, made a healthy jump. Earle did the same thing with Pastman's Radio Minstrels credited for the additional business. Nice publicity campaign helped.

Columbia forced "The Big Killing" up a couple of grand, something for this house in the summer.

Metropolitan, heavily featuring Vita shorts, had a good second week with the silent "The Foreign Legion."

Estimates for Last Week

Columbia (Loew)—"Big Killing" (Fox) (2,242; 35-50). Got some extra dough in the general rise; maybe \$7,500.

Earle (Stanley-Crandall)—"Just Married" (Par) (1,500; 25-35). Took healthy jump from previous week's \$8,500 to almost \$14,000.

Fox (Fox)—"Chicken a la King" (Fox) (2,444; 35-50). Took healthy jump from previous week's \$8,500 to almost \$19,000.

Met (Stanley-Crandall)—"Foreign Legion" (U) and Vita shorts (1,518; 35-50). Held the court just a couple grand under first, \$8,000.

Palace (Loew)—"The Racket" (Par) (2,444; 35-50). Almost \$20,000 and putting Meighan back in his niche with the folks hereabouts; summer house record; "The Racket" marks first talk for the house with Fox Movietone News featured above everything.

3 Seattle Talkers All Do Very Big

Seattle, Aug. 21. (Drawing Population, 500,000).

Steady biz rules; cool past week, with no sensational high spots. Chief interest centered in return of Will King, heading the Fanchon-Marco unit, at the Seattle. His brother, Hermie King, was opposit at the Fifth Avenue. With a stage show, he and the good, averaged when the stage shows were at the Fifth, but the Seattle led in business by a fair margin.

Box is still getting the call, and the Blue Mouse finished for four good weeks with "Lights." Other houses and cheaper grinds didn't have much to say.

Estimates for Last Week

Seattle (WC-Pub-L) (3,000; 25-60) "Forgotten Faces" (Par), F-M unit. "Theatrical Spacings." Tab shop of usual King style went over okay; \$15,000.

Fifth Avenue (WO) (2,700; 25-60) "Lilac Time" and sound (FN). Second Fox sound picture at this house carried human appeal; big very good, but not up to "Street Angel"; \$15,000.

Coliseum (WC) (1,800; 25) "The Last Waltz" (Par). Just fair; \$3,800.

Columbia (U) (1,000; 25-50) "Love and Learn" (Par). Ballyhoing for "King of Kings," in next week for run, probably four weeks; ordinary at \$4,000.

Music Box (Hamrick) (950; 50-75) "Lights of New York" and Vita (WB). Fourth week held up well; \$8,500; great biz.

55—"Glorious Betsy" and Vita (WB). Second week big at \$10,500. "Winter Garden" (U. Chalm) (600; 25-35) "Deafie's Curve" (FBO). Not so hot; \$3,000.

Pantages (1,500; 25-50) "No Other Woman" (Fox). Dolores Del Rio heavily featured; fair at \$7,000.

Orpheum (Orpheum) (1,500; 25-50) "The Cop" (Pathe). William Boyd played up in billing. Average intake, all things considered, \$9,000.

"Sign on the Door" (Duffy Players). Mello somewhat overdone. Marjorie Rameau gave dandy portraiture; good support; biz a little improved; \$4,100.

L. A. to N. Y.

John Considine, Jr. Gerrit J. Lloyd. Harry Cohn. Dorothy Howell. Mrs. Sidney Hayes.

N. Y. to L. A.

Bert Lytell. Camille Horn. Clark and McCullough.

"THE TOILERS"

IS ONE OF THE BEST PICTURES OF 1928

Chicago Evening American

A REGINALD BARKER SPECIAL PRODUCTION

A TIFFANY-STAHLL SPECIAL

Strikes a somewhat different note on the cinema lute. Many thrills are afforded in the mine scene.
—Detroit Free Press

"The Toilers" sustains interest.
—Detroit Evening Times

MOST SATISFYING AUDIENCE APPEAL

United Artists Theatre
Corporation of Los Angeles
1916 South Vermont Street,
LOS ANGELES, CALIFORNIA
Phone 1208
July, 1928.
1928

Tiffany Stahl Productions, Inc.,
1916 South Vermont Street,
Los Angeles, Calif.

The very satisfactory business appeal together with the most satisfying audience appeal prompts us to write you expressing our appreciation of the opportunity afforded us to present THE TOILERS at our theatre for its premiere court showing.

The splendid co-operation given us by both the Tiffany-Stahl studio staff and your own organization was most effective in making the run a successful one.

Very truly yours,
James C. [Signature]

"Toilers" With Young Doug Among Year's Best Films

CHICAGO EVENING AMERICAN

THE TOILERS, a Tiffany Stahl production, directed by Reginald Barker, is one of the best pictures of the year. It is an epic story of three human—coal miners—who with their pick and shovel dig the bones of the earth for the fuel that drives the machinery of our age. It has intense drama, touching pathos, convincing atmosphere and appropriate comedy relief. And it has some of the most natural human touches we have ever seen on the screen.

BY MOR REEL

Young Doug Fairbanks has grown up.

With "The Toilers" he leaves the daffodilation of male flappers behind him and successfully essays an adult role.

It seems only yesterday that Doug Jr. was an apple-cheeked youngster, peering through Chicago in a mud-colored suit and a huge lace-collared coat. Then came his first movie parts, in which he was called upon to play disreputable boys of the jazz age, mostly. Then he disappeared from pictures, and word came through from the coast that he was making a hit in "Young Wendell," the play about which about this time, too, came news of a reported engagement to Jean Crawford, though this was denied. But it all seems so remote now that young Doug is no longer a boy.



Doug Fairbanks Jr.

"The Toilers," as we have said, Doug has made all things in spite of everything betrays the first hint of what his career future is to be. He will not be a comedian or romantic actor like his father. That, now, is certain. He betrays instead an ability for heavy work in strenuous action pictures.

EPIC OF THE MINES

"The Toilers" is one of the best pictures of 1928. It is an epic story of three human—coal miners—who with their pick and shovel dig the bones of the earth for the fuel that drives the machinery of our age. It has intense drama, touching pathos, convincing atmosphere and appropriate comedy relief. And it has some of the most natural human touches we have ever seen on the screen.

What a story!—are the three miners of a certain huge mine. All day they toil together below the surface of the earth, to emerge at night grimy and sticky, but with the pride of mind of the man who earns his living with his hands.

Fairbanks, the boy, is clean-limbed and clean-shaven. Of the ribs, live and is a chronic groucher. The other is a good-natured, good-natured brother. Together they are happy in their bachelor quarters, until one Christmas eve a landlord blows a girl inside their domestic circle. Now they resent her, yet have not the heart to turn her out, make a situation that is at the same time comic and pathetic.

YOUNG DOUG CAN FIGHT.

In spite of his comrades' ridicule one day, when she barely escapes harm at the hands of a more powerful man, Doug Jr. is called upon to fight for her being in the three men's little home, he refuses it. With set teeth and grim jaw, the boy marches down the main street of the town, and into the meat market. He beats the man inside the store and finally vanquishes him out in the street. Then he drags him all the way back to the house and makes him apologize. There, as the boy and girl realize their love and plan marriage, the tragedy that is to come strikes. There is an explosion of gas, a fire, and twelve men are killed in the shaft—among them the boy and the group of men. Gradually the dozen humans retreat from the dangerous fumes that will kill them. It is at last they have erected the last barricade—they are so far from the boy, realizing that they have only one chance in a million of ever getting out alive, rebell and in a frenzied attack they barricade, again of death over their heads. But the other man, realizing him, and the group, who had made fun of him, love, everything, takes him in his arms and tells him not to give up hope—that he is a beautiful thing after all.

Really, this picture is one of the finest things we have seen this year, and is played with such sincerity by young Fairbanks, Harvey Clark and the rest that it becomes memorable. As for Johna Ralston as the girl—we hardly requiring her. Director Reginald Barker has transformed her and she does a magnificent piece of work.

Merita "Foreman Dollie" production, a show of more than ordinary merit. There is a verisimilitude in the cast which presents the most novel set of this kind we have ever seen and one which would be a feature of any big time vaudeville bill. An other act, presenting two young dancers, rope-throwers and contortionists, is also of big time caliber.

Highly realistic, with great shots in coal mine accident that will appeal.
—Screen Opinions.

"The Toilers" proved to be a film with a good strong punch and a very believable story.
—Los Angeles Evening Herald.

A gripping drama full of suspense is "The Toilers."—Los Angeles Illustrated Daily News.

There is a directness of attack in Reginald Barker's work in "The Toilers" that few directors achieve.
—Los Angeles Evening Express.

"The Toilers" will be long remembered.
—Los Angeles Record.

Is very well done indeed—There is much to take one's attention.
—Los Angeles Examiner.

The picture has a very fine appeal.
—Chicago Herald-Examiner.

If you want to see a story well told, with fine action, treat yourself to a ticket to the Grana da this week.
—Chicago Journal.

It gives you an idea of what is going on underground when you read in the papers of miners being trapped by fire and other causes.
—Chicago Tribune



This is one of the finest independent pictures that has been produced this year.—Exhibitors Daily Review.

POWERFUL BOX OFFICE SUCCESS

TIFFANY-STAHLL PRODUCTIONS INC.

1540 BROADWAY

NEW YORK CITY



'Dance,' 'Warming Up' Top \$30,000; 'Shadows,' \$23,000 at Chinese in L. A.

State. Leads Town, \$33,000—"Tempest" Ends at \$12,500, 3d Week—Boulevard, \$8,000

Los Angeles, Aug. 21.
(Drawing Population, 1,350,000)
Weather: Usual

Grosses last week ranged from firm to strong. Practically all houses were on the profit side. Weather conditions were better, too. The weekly change houses were especially strong, Loew's State being a daily sweep for top honors. With clean sweep for top honors. With clean sweep for top honors. With clean sweep for top honors.

Grauman's Chinese settled down for what probably will be a healthy engagement with "White Shadows." Defects of opening night have been smoothed. "Lilac Time's" fifth week showed exceptional strength. Ex-showned exceptional strength. Ex-showned exceptional strength. Ex-showned exceptional strength.

Downtown it was nip and tuck between the State and Met. Egyptian had an above ordinary week with "The Rocket," while even the Boulevard showed unusual strength with only an ordinary program picture. Criterion got under way currently with "Street Angels" first showing at pop prices.

Estimates for Last Week

Grauman's Chinese (U. A.)—"White Shadows" and sound (M-G) (1,958; \$50-\$150). Interest in this one greater than last week; advance sale indicates ought to be good for 10 weeks; second week little over \$23,000.

Boulevard (W. C.)—"United States Smith" (All Star) (1,614; 25-75). Neighborhood clientele turned out en masse; pleasing F. & M. stage show had no difficulty passing \$8,000; big.

Carthay Circle (Miller-W. C.)—"Lilac Time" (F. N.) (1,500; 50-\$150). With first heavy impetus off has settled down to healthy business; Colleen Moore's popularity largely responsible for success; fifth week bettered \$15,500; exceptional. Egyptian (U. A.-W. C.)—"The Rocket" (Par) (1,800; 25-75). House has been getting better and better; screen fare, and with good supporting show had no difficulty reaching \$13,000; very good for house.

Loew's State (Loew-W. C.)—"The Red Dance" and sound (Fox) (2,200; 25-75). Contests his rep as a West Coast house in southern California; Dolores Del Rio, Charles Farrell and Rube Wolf get full credit for draw; bettered \$15,000; run of Metropolitan (Publix-W. C.)—"Warming Up" and sound (Par) (3,895; 25-75). Another sound picture and good Public stage unit gave house healthy revenue; over \$30,000.

United Artists (U. A.)—"The Tempest" (U. A.) (2,100; 25-41). Barrymore opus about to grand off on third and final week; but \$12,500 not to be sneered at.

Warner Bros. (W. B.)—"Lights of New York" and final week; could have remained, but not to hold anything longer than three weeks hereafter; reached \$20,000.

"4 Feathers" Is Paramount Wild Animal Sound Film

Los Angeles, Aug. 21.

Title for Meriam Cooper and Ernest Schoedsack's next for Paramount will be "The Four Feathers," taken from Alfred Woodley Mason's book.

These men, producers of "Chang" and "Grass," left Hollywood a year ago to film the pictorial scenes of this picture in Sudan, Africa. They will begin next week to make the interiors, with Richard Arlen playing one of the few featured parts. It will have sound and is timed to be released as the first wild animal picture with sound effects.

Joe Brown Sticks

Joe B. Brown states he is remaining in pictures and that his present visit to New York is entirely non-professional. Joe left the family on the coast and says that proves he is going to become a settler. He was reported as returning to the legit.

The former musical comedy comic crashed the films with a stellar role in "Hit of the Show," FBO production that played the Roxy.

Wrist Watches Out

Los Angeles, Aug. 21.
Wrist watches will have to be discarded in sound pictures. Tick of the watches will be audible and in the cheaper types will sound like a trip-hammer when reproduced.

Pan's in Tacoma

Beats Pan's, Seattle

Tacoma, Aug. 21.
(Drawing Population, 125,000)
Weather: Cool

Good show weather and tourists helped and good attractions were the rule last week.

Colonial is on its new policy of bigger features for full weeks. House did nicely with "The Rocket."

Estimates for Last Week
Pantages (1,600; 25-50)—"No Other Woman" (Fox). Good biz continued. Weather Hot.
Rialto (WC) (1,250-25-50)—"Mysterious Valley" (M-G). Fair enough with \$4,800.

Blue Moon (Hamrick) (600; 50-75)—"Lights of New York" and Vita (WB). Again four weeks; talker held up splendidly; very good.
Colonial (WC) (800; 25)—"The Rocket" (Par). Action story seemed to click; \$2,300.

TORONTO SUFFERS FROM HEAT; \$10,000 HIGH

Toronto, Aug. 21.

(Drawing Population, 700,000)
Weather: Very Warm

Starting off strong business crumpled to almost nothing about midweek and when it was all over \$10,000 was the best total in sight.

This is bad. Loew's dragged top on the strength of evening shows with "The Rocket," good shorts, but a weak stage.

"Hat, Bride" stood up at the Hipp, where the stage show has always been the main attraction. This house is doing the most consistent business in town. Radio helps and theatre broadcasts act regularly. Tom Daley drew a real snag in "Harold Teen," which ran under \$3,500. Safely out of the red for this small house but bad for the Tivoli. Teen comic strip has never been seen here.

Pantages had "The Opening Night" and was under \$2,500, while "Forgotten Faces" never got going at the Uptown.

Talkers coming here soon with some of the best material held up pending the wiring. "Warming Up" was shot through Saturday without sound.

Estimates for Last Week
Loew's (3,300; 30-60)—"The Rocket" (Par). Needed strong finish to show \$10,000; drop of \$3,500 from previous week, with weather blamed.

Pantages (F. P.) (3,300; 30-60)—"Opening Night." Good business for two days, then hot weather stepped in and stopped everything; \$9,500.

Hipp (F. P.) (2,600; 30-60)—"Half a Bride" (Par). House consistently good at better than \$3,000; probably the best regular spot in town with no fireworks; Esther Ralston getting strong popularity plug here.

Uptown (F. P.) (3,000; 30-60)—"Petticoat Justice" (Par). Melodrama little too heavy for weather; stage show also taking it easy; under \$8,000.

Tivoli (1,400; 30-60)—"Harold Teen" (F. N.). Bad but above red at \$3,500; comic strip never used here.

Crack Up 3 Planes in 2-Reeler Made on Desert

Los Angeles, Aug. 21.

Cracking up three airplanes in one two-reeler that is not even a comedy is something of a record. It happened in "The Sky Ranger," a Rogers-Brown production. No one was seriously hurt.

Taken at Dry Lake, in the Mojave Desert, the day temperature ranged to 120 degrees in the shade, and not much shade. Parachute jumpers and airmen complained of a lane of "thin" air near the ground which made parachutes and planes suddenly accelerate within the final 50 feet of descent. Boys got bruised a bit before they finished.

Road Driving Record

Los Angeles, Aug. 21.

Willard Vogel, member of First National's research department, claims the non-professional record for cross country automobile driving.

Vogel covered the distance from Minneapolis to Hollywood in 84 hours, or 70 hours actual driving time.

Ruth Etting Pushes Oriental \$100 Over Record, \$53,900; Lights,' \$40,000

Chicago and State-Lake Feel Opposition—"Lilac Time," \$22,000—"Kings," \$21,500 in 2d Week

Chicago, Aug. 21.

Weather: Warm

All money records at the Oriental smashed last week with Ruth Etting heading the bill. Former high mark of \$53,900, established last December by Sophie Tucker, was topped by \$100. It's the first real money week at the Oriental since Ash's departure. Record figure was made possible by five shows daily after Tuesday, the first time this has been necessary in nearly a year.

Another bang-up session by "Lights of New York" at McVicker's after a tremendous opening week. Nine-day here almost a perfect turnover. Second week rushed in to finish with \$40,000.

Other neat grosses around town were the result of a generally good lineup. "Lilac Time," synchronized, opened well over the customary average at the Roosevelt and seems set for a run. "King of Kings" is okay in its second week of its run, sound engagement at the United Artists and remains, while another runner, "State Street Saddle," Vita, at the Orpheum, showed sufficient stuff to also h. o.

Big Chicago had John Gilbert on the screen and saw normal sugar. Drop of \$2,000 at the State-Lake concurrent with a slight falling off in show.

Estimates for Last Week
Chicago (Publix) "Four Walls" (M-G) and "Flapperette" unit (4,200; 50-75). Nothing outstanding here as general rest of street; up to average, however, at \$46,000 due to John Gilbert.

McVicker's (Publix) "Lights of New York" (Vita) (WB) (2d week) (2,200; 50-75). All talker continued high in second lap following record start; \$40,000 almost double usual receipts here.

Oriental (Publix) "Cardboard Love" (M-G) (3,200; 50-75). Best week at house since it opened; Ruth Etting responsible, with Kvale and film both valuable aids; \$53,900 trims previous record (Tucker) by \$100.

Orpheum (WB) "State Street Saddle" (Vita) (WB) (3d week) (760; 50). Talker still drawing; third week's income enough for holdover; \$9,500.

Playhouse (Minds) "Invasion of Belgium" (Minds) and "Unholy Three" (M-G) (600; 50-75). Program composed of newsworthy clips of war shots and revival of three-year-old crook film; this is a high hat hut; \$2,300.

Roosevelt (Publix) "Lilac Time" and sound (FN) (1st week) (1,700; 50-75). "Sunrise" (Fox) pulled prematurely for this one; opened very low to \$22,000 and apparently good for four weeks' run.

State-Lake (Keith) "Tenth Avenue" (Pathe) and vaude (2,500; 50-75). Against heavy opposition last week and down slightly to \$20,000; new record for the house.

United Artists (UA) "King of Kings" (Pathe) (2d week) (1,702; 50-75). Dropped \$3,500 in second week of return but profitable at \$21,500; remaining.

Heat Socks Boston

Boston, Aug. 21.

(Drawing Pop., 850,000)

Refrigerators came into the picture houses last week. Weather headed people away from the city. One of the hottest weeks of the season and business got worse toward the end. "Loves of an Actress" (Par), at the Met, wasn't strong and the result was a bit over \$30,000.

At the State "The Mysterious Lady" (M-G) held up fairly well for \$14,150.

FBO's 12 to Go

Los Angeles, Aug. 21.

With the present group of seven pictures at FBO is completed there will be 12 more to go before the 1928-29 program of 30 Gold Bond specials is completed.

These include "The Grange," featuring Anne Q. Nilsson with George B. Seltz directing; "Voice of the Storm," to be directed by Bert Glennon; "The Convict's Son," mag story to feature and be directed by Ralph Ince; "Yellowback," to star Tom Moore; "The Jazz Age," to be directed by Lynn Shores; "Lost He Forgot," "The Grange," "The Record Run," "The Red Sword," to be directed by Robert Vignola; another prize magazine story and "Love in the Desert," both to be directed by George Melford, and "Skinner Steps Out."

"BETSY" BEST OF MIL'S TALKERS NOW, \$12,000

Wisconsin, \$19,000, With Naz-zarro Back and Garbo—Merrill Down, \$5,500

Milwaukee, Aug. 21.

(Drawing Pop., 650,000)

Weather: Uncertain

A few hot and some cool days mixed things up the past week. Business was not hard hit by the heat, however, and the pictures all seemed to click.

Fox's Wisconsin had one of its best weeks with the return of Nat Nazarro, Jr., as m. c. "Glorious Betsy," opening at Brin's Garden, packed them better than any talker to date. Women went woozy over the film.

Estimates for Last Week
Garden (Brin) "Glorious Betsy" and Vita (W.B.) (1,200; 25-50-75). Best of the sound film at b. o.

So far Vita shorts and Movietone newsreel; bettered \$12,000.

Merrill (Fox) "Certain Young Man" (M-G) (1,200; 10-25-50). Didn't help much; did all right on week-end, getting much of Garden overflow; hardly \$5,500.

Palace (Keith) "Roadhouse" (Fox) (2,400; 25-50-75). Picture secondary to Goodrich band and "Silver Masked Tenor"; heavy exploitation; best in several weeks, \$23,000.

Riverside (Keith) "Race for Life" (W.B.) (3,000; 10-25-40-60). Vaude and film did around \$9,000.

Strand (Fox) "Say It with Sables" (Col) (1,200; 10-25-50). Weak picture and weak business; below \$4,000.

Wisconsin (Fox) "Mysterious Lady" (M-G). Return of Nat Nazarro as m. c. and Billy Meyers as tenor took house well out of red; topped \$19,000.

'Lilac Time' Takes Stanley, Pitts'gh, Record, \$40,400

Pittsburgh, Aug. 21.

"Lilac Time" (sounded) broke the house record of the Stanley last week, its first, by playing to \$40,400, at the regular pop scale.

This is about 20 per cent. more coin than the theatre ever drew on a single week.

Previous record was held by "Lights of New York" (WB) talker.

M-G-M Directors Try Out

Los Angeles, Aug. 21.

M-G-M will adopt the same system of familiarizing their directors with workings of sight and sound pictures as Fox has done.

Each contract director will be assigned to make one or two short experimental subjects before they attempt to make feature length sound pictures.

Clarence Brown will be the first to receive this preliminary training as he is the sound stages are equipped.

Injuns' Haying Holds Up Tim McCoy's "Wires"

Los Angeles, Aug. 21.

Tim McCoy, to do "Humming Wires" for M-G-M, will be delayed in starting because Blackfeet Indians in the picture will not be ready on the date set.

The Injuns are busy with their haying and until that is completed they won't do grease, war or any other kind of paint.

Meanwhile, McCoy has proceeded to the reservation.

"Submarine" at Embassy

Columbia will spot "Submarine" at the Embassy Aug. 30, replacing "The Scarlet Lady." Company has the house for four weeks from Aug. 13.

"Submarine" was a subject of a dispute with Paramount, the latter company claiming priority to the title. Columbia, stating it had picked the title six months ago, refused to change it.



First Picture Ever to Play at the WINTER GARDEN

AL JOLSON

IN THE SINGING FOOL

ONE WITH
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2
NEGATIVES
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ENTERTAINMENT STOP WINTER GARDEN AND SINGING FOOL, SYNONYMOUS FOR EVERYBODY
KNOWS WHAT WINTER GARDEN IS AND WILL SHORTLY KNOW WHAT SINGING FOOL IS.
STOP PARDON MY EGO THEY ARE BOTH GREAT
AL JOLSON

READ THIS TELEGRAM
FROM AL JOLSON.

AL JOLSON IN 'The SINGING FOOL'

WILL OPEN SOON
At the The World's Most Famous Play house~
WINTER GARDEN

Coming to the
Theatre that won
World Fame by
making Al Jolson
World Famous!



Coming "NOAH'S ARK"-Made to top any picture ever made

During a heavy rainstorm the nut comedian, Edward Everett Horton, arrives. He handles a very light line of comedy for good returns and, in the leading role, establishes him-

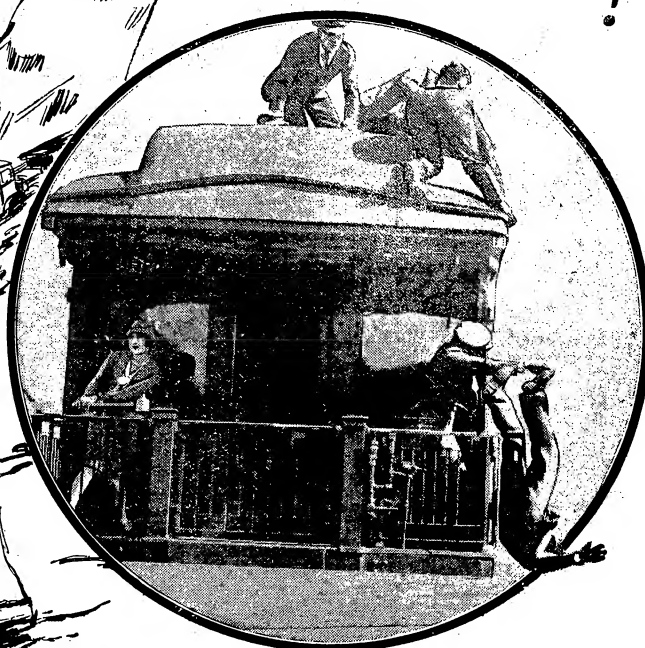
GET ABOARD!

And give your house record one grand ride!

ONE
WITH
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One of the Thrilling Moments
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The MIDNIGHT TAXI

ONE OF THE 18 SPECIAL WARNER WINNERS FOR 1928-1929

**18 SPECIAL
WARNER WINNERS**

for 1928-1929

EACH WITH TWO NEGATIVES

STATE STREET SADIE
WOMEN THEY TALK ABOUT
CAUGHT IN THE FOG
THE MIDNIGHT TAXI
LAND OF THE SILVER FOX
BEWARE OF BACHELORS
KID GLOVES
FROM HEADQUARTERS
STOLEN KISSES

HARD BOILED ROSE
THE LITTLE WILDCAT
ONE STOLEN NIGHT
THE MILLION DOLLAR COLLAR
NO DEFENSE
FANCY BAGGAGE
THE GREYHOUND LIMITED
KING OF THE WILDERNESS
SHE KNEW MEN

ANTONIO
MORENO

HELENE

COSTELLO

WILLIAM

RUSSELL

MYRNA LOY

ROBERT AGNEW

BASED ON THE STORY BY
GREGORY ROGERS

Scenario by HARVEY GATES
Directed by JOHN ADOLFI

A
WARNER
BROS. **VITAPHONE** PICTURE

Coming! "NOAH'S ARK"
Made to top any picture ever made!

Coming! To the
WINTER GARDEN in **AL JOLSON**
"THE SINGING FOOL"

MEMBER MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA, INC.

house, preventing a robbery of his
firm, and given a vacation to Hono-
(Continued on page 34)

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The Studios of Hollywood; 25 Are Now Actively in Operation

Los Angeles, July 10. More than 20,000 motion picture subjects have been made in Hollywood since the first studio was built in 1911. These subjects include, as near as available records can show, 6,497 features, 13,036 short subjects, 874 serials and 415 sight and sound sketches.

The old Nestor Company was the first producing company to erect a studio in Hollywood, completed Oct. 27, 1911. Until Jan. 19, 1916, when the Christie Film Company took it over, the studio had produced a total of 385 one-reel subjects, considered features at that time. Since Christie has occupied the plant they have produced 15 five-reelers, 219 two-reelers and 404 one-reel subjects.

Paramount followed shortly by taking possession of an old barn in the rear of an orange grove north of Sunset boulevard on Dec. 5, 1913, where they made their first picture, "The Squaw Man," directed by Oscar Apfel, under the supervision of Cecil B. DeMille. Apfel is now acting, while DeMille remains a big league director. The Paramount studios stood on this site until May 1, 1926, during which time they

The studio now occupied by Educational was built in 1916 for Principal Pictures. Thirty-two features and 586 short subjects have been made here since its erection.

U. M. Dalley studios were built in 1916 by Balshofer and later reverted to several independent companies. An approximate total of 33 features and 116 short subjects have been made here.

The old Metro studio was built in 1918 and until the tri-merger with Goldwyn-Mayer they made around 310 feature productions. The Metro-Goldwyn-Mayer studios took possession of the old Goldwyn studios May 17, 1924, and have made 190 features to date.

Studios now occupied by Metro-politan and owned by the Christie Realty Company were originally built in 1919 as an independent leasing studio by the Hollywood Studios, Inc. More than 350 features, 300 short subjects and 15 serials have been made here.

The studio now occupied by Jean Novelle was built in 1919 by Charles Ray. It served as a shelter to make 18 features and 185 short subjects. When Ray quit producing, it became an independent leasing studio

Paramount's Still

Los Angeles, Aug. 21. For "Sins of the Fathers," to star Emil Jannings as a king of bootleggers, Paramount is building a still declared to be complete in every way.

It has a 20,000 gallon-per-day capacity and is being built according to plans acquired by Charles Furthman, editorial supervisor on the picture, after visiting numerous distilleries in the east.

for Paramount they produced 61 features at the United plant.

The new F. N. studios, in Burbank, were not ready to move into at that time, so they rented space at Fine Arts studio and the Metropolitan. By June 25, 1926, the new studio, in Burbank, was ready for occupancy and F. N. has made 70 features since moving in. The first to be made here was "The Masked Woman" directed by Sylvani Balboni.

Columbia studios was built in 1922 where 72 pictures have been made since Columbia took possession.

Studio now occupied by F. B. O. was built around 1920 for Robertson-Cole. F. B. O. took possession in February, 1926. It is estimated prior to F. B. O. moving in that only 71 features were made here. Since that time the present tenants have made 104 features and 36 shorts.

Studio now occupied by Pathe in Culver City was built around 1920 for Thomas H. Ince. When Pathe took possession March 6, 1926, an approximate total of 110 features had been made. Since Pathe moved in they have made 66 features of which seven were made independently by Sam Goldwyn.

Studio now occupied by Tec-Art was built around 1920 for W. H. Clune who made "Ramona" as his first big feature. He later quit producing and rented the studio to Douglas Fairbanks, later to Louis B. Mayer and other independent companies until Tec-Art took possession of it in April, 1926. They have remodelled it and are now leasing space to independent producers. A total of 95 features and 38 short subjects have been made here since the studio was built.

Studio now occupied by I. E. Chadwick was built around 1921 by William Horsley and later leased to Jesse J. Goldberg who turned it over to Chadwick. It has always been a leasing studio and an approximate total of 170 features and 90 short subjects have been made here since it was built.

Many Owners

Cal-Art was one of the earliest studios to be erected in Hollywood and has changed hands so often no definite record at this plant can be obtained. It is estimated that it served as a sheltering place to make 56 features and 210 short subjects by small independent producers. It is said to have been built around 1918.

California studios, one of the most active for small producers on "Poverty Row" and now idle was built around 1922. More than 160 features, 210 shorts and 15 serials have been made here since that time.

Marshall Nielan studios, on Glendale boulevard, were built by Harry Garson around 1920, while Nielan took possession of it in 1926. More than 76 features have been made here since it was built. It is an idle plant at present, considered one of the Hollywood studio zone.

Selig Studio is said to have been the first studio to be built in Los Angeles, but as far as some records show it was not seriously considered a studio until as late as 1917. An estimate shows 185 features, 350 shorts and 19 serials made here since it was built. It has been leased by several producers among them Louis B. Mayer before he merged to Metro-Goldwyn.

An approximate estimate of the number of pictures made in Hollywood at studios now extinct is conservatively figured as being 1,500 features, 3,000 shorts and 100 serials.

RETURNS CONTRACT

Los Angeles, Aug. 21. Paramount has granted Hope Loring return of her contract as a writer after three years of it have been executed. She will freelance. For a long time Miss Loring was teamed with Irene Huber, Louise D. Lighton, for the past two years a Paramount executive.

Chatter in New York

Local sabbies speaking again. One who recently returned from the coast patched up the scrap. All the sabbies were afraid of missing some of the hot gossip.

Paula Gould, FBO press agent, has gone to Spring Lake Beach for the rest of the month.

The five authors of "Gentlemen of the Press" are going late to openings, so people can't stop them to ask about the play.

Aaron Sapiro made a speech last week to the Cleok and Sultors which got unintentional howls. "Progress and Co-operation" were the featured topics when the boys were paying to find out how to beat the "Returns" racket.

Helen Nolan is back on the Mirror, replacing Lorena Hickock, who went to A. P.

Burton Davis, press agent for "Ringside," has shaved off his mustache and taken boxing lessons. Eduard Senz, cosmopolitan, has been making up in three studios this week, Cosmopolitan, RCA and Paramount.

Andrew Ford, m. e. of the Evening Telegram, has blown the paper. His successor will come out of the Scripps-Howard crew.

The Marquis de la Falaise de la Coudraye sailed last week under Joseph B. Kennedy's protection. Reporters were outsmarted.

The sports writers are figuring on a handsome season with two fight plays opening. The boys always get from one of the two principals and plan to lay off the other.

Male Chatterer Off'n His Suit

One of the male chatter writers in town has fallen so heavily for a visiting star he has been talking orchids and bon bons to the written raves. The star already is tied up and has tried to squelch the newspaper story gently. She even has passed on the candy to some of the gabby girls.

As the young man takes the pictures seriously, he has been talking maudlin around the speaks about writing a drama which will bring the girl into real fame.

Hot Story and Faint

The ship news reporters, never famous for their tender response to baloney, are taking credit for the recent faintness on shipboard of a prominent Hollywood director. The boys asked if it was wrong questions and got the birds to plow replies.

The director's chief yeoman, who is believed to have anticipated the boys' fresh interest in the artist's private life, had fortified himself with so many toddies he was unable to talk his man out.

Only the director's timely collapse blocked the hot story.

Curl, No Gag

Lou Smith, Mary Pickford's new representative, was formally initiated into United Artists last week. The boys dug up a long blonde curl and sent it to Lou, "with gratitude from Mary."

Four days later the practical jokers raised the curl would write a note of thanks and start something, so they confessed. The gag was on them, for arrangements had been made to exhibit the curl in a Fifth Avenue show window.

Holding Back to Splash

Dallies are lining up a splash scandal on one of the most heroic Hollywood stars. The fellows burned even the good-natured Los Angeles scribes recently with a defiant attitude in a tight spot. Evidence and details suddenly became available on the coast.

The stuff is as ready as a president's obituary, only waiting a court move on which it can be tied as "news."

Teaching Stage Star

A former musical comedy star who arrived in town recently was plenty bewildered by his initiation into the movie chatter racket. The first thing he had to do was introduce himself to the boys and girls with a big tea party.

The gorge gag was summoned by telegram. Half the mob showed up. Half didn't even acknowledge the invitation. The star, who hadn't learned in 20 years' stage experience what it was all about, tried hard to be nice to the guests. He was so nice the chatter writers got the idea he wanted something. So the clinic agreed to hold out. The host got nothing but the bill out of the tea party.

Talkers Cut Down Ads

The automatic novelty draw of

the talkers has been eating into the advertising revenue of the local dailies. Display ads are off all over town. Even Sunday copy is being held down.

Solicitors are meeting the argument that business is capacity in talkers houses without the spurge come-ons.

Chain Can't See Pictures

A national restaurant chain is running into another snag. Among "minority stockholders" through ignoring a wide-open propaganda and advertising hook-ups offered by a picture producer. The producer has been negotiating for the right to use the restaurant name with a guarantee that any hobby idea, such as cleanliness, kindness to employees, etc., will be incorporated in the film.

Though most commercial concerns would scramble for the promotion chance, the head of the chain is turning it down, giving no other reason than "policy."

Class 2nd Hand Buyers

Genevieve Bertolucci Fadden, who left stock to go into the business of collecting wardrobes for stock actresses, has developed a class following for second hand clothes. The "East Side" gang, who can't afford to be seen in a dress more than once, are making a half-price flash with a production garment in the head-line.

Some of the girls pick their gown right off the stage, calling Mrs. Fadden to negotiate the purchase. She started the racket primarily for the stock girls who need a wardrobe exchange, and was surprised at the development.

Montreal's All-Vaude Special Play for Kids

Montreal, Aug. 21.

(Drawing Pot, 600,000)

Weather: Hottest Week

Hottest week, and not much cooler since, worked against grosses. Amusement parties reaped a harvest. Catering to children in the head-line act the Imperial fell off less than any other house, but was also down from previous week.

Reigning at the children are starved of shows in the town, Howard Conover, of the Imperial, not only is able to legally admit them to his house but still further caters to them by inviting them on to the stage during an animal performing act.

Neighborhood houses severely affected.

Estimates for Last Week

Capitol (F.P.) (2,700; 40-60)—"White Shadows" (M-G-M). One of the best pictures in long time at this house and would have gone over capacity but for exceptional weather. Although down from previous week, good at \$12,500.

Loew's (F.P.) (3,200; 45-75)—Vaudeville, "Detectives" (M-G-M). Not a production, but a good average of past few weeks. Picture good humorous filler. House held up well considering weather. \$11,500.

Strand (U.A.) (800; 30-40)—"Count of Ten" (U); "Sally of the Scandals" (FBO); "Shepherd of the Hills" (F.N.); "News Parade" (Fox). Weather dropped from \$10,000 to around \$3,000.

Imperial (Keith) (1,900; 35-51)—All vaude. Held well at \$10,500.

Warners Figure 2 Wks. To Make 100% Takar

Los Angeles, Aug. 21.

Two weeks is the estimated full working time for "On Trial," 100 per cent talker which went into production yesterday at Warners. Archie Mayo is directing.

Cast includes Pauline Frederick, Bert Lytell, Lois Wilson, Holmes Herbert, Jason Roberts and Richard Tucker.

PATHE'S EQUIPMENT ARRIVES

Los Angeles, Aug. 21.

Mechanical equipment for Photophone arrives at the Pathe studios this week and will be installed on stage No. 6. The stage, measuring 200 by 300 feet, has been in the production construction for some time and will be subdivided so that two sound units can work.

Pathe expects to start around Sept. 1 on six synchronized films.

Virginia's Appearances

Virginia Lee Corbin is scheduled to make a personal appearance tour in conjunction with the showing of her picture "Bare Knees." She will be starred in "The Head of the Family," Gotham.

This table shows dates when the 25 picture studios now in operation in Hollywood were built and the number of features, shorts, serials and sound subjects produced in them up to July, 1928

Studio	Built	Features Made	Shorts Made	Serials Made	Sound Subjects Made
Christie	1911	15	623	...	...
Paramount, old	Dec., 1913	508	...	...	...
Paramount, new	May, 1926	101	...	...	...
Universal	1913	872	3,870	700	...
Sennett, old	1913	185	1,810	...	...
Sennett, new	May, 1923	192	...	8	...
Tiffany-Stahl	1914	254	470	...	...
William Fox	1914	600	400	...	5
United Artists	Feb., 1916	24	...	...	...
Educational	1916	32	586	...	...
U. M. Dalley	1916	33	115	...	...
M-G-M, old	1918	310	...	...	...
M-G-M, new	May, 1924	140	...	...	...
Metro-politan	1919	350	300	15	...
Novelle	1919	18	185	...	...
Charles Chaplin	1917	15	...	...	...
Stern Bros., old	1916	...	700	...	...
Stern Bros., new	Mar., 1926	...	90	...	...
Hal Roach	1919	...	460	...	...
Warner Bros.	1921	200	25	25	410
First National, old	1923	65	...	...	...
First National, new	1926	70	...	...	...
Columbia	1923	72	...	...	...
FBO	1920	175	26	...	...
Pathe	1920	176	...	...	...
Tec-Art	1920	85	38	...	...
I. E. Chadwick	1921	170	50	...	...
Cal-Art	1918	56	210	...	...
California	1922	160	210	15	...
Marshall Nielan	1920	76	...	...	...
Selig	1917	185	350	19	...
Totals		4,997	10,036	774	415
Approximate number of pictures made by studios now extinct		1,500	3,000	100	...
Grand total		6,497	13,036	874	415

made 508 feature productions. Since moving to the new location on Melrose avenue, Fox has produced 101 features, or a total of 609 feature productions on the coast.

Carl Laemmle took possession and erected a studio at Universal City during 1913, and has made up until this time 872 features, 3,370 short subjects and 700 serials.

The old Mack Sennett studio on Glendale boulevard in Edendale, adjacent to Hollywood, was also built in 1913, and until Sennett moved to his new plant at Studio City in May, 1928, 185 features and 1,810 short subjects were made. Sennett has completed eight short comedy subjects since moving to the new plant.

The studio now occupied by Tiffany-Stahl was built in 1914 by D. W. Griffith. It later became the Fine Arts studio and was bought by Tiffany-Stahl Nov. 21, 1927. Until the time the present features and 460 short subjects have been made here by various independent producers. Tiffany-Stahl has made 22 features and 10 short subjects since moving in.

William Fox built his present Western avenue studio in 1914 and has made 600 features, 400 shorts and five sound sketches since. United Artists, built by Mary Pickford in February, 1916, has made but 24 features since that time.

and has passed through many hands of ownership and lessees.

Charles Chaplin's studio was built in 1917 and served to make eight Chaplin comedies for First National, "A Woman of Paris," "The Gold Rush," "The Circus," three Carter De Haven feature comedies and one Josef von Sternberg drama, making a total of 15 productions within 11 years.

The old Stern Brothers studio, built in 1916 and demolished by fire in 1926, served as a plant to make 700 short comedies for Universal release. The Sterns moved up a block in the same year and took possession of another studio and have made 90 short comedies since.

Hal Roach studios in Culver City were built in 1919 and have made approximately 400 short comedies since. The first picture made here was Harold Lloyd's comedy "Get Out and Get Under."

Warner Brothers studio was built on its present site during 1921. They have made 200 features, 25 short subjects, 25 serials and 410 Vitaphone sketches since.

F. N. Rented Space

When First National branched out from the distributing end to the producing of its own pictures in 1923, they had no studio but rented space at the old United studios now occupied by Paramount. Until May, 1926, when they were forced to vacate to make room

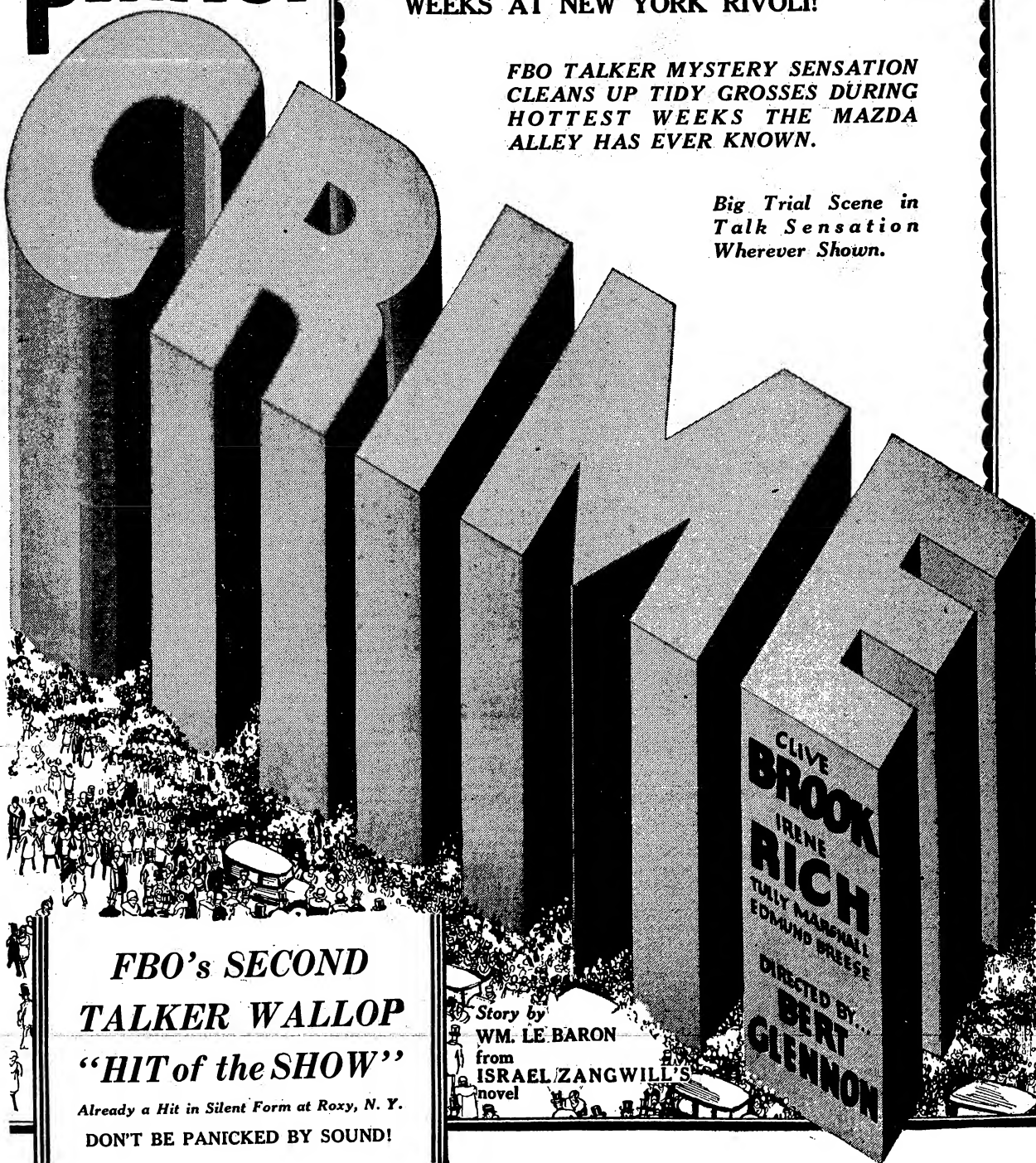
FBO's Towering MONEY-GETTER!

PERFECT

HEAD AND SHOULDERS ABOVE ANY
OTHER SCREEN ATTRACTION ON
BROADWAY DURING *THREE* SMASH
WEEKS AT NEW YORK RIVOLI!

*FBO TALKER MYSTERY SENSATION
CLEANS UP TIDY GROSSES DURING
HOTTEST WEEKS THE MAZDA
ALLEY HAS EVER KNOWN.*

*Big Trial Scene in
Talk Sensation
Wherever Shown.*



**FBO's SECOND
TALKER WALLOP
"HIT of the SHOW"**

*Already a Hit in Silent Form at Roxy, N. Y.
DON'T BE PANICKED BY SOUND!*

Story by
WM. LE BARON
from
ISRAEL ZANGWILL'S
novel

CLIVE
BROOK
IRENE
RICH
TULLY MARSHALL
EDMUND BREESE
DIRECTED BY...
**BERT
GLENNON**

INDIE DISTRIBS SUGGEST SOUNDING IN EAST

Proposition Small Coast Producers on Completed Products

Los Angeles, Aug. 21.

Small picture producers are being approached by the Independent Distributors of New York for features suitable for "synchronization and sound effects." This, they say, can be done in the East after the picture is made providing the producer can advance the necessary expense for having the sound added.

With nothing to lose, the distributors are overly anxious to procure sound pictures at this time, believing it will put them in a position to bid for first run bookings in houses already wired.

Kohner-Philbin Marriage Occurring in Germany

Paul Kohner, youthful executive with Universal, recently appointed as European "Ambassador" for Carl Laemmle, is in New York, en route to Paris, to establish headquarters.

Announcement of Kohner's engagement to Mary Philbin, Universal star, was recently announced. According to the former it has been decided that following the completion of the next picture in which Miss Philbin appears, she will join him abroad, accompanied by her mother.

The marriage, Kohner says, is to take place in a small town in Germany, where his parents reside.

Settling Evelyn Brent

Last week's Variety contained an item suggesting that Evelyn Brent, in the movies, is in reality Minnie Riggs, of Syracuse.

In Los Angeles, in Aug., 1927, Miss Brent, under the name of Mary Elizabeth Riggs-Finemann, secured a divorce from Bernard Fineman, Paramount executive. She charged him with cruelty, and was corroborated by Priscilla Dean, also of pictures.

A property settlement effected at that time included a payment of \$52,000, in weekly installments of \$200, stocks, bonds and jewels worth \$50,000, and an insurance policy of \$50,000 in her favor. They were married in New York City, Nov. 25, 1922.

"Making Whopee" Film

Los Angeles, Aug. 21.

Thomas J. Geraghty and Mervyn LeRoy are collaborating on an original screen story to be known as "Making Whopee."

Whopee is an expression originating among the night clubs of New York. The story will have its locale not more than a thousand miles from Times Square. Since both Geraghty and LeRoy are under contract to First National, this company will produce it when accepted.

Brown Directing Young Coughlan

Los Angeles, Aug. 21.

Mel Brown will direct "Square Shoulders," Pathe, with Junior Coughlan featured. Story is by William Drumgold and Brown.

Turnbull Rejoins Par. Sept. 15; Coming East

Los Angeles, Aug. 21.

Hector Turnbull, producing the past year for Pathe-DeMille, returns to Paramount as a producer and editorial supervisor on Sept. 15. Turnbull, brother-in-law of Jesse Lasky, was an associate producer for Paramount when B. P. Schulberg joined that organization. He held that position until a year ago, when he resigned and joined DeMille. He leaves for New York on Aug. 25, where he is to remain three weeks, conferring with home office executives on specials and also to study sound picture making. Upon the completion of this work he will return to the Paramount studios.

Turnbull's deal to return to Paramount was made direct with Schulberg. Turnbull, former dramatic critic and reported on the New York "Tribune," is rated among the first of the film executives to become millionaires.

F. M. Litchfield Dead

Los Angeles, Aug. 21.

Frank M. Litchfield, 68, head of the photographic department of the Los Angeles Times, dropped dead Aug. 19 from heart disease while developing pictures in the dark room.

Litchfield had been a news photographer in Los Angeles for more than 28 years, starting on the Los Angeles "Morning Herald." He is survived by a widow, one son and two daughters.

Dave Epstein's New York Visit—Dave Epstein, Hollywood publicist, in New York, in the interests of his clients, has returned to the Coast.

Studio Survey

Los Angeles, Aug. 21.

Studios continue to decline with a drop of six points below the previous week. There are 59 features and 16 short subjects in work with three of the 23 studios inactive so far as actual producing is concerned. Dark studios are Sennetts, Columbia and Novelle.

Paramount heads the list with 10 features in work. These are "Interference," directed by L. Mendez; "Sins of the Fathers," by L. Berger; Arlen-Carroll picture, by D. Arzner; Charles Roger's picture, by F. R. Jones; Menjou picture, by F. Tuttle; "Three Week-Ends," by C. Badger; "Avalanche," by O. Brower; "Redskin," by V. Schertzinger;

Clarence Brown; "Little Angel," by S. Wood; "Gold Brail," by G. Hill; "Adrienne," by P. Niblo; "Honey-moon," by H. Raymaker, and "A Man's Man," by J. Cruze.

FBO has six in work with "Air Legion," directed by B. Glennon; "Drums of Araby," by R. DeLacey; "Come and Get It," by W. Fox; "Last Haul," by M. Nielan; "Hey Rube," by G. B. Seitz, and "Trucked," by J. Storm.

Warners have four features and four Vita shorts in work. Features are "Hard Boiled Rose," directed by F. H. Weight; "Stolen Kisses," by R. Enright; "Conquest," by R. Del Ruth, and "Stark Mad," by L. Bacon.

This table shows a summary of weekly studio activity for the past 27 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	.46
March 7	46	14	60	9	.51
March 14	49	16	65	7	.61
March 21	49	15	64	8	.61
March 28	47	17	64	6	.60
April 4	63	17	80	5	.66
April 11	50	19	69	8	.65
April 18	52	17	69	9	.65
April 25	50	17	67	6	.62
May 2	52	15	67	7	.62
May 9	54	17	71	4	.67
May 16	63	20	83	3	.77
May 23	66	21	87	2	.84
May 30	65	24	89	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	56	25	81	0	.76
July 11	64	24	88	0	.83
July 18	62	24	86	1	.81
July 25	56	21	77	1	.72
July 31	59	21	80	2	.75
Aug. 7	72	20	92	2	.87
Aug. 14	61	20	81	2	.76
Aug. 21	59	16	75	3	.70

"Shop Worn Angel," by R. Wallace; and "Canary Murder Case," by M. St. Clair.

Universal comes next with 10 subjects in work, including "Cohens and Kellys," directed by W. J. Craft; "Erik the Great," by Paul Fejos; "Red Hot Speed," by J. Henchey; "It Can Be Done," by F. Newmeyer; "Show Boat," by Harry Pollard; "Colleagues," by Nat Ross; "Horace of Hollywood," by E. I. Luddy; "Final Reckoning," by Ray Taylor; "Saps and Saddles," by Walter Fabian; and "Smiling Terror," by J. Levigard.

F. N. and M-G Each Six—First National has six features, with "Haunted House," directed by B. Christensen; "Outcast," by W. A. Selter; "Scarlet Seas," by J. F. Dillon; "Ritzy Rosey," by M. LeRoy; "Do Your Duty," by W. Beaudine; and "Cheyenne," by A. Rogell. M-G-M also has six with "Woman of Affairs," directed by

Fox has four features with "The River," directed by F. Borzage; "Homesick," by H. Lehman; "The Woman," by I. Cummings, and "The Fog," by Charles Klein.

United Artists has three in work: "The Rescue," directed by H. Brenon; "Iron Mask," by A. Dwan, and "Love Song," by D. W. Griffith. Tiffany-Stahl also has three with "Floating College," directed by G. Crone; "South Sea Story," by E. Clifton, and "Family Row," by J. Flood.

Pathe has two companies going with "McCobb's Daughter," directed by W. J. Cowen, and "The Spieler," by Tay Garnett.

Studios working one feature each are Chaplin, Christie, Chadwick, Tec-Art and Metropolitan.

Studios engaged in making shorts are Educational, Roach and Cal-Art with three units each. Stern Brothers have two and Dailey has one.

JACK CONWAY

(CON)

TITLES

FBO

"Hit of the Show"
"Coney Island"
"Sally of the Scandals"
"Stocks and Blondes"
"Jake the Plumber"
"Legionnaires in Paris"

PARAMOUNT

"Knockout Reilly"
"Cabaret"
"We're All Gamblers"
"Nevada"
"Two Flaming Youths"

FIRST NATIONAL

"Broadway Nights"
"Flying Romeos"

UFA

"Fortune's Fool"

Hugh Kent in "AMERICAN MERCURY"—"Conway is probably the world's greatest slang writer."

Christopher Morley in "SATURDAY LITERARY REVIEW"—"Con is probably the most pilfered from author in America."

Walter Winchell in "VANITY FAIR"—"Conway is the greatest slangster of this generation."

Jack Lait, KING FEATURES SYNDICATE—"Jack Conway has put more slang cracks in circulation than any other coiner of this decade."

Mark Hellinger in NEW YORK "DAILY NEWS"—"Jack Conway is unquestionably the best of the slang writers."

AVAILABLE for

TITLES ORIGINALS DIALOGUE IN TALKING PICTURES

Address, Care of VARIETY, New York

Title Writers and Dialog

Los Angeles, Aug. 21.

The development of sight and sound pictures is making the present day title writers do a little worrying in anticipating the effect dialog will have on their work of silent captions.

The art of writing dialog for the screen is as foreign to the art of writing captions as the scenario is to a play script, yet with the combination of screen action and dialog, it is just as much a mystery to the playwright as it is to the screen writer.

Both are qualified to cope with the new scheme on an equal footing and from it all a new craft will assert itself to be mastered by those who now take the game serious enough to study and keep abreast with its development.

WEIRD EFFECTS

Los Angeles, Aug. 21.

First National is incorporating every possible medium for weird sound effects in "The Haunted House," directed by Benjamin Christensen.

So far it has employed two owls, two bullfrogs, a pheasant and an iguana.

Millard Ordered to Chi

Los Angeles, Aug. 21.

S. S. Millard, alias Stanish, sex picture promoter, must return to Chicago shortly under extradition to face a charge of defrauding the United States Health Film Company of \$25,000.

Millard was arrested here seven months ago and for a long time was confined to the county jail due to his inability to furnish bail. He appealed to Governor Young to declare the extradition papers void. When the latter turned down the request, he obtained a writ of habeas corpus to free him.

The writ was denied and Millard appealed to the United States Circuit Court of Appeals. The circuit court upheld the district court ruling and ordered Millard's return to Chicago.

F. N.'s Opening Talker

Los Angeles, Aug. 21.

Dorothy Mackaill and Milton Sills will be co-featured in "Change-ling," First National's first talking picture.

This upsets all previous plans for featuring Mackaill or Sills as a solo star.

"The SCARLET LADY"

COLUMBIA PICTURES Presents

Featuring
LYA de PUTTI
DON ALVARADO
WARNER OLAND

AN
ALAN CROSLAND
PRODUCTION -

A BOX-OFFICE SENSATION!
Now Playing EMBASSY THEATRE,
New York, to Phenomenal
Business at \$2 Top!

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

CLASS OF SERVICE
This is a follow-up Telegram or Cablegram unless its delivery is delayed by a suitable sign above or preceding the address.

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LL = Light Letter
LC = Deferred Cable
CL = Cable Letter
WT = Week-End Letter

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NB418 47 DL=QX NEWYORK NY 15 1200P
MR MOORE
CARE ROGER SHERMAN NEWHAVEN CONN
I SAW SCARLET LADY AT EMBASSY AND I THINK IT IS A WONDERFUL PICTURE IT WILL BE A BIG BOX OFFICE ATTRACTION SET IN A DATE WEEK OF SEPT 2 AND I WANT YOU TO GO AFTER IT STRONG WILL SEE YOU IN NEWHAVEN TO ARRANGE ADVERTISING CAMPAIGN
ALFRED GOTTESMAN.

READ THESE TELEGRAMS

ALFRED GOTTESMAN
is a keen showman and buyer for a string of first-run houses in Connecticut. He knows pictures.

WHAT THE CRITICS SAY:

"Goodly portion of heart interest. Elaborate production and able direction. Better than some of the films called special pictures which have found their way to Broadway."
—NEW YORK WORLD.

"Production offers Miss de Putti her biggest part. Close-ups very beautiful."
—DAILY NEWS.

"Miss de Putti rises to spectacular heights before 'finis' is written on this thrilling tale. Delightful comedy moments, highly emotional ones, interspersed with effective close-ups. We must congratulate Columbia."
—NEW YORK "AMERICAN."

"An entertaining picture."
—EVENING WORLD.

"Lya de Putti screens more beautifully than in any American picture which has featured her."
—EVENING GRAPHIC.

"Fans who loved her in 'VARIETY' will rejoice. The picture is well cast and the climax is a thriller."
—DAILY MIRROR.

"Powerfully managed! Striking."
—BKLYN. "STANDARD UNION."

"Is a startling melodrama. Direction created the mood and atmosphere of the ten days that shook the world. Big scenes as colorful as could be desired."
—BROOKLYN "CITIZEN."

"A magnificently produced photoplay. Lya de Putti makes a remarkable comeback."
BRONX "HOME NEWS."

"FILM DAILY"—"O. K. for box-office. All of the necessary ingredients in it to put it over."

"DAILY REVIEW"—"Acceptable as entertainment anywhere."

WILLIAM BRANDT

is President of Brandt Enterprises, with a circuit of first-class theatres in the New York territory. Exhibitors know they can rely on his judgment.

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WESTERN UNION

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DL = Day Letter
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LL = Light Letter
LC = Deferred Cable
CL = Cable Letter
WT = Week-End Letter

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NEWYORK NY AUG 15 1928
AUG 16 1928
JOE BRANDT
COLUMBIA PICTURES 1600 BROADWAY NEWYORK NY
I SAW SCARLET LADY LAST NIGHT AT THE EMBASSY IT IS A DRAMATIC KNOCKOUT THE LOVE THEME IS EXCELLENT THE SUSPENSE AND THRILLING ACTION WILL MAKE AUDIENCED GRIP THEIR SEATS IN EXCITEMENT IT IS A SURE BOX OFFICE ATTRACTION
WILLIAM BRANDT
616P



COLUMBIA PICTURES-NOW MORE THAN EVER THE BEST BOX-OFFICE VALUE IN THE INDUSTRY



Almost a Gentleman

Glorifying the American Master of Ceremonies

Dynamic AL BELASCO!

A Name to Be Conjured With When Referring to Charge d'Affaires

Over a Year at the
HARDING AND SENATE THEATRES
Chicago, and Asked to Linger Longer

BROKE ALL HOUSE RECORDS AT STANLEY, JERSEY CITY
(Formerly Held by the "Jazz Singer")

**NOW ALTERNATING STANLEY, JERSEY CITY,
AND BRANFORD, NEWARK**

"JERSEY JOURNAL"

"Hello, Al." That's the name of the stage production, dedicated by Harry W. Crull to Al Belasco, who is making his debut at the Stanley theatre this week. This reviewer wishes to say ditto to Al, so here goes—Hello, Al! This fellow Belasco knows how to lead the Merry Mad Gang. More to the point, he knows enough to step aside and let others have the spotlight when they are putting their act over. Al is a bundle of pep, has a pleasing personality, can certainly wiggle his feet, play the saxophone, swings the baton in a masterful style, introduces the principals in a clear-voiced tone and he sings a couple of songs."

"THE OBSERVER"

"Al" took Hudson County yesterday and Saturday by storm just like Grant took Richmond in the days of '60. This is not speaking politically, because Al is the famous Al Belasco, the new master of ceremonies at the refrigerated Stanley, where he opened in a blaze of glory in his grand premier performance entitled 'Hello, Al,' a Harry W. Crull production, with the Merry Mad Gang.

"Al" virtually swept the audience away with his unlimited versatility and artistry. It is no little wonder that he was a sensation in Chicago. What this handsome chap doesn't know about the stage seems hardly worth knowing. He sings, he leads, he plays any and all instruments, and, boy, how he dances—he's known as 'The Dancing Director.'"

"HUDSON DISPATCH"

"Encore! Encore!" That's what the handclaps shouted and that's what we repeat as a welcome is extended to Al Belasco, the Stanley's dancing master of ceremonies. Last night he danced his way into the hearts of a packed house, swinging his magical baton, twisting and twirling through a hundred and one difficult and different steps, clowning with a Broadway comedian and doing the job of introducing with as neat a polish as Paul Ash sports. As someone has said, he's a dead ringer for Dick Bartholmess, the movie ace, and Al's work is as clearcut in its style as is the work of the man he resembles."

These Men Put Me Over in Jersey

HARRY A. CRULL, General Manager of Stanley Company of New Jersey
DAVE WILSHER, General Publicity Director of Stanley Company
MR. CUNEO, Manager Stanley Theatre, Jersey City

ART COHEN, Publicity
HAROLD MURPHY, Publicity
MR. DE ROSA, Manager Branford Theatre, Newark

KEEP THIS AD!

*It's the low-down on the
New Season which now begins—*



"Put this ad in the files, Tillie,
and show it to me at the end
of September."

M-G-M September releases are
NOW ready for screening,
BOTH Sound and Silent—
WILLIAM Haines in **EXCESS BAGGAGE**
IS a wonder, a marvel, a pippin
TO see or hear (or both!)
OUR DANCING DAUGHTERS (Joan Crawford)
PRE-RELEASED in Syracuse and Baltimore
DID biggest business of months!



Congratulations Bill Haines, you'll bring excess profits with "Excess Baggage." It will be the talk of '28-'29!



Your name in electric makes countless millions happy. More than ever—Lon Chaney you're the dough!

LON Chaney's thriller
"WHILE THE CITY SLEEPS" is
ANOTHER "Unholy Three."
"THE BELLAMY TRIAL" is the
GREATEST court-room drama
EVER made (plus gripping talking episodes).



Joan Crawford you're gorgeous in "Our Dancing Daughters." They love you. They want you more and more. And why not!

UNQUESTIONABLY M-G-M has
THE grandest line-up of history!
ALL aboard for a money-year with
THE Happiness Boys of the industry.

THEY'RE ON BROADWAY NOW:
The only two-reel comedy to play at a \$2 house. Wowing them indefinitely at the Embassy, N. Y.

STAN LAUREL **OLIVER HARDY**
in TWO TARS

The first of Hal Roach's M-G-M laugh-louder hits for the new season.

METRO-GOLDWYN PICTURES

Musical Union Strong in but 150 U. S. Towns Where Minimum Enforceable—50,000 Out of Work

Over 50,000 musicians may be thrown out of work within the next two years owing to the general use of talking equipment in theatres. Of about 175,000 union musicians in the U. S., around 75,000 are drawing salaries from the theatres. It is estimated that about 20,000 men must always be used in the pit, regardless of the advance of canned music.

The saving in salaries of musicians to the amusement industry would be in the neighborhood of \$5,000,000 a year.

While many musicians are inclined to view the talkers calmly and insist the effect on the employment of musicians will not be disastrous, figures show there are only 150 cities and towns in the United States where the union is strong enough to get the support and enforcement, when there is a downright violation, by sympathetic walkout of affiliated locals comprising the I. A. T. S. E.

This means that in all other territories, in large cities and in 3,000 smaller communities there is not sufficient material to establish a local and there is no means of preventing the use of talker 100 per cent, and the complete exclusion of musicians.

The union men are now trying to overcome this weakness by putting through a regulation making it necessary for every theatre in the country, whether it is wired or not,

to use a minimum number of pit musicians. Theatre men are preparing to fight any attempt at enforcing such a measure.

Where a minimum employment law can be enforced the I. A. T. S. E. wields considerable power. At the Grand Central, St. Louis, wired, a minimum of five men is required. Before the house was wired 15 men were used. The minimum law keeps five men in their jobs, requiring only a fraction of the work they originally did, but with a total reduction of only \$15 weekly.

LYOYD'S GAG STAFF

Los Angeles, Aug. 21. Ted Wilde, who made "Speedy," will direct Harold Lloyd's next, which is due to start Sept. 4.

In addition to Wilde and Lloyd himself, the gag staff includes Lex Neal, Clyde Bruckman, Felix Adler and Jay A. Howe. Gaylord Lloyd will be assistant director.

San Francisco's Chinatown will provide the background for much of the story.

6 WKS. SHUTDOWN

Los Angeles, Aug. 21. With the completion of a Bobby Vernon comedy Christie has made that studio's last silent two-reel comedy. The three-week shutdown has been changed to six weeks to allow for sound installation.

Tex's Big Hands and Coin

Texas Guinan's big hand stuff worked her into a Warner Brothers contract, as reported, for the talkers at \$50,000 for the first and \$75,000 for a second full length dialog picture to be made on the coast. It will take about six weeks of Tex's time.

Tex and her brood of nice little nite club girls with big hands leave Aug. 28 for the lot. What Nick Pronius will do with Tex's Nick dark joint, Salon Royal on West 58th street, hasn't been announced.

When knowing she would have to blow New York, Tex inquired at the U. S. district attorney's office about her liquor violation trial, wanting to learn if she could go away for a couple of months.

One of the hands at the D. A. headquarters told Tex if she would promise to go and stay away forever, they would dismiss the charges against her.

Tex wouldn't promise. She answered:

"I'm coming back to my racket, the nite clubs."

Tex is taking two writers from the Salon Royale. Kitty O'Reilly and Jane Dobbins are two other girls mentioned as likely to accompany her.

"Letter" Starting

Los Angeles, Aug. 21. "The Letter," said to have been postponed to allow Louis Milestone to use the same cast in his first Paramount picture, "Victory," will not be delayed and goes into production Sept. 3.

Evelyn Brent and Arnold Kent featured. Louis J. Gasnier will direct.

Another cast will be selected for "Victory."

Inside Stuff—Pictures

Accumulative reports might lead one to believe R. C. A. and General Electric have a comprehensive line-up to capture the show business. It's nothing beyond rumor, but what does appear to be the fact is that G. E. would like to see its Photophone produce an entire picture house program, from dialog features to talking shorts.

If doing that G. E. may feel it is necessary to have a positive outlet in the form of the theatres. To ensure that source, G. E. through R. C. A. might inquire of their PBO partner, Joe Kennedy, how about the Keith Circuit?

To what end that may reach or result in can't be vouchsafed. But it's a possibility like almost anything else just now in the film business, either end.

Several weeks ago a Hollywood daily film sheet announced with glaring headlines that it had acquired the services of a well-known playwright to review pictures. It was sometime before the play expert picked up enough courage to review his first picture and when he did the review was played up with banner lines across the front page.

The review was so caustic and filled with dynamite that the paper has not repeated another from this vitriolic pen.

A picture house directory for America shortly to be issued, and so thorough it indicates also the wired houses, is listing over 21,000 film theatres.

A priority dispute on the title "Our Daily Bread" has arisen between Fox and Affiliated European Producers. Fox has announced the title for F. W. Murnau's next special. The foreign distributors state they have a picture of that title made two years ago in Germany with Mary Nolan, then known as Imogene Wilson, starred. The German picture has played England but not America.

No agreement has been made to date, each side having requested the other to pick some other title.

One of the best clauses for Warner Brothers in the original contract with Western Electric on Vitaphone is said to be the one that gives the Warners exclusive rights for royalty from any license issued by W. E. for talking product. From this alone the Warner royalty income is commencing to assume proportions. In time, from reports, it will represent a very formidable amount yearly to the Warners.

W. E. isn't wild over the clause. It didn't realize what it meant until after W. E. had seen the spread of the talking picture movement over the film trade.

Production cameras are hard to get these days because of the unusual demands placed upon Mitchell and Bell and Howell by RCA and the big companies going into talking production. A new Mitchell must be ordered four months in advance with Bell and Howell two months behind orders. The latter company is especially pressed because it has concentrated on the amateur trade also. Mitchell is strictly a production camera.

The big cameras selling for \$4,000 and up are made on order the same as special automobile jobs. With the talking cameras requiring special rigging and technical innovations they have to be made on specifications. Fox-Case manufactures its own camera but uses Bell and Howell works. Second hand cameras are also scarce. There is an occasional Bell and Howell around but Mitchells are not to be had.

One Hollywood director found it extremely profitable to be on the level with a great throng of rodeo spectators when he wanted their cooperation in the making of a scene. The troupe, representing one of the large studios, had traveled a couple of thousand miles, bringing a party of 48 and a string of their own horses.

Star of the company had been entered each day in the events, not so much on a competitive as a complimentary basis, and had made his entrances and exits with the regular contestants. Then it came time to shoot the scene for which the trip had been made. Standing in front of a microphone connected with loud speakers the director talked for a full minute to the 25,000 present, saying a scene was to be taken and the co-operation of every one in the throng was requested. The director pointed out that enthusiasm was wanted, that without it the picture would be flat; that if one person within the range of the camera yawned or displayed indifference the whole scene would be hurt. The director was cheered when he ceased.

As the picture started the spectators rose to their feet. They waved their arms and cheered. So thoroughly did the throng enter into the spirit of the occasion that the clamor was continued for several moments after the cameras stopped turning.

The screened result vindicated the judgment of the studio officials who had sanctioned the trip and the frankness of the director who permitted his actors, even though they were volunteers, to know in advance what it was all about.

Theatres not originally constructed with sound pictures in view have developed dead spots. In some of the wired Publix "A" theatres there are six to 12 plug holes for hand phones connecting the speaker to the booth. House and assistant managers stroll around listening to the amplification and phone the booth for more or less power.

In one case the loge section has developed a particularly poor vantage point while the manner in which the house is "dressed" can make a difference to the amplification. That is, if one side fills up and the other side of the orchestra floor is empty, adjustments have to be made. The reverse of that situation is equally true as well when the house is evenly tenanted. It is presumed that the head ushers on the various floors try to keep the attendance as proportionately located as possible.

A New York stock tipster is circularizing the Hollywood film colony by soliciting directors, stars and writers in the "big money" class for subscriptions to his service set at \$75 per year. As a come on, he sent out a tip to buy Warner Bros. stock when it was hovering around 42. When it jumped to 62 he followed the mailing list up with "I told you so" sales talk.

The tipster has a lot of competition to buck with as the film colony is filled with any number of his ilk willing to advise on stock buys "free of charge."

When work on "The Mating Call," Thomas Meighan's starring production made by Caddo, was completed recently, Howard Hughes, Jr., millionaire oil man, called together the executive personnel, including James Cruze, the director, for a showing. After the picture had been shown, Hughes said, "Pretty good, Jimmy, but let's reshoot the last three reels. Let's spend a little money on it." The last three reels, it is reported, have been remade following that order.

For a time there was a report around that the entire picture was to be remade.

An independent film producer now having difficulties in financing was offered backing from one of the leading financiers in the business at the beginning of the season on condition that he produce only 18 pictures. The producer wanted to make 30 or more. Backer said he would not supply the funds for any of the pictures if the independent insisted on going in for quantity.

It is reported now that the entire product may not be made.

Independent picture producers may not plunge into the talking picture for the dialog portion. Indications are that they will sound only such

(Continued on page 32)

Recognizing the fact that changes in method come in the splendid advancement of the motion picture industry, the Eastman Kodak Company continues its own forward march and maintains its supremacy in presenting to the trade

Eastman Panchromatic
Negative
Type 2

*—a perfected, proven product
for the cinematographer*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

**A Regular
Habit
NOW**

With **FOX**

John Ford's

FOUR SONS

**SMASHES
WORLD'S RECORD AT THE**

ROXY!

\$143,906.75 NET
for one week

YES SIR! It took another FOX picture to top the
previous record breakers—

"WHAT PRICE GLORY"—"STREET ANGEL"

FOX *has* **8\$2** Broadway Specials ready
for YOUR PROSPERITY!

Paramount Closing Road Show Dept.; "Wings" as Souder for Gen. Release

Unusual action of a picture company closing a roadshow film which is doing business is the case of Paramount curtailing "Wings" twice daily career to get it on the program for general release the last week in September. Paramount will also discontinue its road show department, of which Albert Gray has had charge, in November.

The aviation film is being withdrawn from the \$150 showings to augment Paramount's sound releases this fall along with "The Patriot" and "Wedding March" the latter due Oct. 6 and "Patriot" Sept. 1 on the program.

With the 44th Street theatre, New York, still on its hands, Paramount will turn the house back to the Shuberts when its lease expires, around Nov. 1, but will continue "Wings" at the Criterion as long as it can stay. The general release date will likely kill it off there.

Last week the picture did \$12,000 in Perth Amboy, \$17,000 in Newark, and \$14,000 between Stockton and Visalia, Cal. It is currently playing Brooklyn for the third time and is in for two weeks at Werba's. A musicians' strike in Paterson, N. J., has forced a booking switch from that town to Worcester, Mass., Sept. 2. Picture's final road closing is in Cincinnati, Oct. 27.

Los Angeles, Aug. 21. "Wings," scheduled to go into the Mission, San Jose, Aug. 26, was cancelled immediately upon Paramount's announcement that the picture will go on the general release list Labor Day.

Picture will be shown at Fort Bragg, Eureka and Ukiah for its final roadshowing on the Pacific Coast.

Publix Units in Montreal

Starting Sept. 14 Publix units will invade Montreal for a week's stand at the Capitol.

The troupes will jump over the border from Pittsburgh and then recross the line to make Buffalo.

Report that the Publix units are coming out of San Francisco, and Los Angeles is denied.

Dialog in Flynn's First

Los Angeles, Aug. 21. Emmett Flynn's first picture for Fox, as yet untitled, will feature Lia Tora, of Rio Janeiro, and Paul Vincent, Hungarian.

One or two sequences will be in dialog.

Kirkwood's Return

Los Angeles, Aug. 21. James Kirkwood has been signed by Par for a role in the next Charles Rogers picture, Frank Tuttle will direct.

This is Kirkwood's first screen work since returning from a European stage tour.

JOHN and HARRIET GRIFFITH
Dancing Specialties Plus Personality
Appreciation to Fanchon and Marco

ROY VIRGINIA BRADLEY and WHITE
Sensational Ballroom Dancers
Now With FANCHON AND MARCO
"VIOLIN VOYAGE" "IDEA"

RHYTHM SUPREME

TRANA SISTERS

World's Greatest Spanish Union Dancing Sister Team
Outstanding Hit at Capitol, New York City, Week August 18th

Attention, Producers: Well worth your while seeing this team during Capitol engagement, closing Friday, August 24th
Personal Direction LOU IRWIN, Inc., 1560 Broadway

Loew's Opposish Building In N. J. to Fabian

Loew interests have acquired a site on Main street, Hackensack, N. J., upon which it will erect a 3,500-seater and office building. The new house is figured to be ready next February and operated with vaudeville policy.

The proposed Loew house will provide the only opposish to the Fabian-Stanley interests in section in particular and northern New Jersey in general.

The Fabians are currently represented in Hackensack with the Oritana, pictures; Eureka, pictures and Lyric, vaudeville, with vaude booked by Keith's Family Department.

Loew may also build in Hoboken, N. J., with the latter figured to draw locally and from Union City. Loew had been booking the Lyric, Hoboken, which abandoned vaudeville for stock burlesque this season, snared out by the new Stanley-Fabian 3,500-seater opening several weeks ago.

Levy Quits Aug. 31

Chicago, Aug. 21.

Ascher Levy, former general manager and film buyer for the Junior Ophem time, and more recently in charge of film purchasing for Keith's in this section, has handed in his resignation effective Aug. 31.

Reports of Levy's departure arose a short time ago, the possibility being suggested at the time by the attitude of the present Keith's regime toward the film buyer. Levy's plans for the future are unknown.

Won't Renew on 4

Los Angeles, Aug. 21.

In line with First National's policy of eliminating contract people, the contracts of Charles Murray, Donald Reed, Larry Kent and Yola d'Arvil, expiring sometime next month, will not be renewed.

E. N. finds it more economical to hire by the picture than have them jointly on the payroll the year round.

M-G's Sound Quintet

Los Angeles, Aug. 21.

M-G-M has five sound pictures ready for release on its 1928-'29 program. These are "White Shadows," "Dancing Daughters," "Excelsior," "The Bellamy Trial." All are synchronized but are without dialog.

VIOLET SIMMS TAKES POISON

Los Angeles, Aug. 21.

Violet Simms, 23, stage and screen actress, attempted suicide by swallowing poison during a drinking party in her home on Carondelet street. Condition is not serious.

The girl is now at the General Hospital.

FRANKLIN DIRECTING GARBO

Los Angeles, Aug. 21.

M-G-M has assigned Sidney Franklin to direct the next Greta Garbo starring picture to be adapted from an original by John Colton.

Edward Sedgwick is assigned to direct the next Buster Keaton picture.

W. C.'s Talker Manual

Los Angeles, Aug. 21.

West Coast Theatres circuit's technical department has just issued a complete manual on the installation and maintenance of wired equipment.

Purpose of the manual, published, is for the information of managers and projectionists on the W. C. circuit. Subjects covered are thorough for the entire operation of talker equipment. The Manual is of 34 pages.

Harold B. Franklin, president of West Coast, lately had printed his educational volume on "Theatre Management," also a pioneer work.

FIRST SOUND CARTOON 'FABLE' NOW ON SCREEN

Reviewed under Talking Shorts in this issue of Variety is the first cartoon film on sound.

It's an Aesop Fable, distributed by Pathe, and is exhibiting the current week at the Strand, New York.

It is said that the sound Fable will be marketed at a considerable increase over its former and silent rental figure.

At the Pathe office it was stated no uniform price had been set for the sound cartoon short; that it would be sold like other pictures. Nor did the Pathe know what it had cost to sound (R. C. A. Photophone) the cartoon. The Fable producer had attended to the soundings, it was said.

Keith and Detroit

Detroit, Aug. 21.

Kunsky houses here have bought Pathe product for the coming season. That indicates that Keith will not hang its shield on any local house during the remainder of '28.

An outside chance that Keith would come in here lies with the Oriental, the former Charles A. Miles house now operating under a receivership. This theatre applied for a Keith booking franchise some weeks ago, but the application is apparently still on the table.

"MISS FLORIDA'S" CONTRACT

Los Angeles, Aug. 21.

Coming to town with credentials entitling her to be known as "Miss Florida," Ada Williams got into a jam with another similarly accredited contender. This was ironed out and the latter girl returned home.

Miss Williams sought a studio job but was unsuccessful until seen by a Fox casting director doing her stuff as a queen of a southern California orange show. The court has ratified a Fox contract with the girl.

SOUND FOR NORMA IN EAST

Los Angeles, Aug. 21.

Hal C. Kearn, film editor for Feature Productions, is en route to New York with a completed negative of "The Woman Disputed," Norma Talmadge's latest for United Artists.

Kearn will stay in New York until the film is synchronized.

LYTELL IN TALKER

Los Angeles, Aug. 21.

Bert Lytell arrived here by aeroplane from Baltimore to start work in the Warner dialog picture "On Trial."

Lytell has been inactive in films for the past couple of seasons, devoting himself to vaudeville.

Gloria's "Queen Kelly"

Los Angeles, Aug. 21.

"Queen Kelly" is the title set for the new Gloria Swanson picture originally called "The Swamp."

This is an original story by Eric von Stroheim who will also direct.

Ray Directing Belle Bennett

Los Angeles, Aug. 21.

Albert Ray, former contract director with Fox, signed by Tiffany-Stahl to direct Belle Bennett in "Queen of Burlesque."

PREVIN, FOX'S MGR.

Leaves Roxy to Assume Charge New 4,200-Brooklyn-Seater

When the new Fox theatre in Brooklyn opens Sept. 3, seating 4,200 and playing presentations and features, Charles Previn will be the house's managing director.

This Fox appointment was made possible when Previn resigned last week as choral director and conductor of the Roxy theatre orchestra.

Previn in addition to creating the shows and staging the presentations will direct a 52-piece orchestra.

The violin soloist will be Frederic Fradkin, and Max Manne will be Previn's technical director.

Harris Back at Capitol

Boris Petroff, staging the presentations at the Capitol, New York, for six months will conclude at that house Aug. 24. He sails for Europe the following week with his wife, Dorothy Berkes. The latter is appearing at the Capitol in the final Petroff presentation.

Mort Harris returns from Indianapolis to again supervise the Capitol productions, following the separation of the Loew-Publix joint stage operation policy. Petroff, upon his return from Europe, will return to Publix as a producer.

There will be no changes in the stage shows at the Capitol. A reported change of m.c.'s is indefinite. Henry Santrey was mentioned.

Walt Roesner, present Capitol's m.c., holds a contract until November, but this is with the Loew organization and not with the Capitol theatre. He will be no changes in the subject to transfer to any other Loew house. Roesner has been at the Capitol nine months.

A new organ is to be installed at the Capitol, the make to be selected. Oliver Wallace of the California theatre, San Bernardino, Calif., has been mentioned as the new organist for the house.

Jack Osterman may play one week at the Capitol. If so, he will do a single and will not supplant Roesner.

Warners' 8 Stages

Los Angeles, Aug. 21.

Upon completion of Warner Brothers' fourth Vitaphone stage this week, ground will be broken for erection of the fifth. This will be an exact duplicate of the one now being completed, 200 by 300 feet, and will cost \$220,000.

It gives Warners five sound stages in addition to the three silent platforms. All permanent exterior sets will be built at the Warners' Vitaphone lot, which is five miles north of the original Warner studio site.

Neteco Takes Elm Chain

Elm Amusement Co. chain in Massachusetts has been taken over for operation by Neteco which also holds extensive New England theatre properties. Houses involved are Marlboro, Marlboro; Elm, North Attleboro; Com, East Boston, and Milford Opera house, Milford, all Mass.

For some time operating agreement has been in force between Neteco and the Elm houses, but the latter now come into complete control of the other company.

Sax's '28 Final

Sam Sax starts "Head of the Family," final in his 1928 program, Aug. 27. Harold Shumate is writing the script.

Voshell With Paramount

Los Angeles, Aug. 21. Jack Voshell, former unit business manager for Universal is now in the same capacity for Paramount.

UNIFORM CONTRACT SUIT IN MINNEAPOLIS COURT

Injunction Against Distributors—2d Action Adds to Defendant List

Minneapolis, Aug. 21.

Question of whether or not the uniform contract used by film distributors in signing up exhibitors is valid has finally reached the courts and will be fought out there. Clinton & Meyers, Duluth and Minneapolis exhibitors, allege the contract is contrary to public policy. This, they assert, is because it gives distributors the right to impose penalties which would put exhibitors out of business.

The exhibiting firm succeeded last week in obtaining a temporary injunction restraining a group of leading distributors from refusing to continue to furnish it pictures, even though it does not comply with the contract's terms. Counsel for Clinton & Meyers argued that the uniform demand imposed by all distributors upon theatre owners constitutes an attempt to boycott and is in restraint of trade. Because of "the exigency of the matter and the fact that dire disaster is threatened the plaintiffs," Judge Dickinson said he would issue the temporary restraining order on the preliminary showing, at which the defendants were not represented. This is pending a further hearing on the merits of the application for a permanent injunction.

It is expected that the case eventually will be transferred to the federal courts for final settlement. Clinton & Meyers operate the Lyceum here and the Lyceum, Lyric, Strand and three other photoplay houses in Duluth. The defendants in the action are United Artists, Paramount, Universal, F. B. O., Pathe, Tiffany-Stahl, Fox and Warners.

A similar action has been filed in the district court here in behalf of Harry Brumond, a Thief River Falls, Minn., exhibitor. In addition to those in the Clinton & Meyers case, additional defendants in this latter suit are Columbia, First National and M-G-M.

Detroit, Aug. 21.

Phil Gleichman, of Cleveland, has reopened his damage suit for \$600,000 against Paramount charging breach of contract. Suit is now on file in Wayne County circuit court.

Gleichman, former operator of the defunct Broadway Strand, charges that in 1919 he signed a contract whereby the producers were to furnish him with pictures sufficient for his programs. Although the contract was for one year and renewable, the producers failed to furnish him with the promised films, he charges. Paramount's conduct forced him to operate at a loss, says Gleichman.

Warding Off Pests

Los Angeles, Aug. 21.

M-G-M is so determined to abolish gate crashers and keep the lot cleared of studio pests that it has put on an additional corps of policemen to question strangers walking around.

If anyone doesn't possess a daily pass he or she is ordered off the lot. There is no exception to this rule.

NOW IN SECOND YEAR

"B. B. B."

More Than a Master of Ceremonies At COFFEE DAN'S, Los Angeles, Cal.

PARAGON QUARTET

FRANK RUHF
CLARENCE BLOEMKER

ED RICHARDSON
EDDIE HILL

(Aug. 18) Now at the Paramount, New York, with

JOSEPH SANTLEY'S

"WONDERFUL GIRL"

Direction LEDDY & SMITH

WHILE A NATION *listens* FOX MOVIE TONEWS SPEAKS

SPEAKS from Albany, N.Y., Today



ALFRED E. SMITH summons all good men to come to the aid of their party

FOX
MOVIE TONEWS
No. 38

SPEAKS from Palo Alto, Calif.



HERBERT HOOVER accepts the responsibility of leading his party

FOX
MOVIE TONEWS
No. 37

BEGINNING Wednesday, October 3,
*there will be TWO releases each week
instead of one as heretofore*

FOX MOVIE TONE

**"The Most Important Influence in
American Life Today"**

Undertaker and Merchant in Dispute With Others on So. Norwalk's Control

So. Norwalk, Conn., Aug. 21.

The four theatres of this town are to be merged under one management it was learned here this week. The theatres are the Regent, Palace (vaudeville), Rialto and new Empress to open in October. Andrew J. Collins, wealthy undertaker, announces that he will operate the theatres with Archie Terris, New York manufacturer as managing partner. Allie Hamilton will be manager of Palace and Rialto.

Samuel Redner, landlord, maintains that as owner of the Rialto he will continue to operate it.

Joseph Ginsburg, operator of theatres in Beacon, N. Y., and other places, says that he has the new Empress under a lease from Collins and that he, alone, will be manager of the new Empress which is giving this town, used to somewhat barren showhouses, a thrill.

It is learned that Ginsburg may formally announce through the law firm of Levy, Gutman & Goldberg of New York, that he will operate the new theatre, which through strikes, lawsuits, disagreements, and whatnot has taken more than two years to build. It was originally being built by Harry Goodwin, local clothier, for Ginsburg, as lessee. Goodwin lost a fortune in the partial construction of the theatre and then Collins took it over to build it, it was thought, for Ginsburg.

If the merger does go through it will be a blow to the people here. They have looked forward with eagerness to the completion of the new Empress as an incentive to competition among the theatres to produce better programs.

Most of all, the patrons here, seek better music.



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 contentions dance around an idea. Here her bends, splits and twisting limbs are dramatized into a picture of a slinking, stretching cat, instead of being presented in straight routine as acrobatic dance feats. Toe dancers have dramatized such routines as in the 'Dying Swan' figure for illustration, but the Tiger idea is a new adaptation of the contentions style. This girl does it splendidly and the number is a first rate novelty."

Kindest Regards to
FANCHON and MARCO
Direction Lyons & Lyons

F. & R. Buy Fox 100%, so Threatened Theatre Is Off

Minneapolis, Aug. 21.

Threatened invasion of Minneapolis by Fox with a new theatre has been averted for the present as the result of a booking deal put through between Fox, Publix and F. & R. M. L. Finkelstein and E. R. Ruben, representing leading northwest exhibitors, signed a contract for the entire Fox 1928-29 product for the 140 F. & R. theatres.

F. & R. start with the Fox product in the F. & R. Publix Twin City houses immediately. Movie-tone has been installed both at the Minneapolis State and St. Paul Capitol theatres.

No Union Trouble

Milwaukee, Aug. 21.

Picture operator union members and the Theatre Owners' Association of this city have gotten together and there will be no trouble. This was announced by officers of both factions.

After stewing around trying to reach some agreement on the raise increase asked by the operators, a compromise was struck and the operators signed for another year. Minimum salary operators are to receive is \$150 per hour, with the scale running up to \$2.25 in the deluxe and wired houses.

RESORT THEATRE BURNS

Lake George, N. Y., Aug. 21.

The Arcade, Lake George's lone movie house, was destroyed by a fire which threatened the business section. Blaze is believed to have started with the explosion of an oil stove in an upstairs apartment.

The firemen were handicapped by low water pressure and summoned aid from surrounding towns. Mrs. W. H. Carpenter, owner of the theatre, estimates her loss at more than \$40,000, half of which is covered by insurance. The previous week she had received an offer of \$150,000 for the movie house and block.

FROM CAMEO TO B'WAY

The Emil Jannings picture, "Fortune's Fool," opened at the Broadway, New York, this week (Aug. 20) after playing the Cameo on 42nd street last week.

This is the first time the Broadway has played a picture which had a pre-release at the Cameo.

Wallace Leaves U. A. in Chi

Chicago, Aug. 21.

C. C. Wallace, district manager for United Artists, has resigned. Cresson C. Smith will act in his stead until his successor is appointed. Wallace is going on an extended vacation.

SHERIDAN AS SPLIT?

Chicago, Aug. 21.

Sheridan, north side presentation house, may adopt a split week policy next month. Theatre has been a full week stand since the Ascher Bros. opened it over a year ago.

With and Without Units

Des Moines, Ia., Aug. 21.

Western Electric equipment has already been installed by Blank-Publix in the Des Moines theatre, and will soon be in the Capitol as well.

Later house will continue the Publix units, it is stated.

M. C.'s Dancing Class

Des Moines, Ia., Aug. 21.

Jay Mills, m. c. at the Capitol, started a free dancing class when he succeeded Jimmy Ellard a few months ago.

He will select a dozen girls, from about 40, to stage a dance number at the house.

Gaiety's F. N. Candidate

Repeats of First National being after the Gaiety, New York, for a brief special run of a picture indicates either "The Divine Lady" or "The Barker" as the probable entrant.

Shrine Temples Going More Into Pictures

Following Variety's story of last week of the Shrine Temple in Los Angeles becoming converted to picture house seating around 6,500, making it the world's largest theatre, it has developed that this is becoming quite prevalent with Shrine temples throughout the country.

There are about 60 temples of the L. A. classification, each seating from 4,000 to 12,000 people, or more. The Shrines see in pictures an earning power for the temples' dark time. They think the temples can be made to draw at low admission with second and third run pictures.

Sound and Colored

Picture Patents Filed

Washington, Aug. 21.

And still they come. Latest patent covering sound pictures grants protection to a sound strip in which the descriptive manner indicates it not unlike the present Movietone method. H. C. Bullis, of Wilmington, Del., is the inventor, and holds full rights to the patent.

Colored pictures are gaining, with two in the list below. Detailed information on these and the others included affecting pictures may be secured by forwarding the name and number to the Commissioner of Patents, Washington, D. C. There is a fee of 10 cents in each instance that must accompany the request.

Film feeding device for projector. P. D. Brewster, East Orange, N. J., assignor to Wyko, Projector Corp., New York. Filed March 2, 1927. Serial No. 12,512. Two claims. 1,679,589.

Color film material. E. S. Thornton, West Hampstead, England. Filed Oct. 3, 1925. Serial No. 60,340, and in Great Britain, Nov. 3, 1924. Three claims. 1,679,654.

Color film material (four colors). J. E. Thornton, West Hampstead, London, England. Original application filed May 6, 1924. Serial No. 71,233, and in Great Britain, May 18, 1923. Divided and this application filed Oct. 31, 1925. Serial No. 60,950. Four claims. 1,679,706.

Motion picture strip (for sound on same film). H. C. Bullis, Wilmington, Del. Filed Dec. 1, 1924. Serial No. 12,500. Three claims. 1,679,708.

Picture transmitter. A. S. Howell, assignor to Bell & Howell Co., Chicago. Original application filed July 1, 1922. Serial No. 72,170. Divided and this application filed April 24, 1924. Serial No. 708,703. Six claims. 1,680,255.

Picture transmitter. H. Nyquist, Milburn, N. J., assignor to American Tel. & Tel. Co., New York. Filed Jan. 10, 1925. Serial No. 4,353. Seventeen claims. 1,680,330.

Panoramic moving picture apparatus. C. Cerqua, Brooklyn, N. Y., assignor to Filites, Albertini, New York. Filed July 18, 1924. Serial No. 126,811. Twenty-four claims. 1,680,498.

Colored projected pictures. W. L. Mallin, Elizabeth, N. J. Filed June 13, 1923. Serial No. 646,001. Twenty-two claims. 1,680,619.

Chi's Film Board's Pres.

Chicago, Aug. 21.

Clyde W. Eckhardt, district manager for Fox Films, was elected president of the Chicago Film Board of Trade.

N. F. Agnew, Chicago representative for Paramount, drew the office of vice-president. Irving W. Mandel of Security and Earl Silverman of Warner Brothers are secretary and treasurer.

Poli's Attachment

New Haven, Aug. 21.

The Hancock, Inc., New York, filed a \$1,000,000 attachment against the Sylvester Z. Poli enterprises and associated companies today.

PUBLIX-LOEW CHANGES

Kansas City, Aug. 21.

With the Newman and Royal changing from Loew to Publix management, Louis Lazar comes here as district manager for Publix and G. H. Hays as publicity manager. H. W. Evans, Loew manager for the Newman, goes to Atlanta to take charge of the Loew Grand.

Milestone Doing "Victory"

Los Angeles, Aug. 21.

Lewis Milestone, engaged by Paramount to direct one production, will make Joseph Conrad's "Victory." Ernest Pascal is doing the adaptation.

Jacqueline Logan in "Driftwood," Col.

Eddie Boland added to "Erik, the Great," U.

Raquel Torres expected to play opposite Ramon Navarro in "The Pagan," M-G.

John Darrow added to "Avant-lance," Par.

Topeka's Sound Lineup

Topeka, Aug. 21.

By Labor Day Topeka will have four houses using discs for music. This was made certain when it was announced that the Palace, first colored house here, would open Sept. 3 with discs for music, and that on the same date the Isis would reopen with the same sort of background. Both will be second-run houses.

Discs were introduced here by the Lawrence Amusement Co., operating the Gem and Cozy. Trial at the Gem proved successful, and for the past month the Cozy (first run) has been doing normal and better business with the innovation.

Announced plans for the Orpheum to be wired have been changed. Wiring will go into the Grand, dark all summer, with installation date set as Sept. 17. Theatre was originally the local legat house, but scarcity of road attractions has forced the change.

Town now has only two theatre orchestras, where formerly five were employed.

New Paradise Will Get

Publix Chicago Units

Chicago, Aug. 21.

Paradise, new B. & K.-Publix house on the west side, will become part of the wheel playing units originating at the Oriental. This will prolong the stay of "B" units in Chicago to five consecutive weeks and giving the troupes nine weeks of time.

Paradise opens on or about Sept. 1. It is around the corner from the Marbro (Marks Bros.). Mark Fisher will be m. c.

W. C.'s Full Booking

Los Angeles, Aug. 21.

All major picture companies will show their outstanding features in West Coast Theatres during the new season. The last contract to be signed by Harold B. Franklin is for first call on First National output for all key cities and houses on the Coast.

Previously, West Coast's lineup for next season comprised Fox, Paramount and M-G-M. In addition to the four major companies above listed, West Coast will play certain Universal, Warner Bros. and other producers' features.

ARCADE, LAKE GEO., BURNED

Lake George, N. Y., Aug. 21.

The Arcade theatre, the only theatre in this village, located in the Carpenter block in Main street, was destroyed by fire when the entire building was burned to the ground Thursday.

Loss estimated at \$85,000.

BLOCK'S SCHEDULE

Los Angeles, Aug. 21.

Ralph Block, Pathe producer, has been assigned for production before the end of the year "The Shady Lady," starring Phyllis Haver; "Leathernecks," starring William Boyd; "Elevator Girl" and "High Voltage."

U'S POLAR FILM

Los Angeles, Aug. 21.

Universal plans a polar exploration film with a fictional hero. Captain Haakon H. Hammer, associated with Amundsen in many expeditions, is working with J. Grubb Alexander on the script.

Phyllis Haver Changes

Los Angeles, Aug. 21.

Phyllis Haver, instead of doing "The Office Scandal" as scheduled for Pathe, will take the lead in "The Shady Lady" for the same company.

Star is an original by Jack Jungmeyer, of the studio staff, and will be directed by E. H. Griffith. Production starts Sept. 4.

FIGHT FILM IN ORE.

Portland, Ore., Aug. 21.

Tunney-Hecney fight pictures shown here by J. J. Parker at the Rivoli and People's last week. The two downtown houses are operated by Rector on second run policy. The fight pictures were an added attraction.

Directorial Change

Los Angeles, Aug. 21.

Charles Reisner has replaced Herman Raymaker as director on "Honeymoon," M-G-M. Raymaker was delayed on the picture and could not be held any longer from his contract obligation with Warners.

Fox Reported Asking for Movietone 5-Yr. Contract

With Jimmy Grainger of Fox assuming charge of the talking shorts sales department in conjunction with the other Fox film, it's reported the Fox Movietone newscast can not be obtained unless contracted for five years.

This move is to forestall, the account says, the other newscast makers preparing to add sound to their output.

Negri's Name Not Used

In "Actress" Ballyhoo

St. Louis, Aug. 21.

The extent to which Pola Negri is "washed up" as far as St. Louis motion pictures managers and public are concerned was forcibly demonstrated in the advance showings at the Missouri Theatre for her "Loves of an Actress" picture this week.

The screen advance ballyhoo made no mention of Pola as the star player, or whatever she is in the picture. It described in glowing adjectives the story of the plot, with naive inferences that the tale is that of the life of the great Bernhardt, but not once was Negri's name visible.

Chatkin in Charge

D. J. Chatkin, until now short subject buyer for Publix chain, has been made division manager in charge of Publix "eastern deluxe division," including Rivoli, Rialto and Paramount, New York; Metropolitan, Boston; Shea's Buffalo and Shea's Hippodrome, Buffalo and the new Minneapolis, Minneapolis.

He will continue to do the shorts buying, while assuming his new duties.

'Hit of Show' with Logs

"Hit of the Show," the FBO feature starring Joe Brown, will be given an RCA prolog and epilog in addition to sound. The prolog and epilog will be with dialog, the picture itself without dialog, but in sound.

The silent version of the picture has been released, playing the Roxy, New York, several weeks ago.

Coogan at Boston

Jackie Coogan opens his three weeks in the east for Publix at the Metropolitan, Boston, Sept. 7. From there the juvenile hops to the Buffalo, Buffalo, week of Sept. 15, and winds up at the Paramount, New York, week Sept. 22.

Chicago's Sound Aug. 25

Chicago, Aug. 21.

Sound pictures will make their debut at the B. & K. Chicago theatre, ace loop house, Aug. 25.

"Warming Up" (Par.) will be the first film.

Six Months at Coconut Grove, Ambassador Hotel, Los Angeles, Cal.

JOHN

FREDERICK

and

MARIAN

DABNEY

DeLUXE DANCING TEAM

Now Touring Publix Circuit of Theatres

Direction WILLIAM MORRIS
Chicago Office

JACKIE SOUDERS
and his
Orchestra

I'm proud to be in the picture business



¶ I'm proud because this business, and this business only, can produce a masterpiece of entertainment like "THE PATRIOT" and give it to the millions of the earth for their delight.

¶ I'm proud because my industry can earn words of praise like this for one of its products:

"A trio of geniuses have evolved a cinema masterpiece. Jannings, Lubitsch and Stone. It is the perfect film of 1928. Out of fairness to the cinema industry you owe it to yourself to see 'The Patriot'".

—N. Y. Daily News

"You who make it a point to keep lists of the year's greatest pictures, just chalk down 'The Patriot', for there'll be few screen plays this season which will surpass it".

—N. Y. Eve. World

"One of the finest things we have seen on the screen in many years".

—Brooklyn Eagle

"A magnificent motion picture. Nothing can rob 'The Patriot' of its place in the all-too-limited category of great and permanent motion pictures".

—Film Daily

"For absorbing acting and direction, don't miss seeing 'The Patriot'".

—N. Y. Eve. Journal

"'The Patriot' should be remembered when all the so-called 'wonder-pictures' are forgotten. It is magnificent".

—Exhibitor's Daily Review

"'The Patriot' is, in this reviewer's opinion, the finest picture this season has yet brought to Broadway".

—N. Y. Graphic

"'THE PATRIOT' is a mighty interesting picture and ranks along with the best that the art of film-making has yet provided, for which all concerned deserve full congratulations".

—N. Y. Morn. World

"Probably no motion picture this season will mean more to intelligent audiences than 'The Patriot'. It is a great accomplishment of directing and acting".

—Motion Picture News

"This motion picture is indeed a credit to the screen".

—N. Y. Times

"'The Patriot' is a great picture. Nobody should miss it".

—N. Y. Mirror

¶ I'm proud because I can present in my theatre a genius like EMIL JANNINGS, the supreme work of an ERNST LUBITSCH, magnificent players like Florence Vidor, Lewis Stone and Neil Hamilton, in THE PERFECT PICTURE—PARAMOUNT'S "THE PATRIOT"!

"The Patriot" opened at the Rialto Theatre, N. Y., Aug. 17th. It has smashed every existing record!

CRASH-

went all records for a single day's business in any Pittsburgh theatre when "Lilac Time" rolled up Saturday gross at the Stanley \$2,000 over best previous figure for any house!

SMASH-

CHICAGO, Aug. 18.—"Lilac Time" smashed all house records at Roosevelt first week. Opening day of second week surpasses opening of first week, making new history for this theatre."

MAX BALABAN.

BLOOEY-

went house record when second week of Broadway \$2 road show engagement beat theatre's best previous gross by \$1,000.

BIFF-

BANG--

First week at New Grand Central, St. Louis, K. O'd all previous records in spite of terrific heat and opposition from three other sound attractions.

First five days at Burns Theatre, Colorado Springs, beat house record by thousands. Picture booked for longest run of any attraction in this city.



went **5 MORE RECORDS**
in a Single Week-End!

LILAC TIME

is rolling up a record for broken records never approached in picture history... Watch!

FIRST NATIONAL

gives you

THE BIGGEST THING IN SIGHT—or Sound!

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President

STARRING
COLLEEN MOORE

a GEORGE FITZMAURICE

Production Presented by

JOHN MCCORMICK
with **GARY COOPER**

Scenario by Carey Wilson • From the Play by Jane Cowl and Jane Hurlin • Adaptation by Willis Goldbeck • Titles by George Marion, Jr.

Literati

Points of View

Before Barney Gallant's nite club in the Village closed for the summer, Walter O'Keefe was among its floor entertainers. In his routine was a parody on the Graphic. A snappy and laughable parody, not a tough thing to write of that tab, of course.

It's the paper that printed last week a front page composite of a surgeon performing an operation to separate the Gibbs Siamese Twins, two girls. Neither the Twins, the Gibbess, the Graphic nor the vaudeville attraction's high speed publicity duo, Terry Turner and Harry Reimers, ever had any intention of having the Twins cut apart. But that's the Graphic, which brought back Valentino, commended with Ruth Snyder after her execution, and also settled the coal strike.

Somewhat the Graphic heard about the parody, the only news it picked up, exclusively, last season, (and then didn't print it, making a 100 per cent. record more perfect). The Graphic sent word to the nite club asking O'Keefe to stop using the parody. When O'Keefe didn't stop an order was issued in the newspaper office that his name should be cut out of the Graphic. For that slight favor O'Keefe is said to have sent the Graphic staff a box of cigars with a request to obey the order.

Meanwhile the Mirror heard about the Graphic's squawk. It delivered a proposal to O'Keefe to substitute the Mirror for the Graphic in the parody and the Mirror would pay him \$50 weekly.

But the Graphic gag was doing so well O'Keefe stuck to it.

Telegraph at Auction

A forced auction under the will of its late owner, E. R. Thomas, will have to be shortly held of the New York Morning Telegraph. It is reported the racing daily has been placed with brokers in a desperate effort to locate a prospective purchaser and bidder before the auction date rolls around.

The best asset the Telegraph has is its low rental lease on the corner building at Eighth avenue and 50th street, which expires a year from Oct. 1, next. That will necessitate moving the plant.

It is said the Telegraph has dropped over 50 per cent in circulation within the past five years, now claiming around 35,000, which is sharply disputed by experts. Its appraised value also has taken a most

decided drop within the past two years.

Of the present readers of the Telegraph, it seems admitted by the brokers that 95 per cent are racing fans, with no telling how long they may be held, due to the strong competition in racing paper circles. The Racing Form, printed in New York, Buffalo and Chicago, simultaneously daily, has hit the Telegraph some very strong circulation wallop. The prevailing impression among those approached to buy appears to be it would be cheaper and better to start a new paper than to try to bring back the Telegraph.

A most surprising bit of info about the circulation of the Telegraph is that but 150 are sent to Chicago.

Col. Ament, husband of the former Mrs. Thomas (Lucy Citron), is in present command of the Telegraph, although the E. R. Thomas Estate is reported as the operator of the paper, and assuming its losses, the latter running quite heavy.

It is said that the paper is being continued by the Estate in the hope of finding a buyer. Looking for a buyer has been going on for a long while. The asking price is reported around \$600,000. Financial matters to be adjusted before a sale can be completed are said to be a matter of a large bond issue of some years ago, and still outstanding, reported at around \$700,000, a government income tax claim of a very large amount, and outstanding stock held by a former managing editor of the Telegraph.

The Telegraph's standing in theatricals, of some strength 10 years ago, has been reduced to nil.

"The Front Page"

The character, Walter Burns, in "The Front Page," is a take-off on the present managing editor of a New York daily, who was in the same capacity in Chicago when both Hecht and MacArthur, the authors, worked under him. Though their relations were always most friendly, the characterization is a vicious attack.

Both Hecht and MacArthur married newspaper women, and both since remarried after divorces. Hecht's wife writes and MacArthur's bride is Helen Hayes, star of "Coquette."

The incidents of "The Front Page," though many actual names are used, have no basis in fact. The name of the editor is not Burns, but there was a reporter in the criminal courts named Walter Burns. Hildy Johnson is the leading character, and there is a C. C. coverer named Hildy Johnson. Some of the reporters programmed are still on that beat.

Mebbe, Mebbe

Maybe Struthers Burt, the novelist, has not heard of Herman Manfiewler's work, or the defunct Authors' Council once employed by Metro-Goldwyn-Mayer. At all events, the distinguished author has a piece in the August "Scribner's" in which he declares that the movies won't get anywhere until it gets authors to write directly for the screen. On the other hand, maybe Burt is looking for a job.

\$500 Essay Contest

American Mercury announces in its September number out today (Wed.) a prize essay contest for a \$500 award on journalism as a trade. "The aim is to find out how journalism in America looks to the actual journalist." It may be that

the honorarium will go to an old timer who believes and argues, that despite its difficulties and discouragements, journalism remains a charming trade and one well worth the life-long devotion of a civilized man or woman. On the contrary it may go to a youngster (or an oldster) who believes that, with chain-store practices corrupting it and the number of strong and unfettered papers steadily declining, it is now fit only for sycophants and slaves."

Tunney and Secrets

A remarkable evidence of the good faith that newspapermen can keep was demonstrated in the simultaneous announcement by all papers of Gene Tunney's retirement, one of the biggest stories of the year. This was known to a dozen reporters and editors before the Heeney fight, but given in confidence. No one violated the trust. It was also known that he was engaged to marry, and this, too, was withheld.

The advance knowledge was necessary for the adjustment of certain contracts with news and feature services. Tunney "came clean" and the men he took a chance on did likewise.

Germans Wised Up on P. A.'s

Over in Berlin American press agents are having their troubles in dealing with the boys who write for the rags. An agreement has been made by Berlin journalists among themselves not to attend receptions where food and liquor are served. They claim that for this free lunch they are expected to write what they are told. If they are going to be bribed the Berlin newspapermen feel that a little food and drink is not, from a business standpoint, worth while.

Coincident

Through one of those literary coincidences which are common, the story of Carl Van Vechten's new novel, "Spider Boy," is quite similar to "Get Me in the Movies," the flop play by Philip Dunning and Charlotte Henry.

Both have for their chief figures a minor literary light who is summoned to Hollywood to write for the films. Van Vechten gained his material last year.

Quotation for Swaff

The picture of Hannen Swaffer recently published in Variety at Sophie Tucker's expense, was found pasted to a letter file in the office of a slightly highbrow press agent. Under the celebrated pose the p. a. wrote a quotation from Shakespeare as follows:

"Framed in the prodigality of nature."

—Richard III.

The Beatrice May Miller, who, edits the monthly fiction mag, "Cabaret Stories," is the wife of Ernest H. Miller, head of the Yellow Taxi company in New York, and who lives on Park avenue. It is said that some of the Miller money is behind the publication, which has B. L. McFadden as publisher. Not Bernarr Macfadden.

"Applause" Due

Beth Brown's "Applause" is about bowing off the Boni & Liveright press. It's of the show business.

So far this month Miss Brown has disposed of three short stories to national magazines. The young woman is writing her stories with the screen in mind.

"Main Guy" Serials Start

"The Main Guy," a history of early wagon show days, starts next week in Collier's. The author is John Wilstach. There is data about John Robinson, Ben Wallace, W. C. Coup, and a number of other tent show proprietors.

Publicity Swim

The attempt of Richard Halliburton to swim the Panama Canal is understood to be a publicity stunt. Halliburton is an author, whose new book, "The Royal Road to Romance," might suggest such a stunt.

Winchell's "Whoopie"

"Making Whoopie," by Walter Winchell, will be published by Simon & Schuster. It's Winchell's first book. He's in a panic.

Polish authorities banned "The Soloist of His Majesty," Soviet film based on the historical love affair between the Czar Nicholas and his court dancer, Kshessinskaya. The reason for veto was advanced by the Polish censors is the Polish name of the Czar's mistress.

Coast Notes

M-G has started on "Adrienne Lecouvreur," featuring Joan Crawford, Nils Asther, Eileen Pringle and Warner Oland. Fred Niblo directing.

Victor Varconi added to "Conquest," UA. Ernst Lubitsch directing.

Ben Lyon, Anders Randolph, Russell Simpson and Walter McGrath added to "Exodus of the New World," Louis Moorman will produce in Salt Lake from story by George Pyper.

F. Hugh Herbert signed to term contract by Par as a staff writer.

Equipment for U's sound projection room has arrived at the studio and will be installed by Aug. 27.

Continuity on "The Comedy of Life," Milton Sills, is being written by Leo Birinski, German, and Dr. Jozsef Laszlo, Hungarian, in co-operation with Alexander Korda, Austrian.

Ronald Colman's next for Goldwyn will be "Condemned," adapted from "Condemned to Devil's Island" by Blair Niles. Story will be made with the co-operation of French Government.

Renee Adoree borrowed by Pathé from M-G for "The Spies," Fay Garnett directing.

John Mack Brown opposite Norma Shearer in "The Little Angel," M-G.

Frank Rice, Lawford Davidson, Chief Big Tree and Clarence Geldert added to "Humming Wires," M-G.

Harry O. Hoyt's "One Splendid Hour," written by Hoyt, goes into production Sept. 21 for Excellent. Cliff Wheeler directing. Helene Costello in lead. Next in the group will be "The Wreckers." Hoyt directing.

Guy Oliver added to "Avalanche," Par.

Jason Robards and Johnny Arthur added to "On Trial," WB.

David Tearle, cousin of Godfrey and Conway, in "The Office Scandal" (Pathé).

Camilla Horn, just returned from Berlin, will have a short stay in Hollywood before leaving for Canada to play opposite John Barrymore again.

Fay Wray and Arnold Kent added to "Four Feathers" (Par.).

Paul Perez titling "The Floating College."

J. Walter Ruben making screen treatment for "Avalanche" (Par.).

Ethylene Gair added to "Hey, Rube" (F. B. O.).

Arnold Kent has signed a new contract with Par.

Marion Douglas added to "Slough Blood" (M-G.).

Antonio Gaudio will turn first camera on Inspiration-Halperin's "She Goes to War."

Lee Moran and Sam Hardy added to F. N.'s "Outcast."

Dorothy Janis, signed by M-G to five-year contract. W. B. signed Warner Richmond for "Stark Mad."

Gretta Granstedt in "Erik the Great, U." Placements made by Jessie Wadsworth.

E. V. Durling has completed adaptation and script of "The Naughty Forties," FBO.

Complete cast for "Woman of Affairs," M-G, includes John Gilbert, Greta Garbo, Gertrude Astor, Cyril Chadwick, Lewis Stone, Hobart Bosworth, Douglas Fairbanks, Jr., John Mack Brown, Dorothy Sebastian, Blanche Craig and Charles Hagen.

Angela, Claudine and Chaudette Mawly, from vaude, in "The Outcast," F. N.

Charles Kenyon doing an original literary story, "The Play Goes On," for U.

Margery Daw, opposite Reed Howes in the four remaining two reels being produced by Charles Rogers for Educational.

"Ritzzy Rosy" featuring Jack Mulhall and Alice White, Merwyn Leroy directing, into work Sept. 1, F. N.

Trem Carr making "Isle of Lost Men," from magazine story by F. I. Nebel, for Rayart. Exteriors are being shot south of San Pedro. Tom Santschi is featured, supported by Maude George, James Marcus, Paul Weigel, Patsy O'Leary and Allan Connors. Duke Worme directing.

Aileen Pringle and Warner Oland added cast M-G-M's "Adrienne Lecouvreur," Fred Niblo directing.

Lowell Sherman added to "The Little Angel," M-G-M.

Dorothy Janis, of Indian descent, opposite Tim McCoy in "Humming Wires," M-G-M.

Fred Warren, Jimmie Quinn, Kewpie Morgan, Billy Latimer added to "The Spies," Pathé.

Charles Reisner will direct "Nolay Neighbors" for Pathé, featuring the eight Quillans. Picture starts early September.

Arnold Kent and Claude King, to "The Letter," Par.

Wade Boteler added to "Gold Brail," M-G.

Featured in Fanchon and Marco's "Infatid Idea"

LUCILLE

PAGE

In SPECIALTY DANCES

P. B.—A Week of Laughs with Benay Rubie

JOHNNY TIM
MILLS and SHEA
Closing Aug. 25 with
"SNAP SHOT" UNIT
Opening Oriental, Chicago,
Sept. 9

BILLY SNYDER
THE JUVENILE PRINCE
DOING TIME FOR
FANCHON and MARCO
Week of Aug. 25
Boulevard Theatre, Los Angeles

BABE MORRIS

TAP DANCER

Opening Week Aug. 24 at

**LOEW'S STATE
LOS ANGELES**

Direction FANCHON AND MARCO

FOR SALE

Scenarios for Movietones. Also
Movietone or Presentation Work
Wanted.

DOROTHY HUMPHREYS
N. V. A. Club, New York City



**NOW PLAYING
THE DE LUXE
PICTURE HOUSES**

**MARTIN SAMPTER
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**AL and RAY
SAMUELS**

Dancers of Class and Distinction

Featured with Joseph Santley's "Wonderful Girl"

NEW YORK "SUNDAY TELEGRAPH" Says:
"Al and Ray Samuels panicked them yesterday with their dancing; in fact, their second routine proved the hit of the show, and the storm of applause that followed didn't subside until they consented to an encore."

PARAMOUNT THEATRE WEEK OF AUG. 18

STOP!

For A Fast Stepping
Novelty Song—This Is It!

"DON'T CRY BABY"

(CRY BABY—DON'T CRY)

by GUS KAHN and
TED FIORITO

BRIGHT AND SCINTILLATING—CLASS REFLECTOR!

"EVENING STAR"

(HELP ME FIND MY MAN)
by ROY TURK and FRED E. AHLERT

Great Punch Ballad!
Sure To Register Anywhere!!

"I TORE UP YOUR PICTURE WHEN YOU SAID GOODBYE"

(But I Put It Together Again)

BY DOLLY MORSE AND
ANDREW DONNELLY

A Mellow
FOX TROT SONG
by the Composer of "JUNE NIGHT"

"LONESOME IN THE MOONLIGHT"

Lyric by
BENEE RUSSELL

Music by
ABEL BAER

THE BIG GROWN-UP SISTER OF

"CHIC"

L. WOL
and MAB

ONE-WAY

"You Can't Go Wrong
With Any FEIST'S Song"

711 SEVENTH AVE.,

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TORONTO
193 Yonge St.

LEO FI

PHILADELPHIA
1228 Market St.
DETROIT
405 Majestic Thea. Bldg.

Show-With These Feist Hits!

The Beautiful Waltz Theme of "LILAC TIME" Starring COLLEEN MOORE

"JEANNINE I DREAM OF LILAC TIME"

by L. WOLFE GILBERT and NATHANIEL SHILKRET

A Clever Novelty Song-With Snap And A Twist

"TOO BUSY"

by NED MILLER and CHESTER COHN

The Sweetest Fox Trot Ballad Of The Day!

"YOU'RE A REAL SWEETHEART"

by IRVING CAESAR and CLIFF FRIEND

CUTE AND DIFFERENT!

"IS IT GONNA BE LONG?"

(Till You Belong To Me) by GEORGE WHITING, RUBEY COWAN and GEORGE ABBOTT

A Smooth Fascinating Ballad!

You Hear It Everywhere!

"LAST NIGHT I DREAMED YOU KISSED ME"

by GUS KAHN & CARMEN LOMBARDO

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Dance Orchestrations

50¢ FROM YOUR DEALER OR DIRECT!

BEWARE OF BLONDES

(Continued from page 15)

lulu as a reward. On the trip he must deliver a valuable emerald in that city. He is warned against thieves who are after the gem. The emerald is hidden on the inside of an ordinary cigarette lighter. Especially is he warned against "blonde Mary" and told to lay off any blonde he may meet, as Mary is a sinner.

On board he meets a blonde and falls for her, with she for him, although he believes her to be Mary and is chary. But she relieves his suspicion when he finds his blonde is a private detective for the Jewelers' Protective Association. A crook on board thinks she is blonde Mary passing as a detect, and agrees to split with her if either of them gets the jewel from the sea.

Story runs along in this way aboard the ship, with the blonde detect stalling off the crook. Two sailors, one believes her to be Mary and the other, she gives him knockout drops in a glass of wine the night before the ship docks, taking the emerald from him to show the crooks.

The sea, frantic, hangs around Manila until locating the girl and as he supposes her crook companion, despite that the sea and blonde became engaged aboard. The girl, however, is merely staying over to bag the gang, which she does, having made the delivery of the emerald and foisted upon the crooks a phony.

When the police broke into the den in Manila where they all met, the Hip audience applauded slightly. Enough to display their interest had been held.

Good direction but not always good photography. Ever so many too many long shots. It made the photography at the start rather aim, though some nice directorial business worked in at the start.

Dorothy Revier was the genuine blonde, and okay in works and looks. Matt Moore had an easy role as the sea, as did Roy D'Arcy as the heavy, with another heavy in a light part, Robert Edeson.

GAY ADVENTURER

(GERMAN MADE)

Film Corp. (states rights) release. Presented by A. P. Alexander with Charles Alden as star. No credits on screen or in press sheet for author, director, etc. on double feature bill at Columbia, New York, one day. Running time, 65 mins.

This is the German equivalent of a Richard Talmadge or Al Wilson American thriller. Charles Alden, whose name is probably something quite different in Germany, is a big muscle guy strong on acrobatics. "The Gay Adventurer" is one of a series of pictures releasing by ABA starring him. Nobody else is mentioned by name except Alexander, evidently the American importer or German exporter, as the case may be.

The story is laid in Alaska. It concerns a wild harum-scarum youth who innocently becomes entangled in the murder of another man. Victim's sister is the heroine.

Complications include a more or less hand-to-hand fight with a pack of wolves. Plenty of action and in the state right division film passage, although photography and production detail far from warm.

Lond.

LINGERIE

Tiffany-Stahl production and release. Directed by George Melford from the story by J. P. Mafford. Continuity by J. P. Mafford. Featuring Alice White, Malcolm McGregor and Mildred Harris. Cast includes Armand Kato and Kit Guard. At Tiffany, New York, Aug. 20, one day. Running time, 55 mins.

Interesting version of a somewhat familiar story, framed in attractive settings, and showing polished continuity and direction should carry this production in the split weeks nicely.

Practically all of the important scenes indicate smart directorial ability and supervision. Clever photographic effects help in putting the illusion of the love story. Expensive and story runs smoothly

despite the frequent changes of locale.

Opens with a wedding ceremony. The husband is disillusioned a few minutes later, the divorced. He marries when his newly acquired wife mistakes him for her lover. Action switches to France where the boy finds a French girl. Wounded and paralyzed later, he is taken back home. The French girl follows as his wife's maid. Recovery for the finish.

Candor and gags used ineffectively, including the gag from "What Price Glory?" which all the independents have been helping themselves to. With incapable delivery giving the M. P. the race isn't funny and doesn't even register.

Miss White photographs attractively and displays ability which should carry her into the first runs.

Mori.

UNDERGROUND

(BRITISH MADE)

Produced by British Instructional Films. Story and direction by Anthony Asquith. Cast includes Les Bates, Ray, Neil, and others. Running time, 91 minutes.

Anthony Asquith has succeeded this time far more than he did with "Shooting Stars," probably because he did it this time himself. One thing it evidences is he is a better director than he is a story-writer.

He wrote the story for "Shooting Stars" and it was awful. He wrote the story for "Underground," and it isn't so much. But he has directed it into a good enough movie, even if it is not in the super class. The main reason it isn't is the slowness of the tempo and the long-drawn-out and trite ending to the story.

But the film shows a facet of life that is new to the screen. It is melodrama, and up to a point, logical and reasonably possible. But it ends in an almost slapstick chase and the butting in of people at a main power house to a point which is almost ludicrous.

The acting, both of the main parts and of the bits, is really excellent, and the types have been chosen with the same intelligent accuracy that marks the selection and dressing of sets and locations. The whole effect is a dramatized slice of real human life until, as has already been said, the climax, which becomes routine at first and then confused. But on the whole it has the great merit of quite different and happens instead of being made for a movie. It deals with a class and with locations which will be utterly novel to the screen, as much here as in America.

The story opens in an underground (subway) train. Bert is trying to get fresh with a girl in a crowded compartment, and follows her to the escalator. Bill sees him and trips him on the stairway to look like an accident. The girl (Stella) drops her gloves; Bill picks them up, and they fall for each other. But Bert finds Nell at the department store where she works, and continues to pursue her. He has another girl in the rooming house where he lives, but is about to turn her down when, after a rebuff from Nell, he gets the idea of using his girl (Kate) to frame Bill. Kate throws a fake faint on the station, and as Nell comes by screams and accuses Bill, who has taken her off the platform, thinking she is ill, of molesting her.

Previously the two men have had a scrap when Bill has found Bert slinging Nell's name around a saloon. Nell doesn't believe Bill would have molested the strange girl, but he is in danger of getting fired unless he can prove he didn't. To the store comes Kate to buy some finery, and when she gives her address for delivery Nell notices it is the same as Bert's, from whom she has just had a letter asking her to marry him. She goes to Kate, who believes Bert is about to marry her, and when Kate finds she has been double-crossed by her lover and Bill comes and tells her to own up, she goes with him to the power house to do so.

While Bill is with the foreman telling him what has happened, Kate

slips into the switch room and confronts Bert, who loses his head and pushes her against an open switch and kills her. Bert goes out; the service is at a standstill, and Bert goes loco. He escapes across the roof, Bill after him. They fall into the subway and mount a train. The fight continues in an elevator. Nell, who has seen them from the platform, rushes up in another elevator, and when the doors are opened where the fight is going on there is Bert out on the floor and Bill all safe.

In a closing shot she refuses a fresh old man's offer of a seat on a crowded train because she is with her husband, now a conductor on the underground.

Some very fine shots through tunnels, on escalators and in subways, often from novel and attractive angles. The direction is always good. It is sometimes a trifle slow and occasionally pernickety; as, for example, where Kate is thrown down and goes around aimlessly fingering objects in her room. This is overdone and spoils its purpose. But the workings of the girl's mind more effectively.

As a whole it is a worthwhile picture and gives promise of at least one efficient and possibly outstanding director emerging from the present boom in British picture making. It is not perfect, but it is a lot better than the average, particularly as it never attempts to ape Hollywood.

Even the character names are chosen with an accuracy which makes them typify their class and characters to an amazing degree. Acting by Brian Aherne and Cyril Maclagan is so good that it creates a series partnership for them. The latter is a brother of Victor Maclagan and has been in vaudeville here for some time.

It will be a big success here and deserves to be. Cut a bit, and certainly retitled, it has no mean possibilities for America as something that is different without being difficult.

The picture has a tie-up with a song "Arms of Love," published in New York by Waterson, Berlin & Snyder, composed by Pete Wendling, with banjuelle additions by Alvin D. Keech.

LURE OF THE WEST

Chesterfield release, produced by H. T. Henderson. Directed by Alvin Starling. Cast includes Les Bates, Ray, Neil, and others. Running time, 65 mins.

An old-fashioned western made long ago and now being released in this territory. Slower than the usual western and without gun play or horsemanship in sufficient quantity to recommend it.

Action confined mainly to subtitles. Added to poor photography which gives the star the worst of it the picture is spotted just about right in the daily changes or in whatever houses they can stand it. Story is woven round a quick selling bottled cures in a small western town. The saloon owner buys the services of the quack's daughter as an entertainer and soon after sending the old boy and the sick daughter away to the city, sets to work pawing the gal and enacting vile thoughts.

The hero has no particular status, remaining the mysterious stranger to the bitter end.

Only one fist fight and not well done.

SUZY SAXOPHONE

(FRANCO-GERMAN MADE)

Paris, July 25. This international picture is more remarked for cast than anything else. It is released as a prize packet of the Films Artistiques Sofar, and got a fair reception at the French trade show when held at the Empire Theatre, (Paris).

Anny has decided in her own little energetic mind that despite the opposition of her noble sire, she will be a vaudeville star. Having been placed in a boarding school

near London she changes names with Suzy, her friend, who takes her place.

Under the pseudonym of Suzy she meets a rich young English lord and is taken by him to a cabaret. Suzy dances so well that she is looked on as the captain of a troupe of girls going for a revue in Berlin.

Meanwhile the substitution of names and identity has been discovered and the real Suzy sent home. Herbert follows Anny to Germany, assists in a number of adventures, pleads with Suzy's parents for their daughter's hand, which leads to more complications. There are features which will interest, such as scenes at a dancing academy, in the cabaret, and at Anny's home.

"Suzy Saxophone" may amuse the boys on the outer circle. It is by no means a feature issue for big time. Anny Ondra as the false Suzy, heroine of the story, is a splendid dancer with a quantity of pep. Malcolm Todd is the elegant English Lord for Germanic consumption, while Gaston Jacquet gets a favorable notice as a sympathetic old beau.

Mary Barker and Olga Limbourg are likewise remarked as assets for this comedy.

It should please the American "provinces," having some instructive views of Europe. Kendrew.

THE WRIGHT IDEA

First National release; produced by C. C. Burr. Starring Johnny Hines. Directed by Charles Hines. From story by Jack Townly. Cast includes Louise Lorraine, Edmund Price, Walter James, Fred Kellner, Henry Barrow, Henry Herbert, Charles Gibby, Jack McHugh, J. Barney, and others. Running time, 65 mins.

Johnny Hines, with a screen personality and ability as a comedian several notches above the average, is doomed to the split-week stands and the daily change houses as long as he appears in pictures of this type, lacking novelty and originality in construction and direction. Basically impossible on account of a barren, uninteresting, stupid kind of a story, the selection of which is inexcusable.

The picture fails because of its direction, the continuity and the selection of the script. Gaggling in the direction of the picture is so tiresome, hard, and wastes his efforts.

It's the story of a boy with a luminous, blotterless ink, looking for a buyer. A real buyer comes aboard a yacht harboring a gang of bootleggers instead of the usual crew, the girl sends in an actor to bid for the ink patents against the usual western and without gun play or horsemanship in sufficient quantity to recommend it.

A lot of chasing episodes in between and the rescue by the coast guard for a tame finish. Love interest light.

Mori.

TWO BROTHERS

(GERMAN MADE)

Ufa German-made production and release. Directed by Karl Grover. Conrad Veidt featured with Lil Dagover heading support. At Cameo, New York, week of Aug. 18. Running time, 80 minutes.

Harry De Vries, the daughter, Lil Dagover, Michael Schellenberg, Conrad Veidt, Mary Plovan, and others. Running time, 80 minutes.

A pretty-terrible sample of how bad a picture can be. Evidently grade of output in the post-war period when Germany was striving to assemble its facilities. In settings, costumes and other incidentals picture must have been an ambitious effort. These things are elaborate, but the acting, directing and story are unbelievably crude. With flash American made titles it could be turned into a howling burlesque, as a serious story it is a waste of time. Lil Dagover, who usually plays exotic woman types capably, does a rich travesty on the Theda Bara tradition. Conrad Veidt plays a dual role of two

brothers, one an avaricious business man and the other a sappy philanthropist. The story develops a maudlin sentimental theme.

A starchy, slippy story turned out deliberately to please dumbbells. Virtuous brother wears a pointed blonde beard and gaudy clothes, so you know he's a good boy. Avaricious brother sports a long tailed coat and is well barbered, from which you suspect early in the business he will come to no good end.

Lil the vamp is a gag. Almost at her introduction to the audience she smokes a cigarette in a long holder. You can't go wrong when you suspect she presently is going to have a scandalous affair. The dame has a giggle in Paris to whom she gives money.

It required no acuteness to anticipate that the avaricious brother and the slippy one will get tangled. They do. Avaricious brother falls madly in love with the dame with the long ciggie holder. She doesn't let through it to appreciate him out of the bridal night she keeps him out of her bedroom on one pretext or another, until he goes raving mad and kills her. In the end a shapely shapely ballroom floor on the screen.

So you can see what kind of a film it is from these things, but you have to sit through it to appreciate how badly capable actors can do under certain circumstances. Also you can sit and speculate upon the probable results of this picture, using make up like a clay face pack.

Otherwise a dead loss. Rush.

Duggan of the Dugouts

Crescent production, released by Anchor Distributors. Directed by Robert Roy, who also gets story credit. Robert Cline, Charles Hines, and others. Running time, 55 minutes.

Another war theme graduates from the school popular a couple of years ago, with a percentage which the grinds will chalk as just passing. "Duggan of the Dugouts" is one of those things which ridicule army life by attempting serious portrayal.

Al Martin sticks in a couple of titles that get laughs out of a few of the actors. This centers around the usual dance hall lad who gets into the uniform because his dame likes the setup of a sergeant. This petty officer, with his private office rates "sir," salutes and a regiment according to the director's version of army ratings.

The sergeant turns out a spy and the rescue of the couple but also gets the enemy into such a hilarious mood that the Yanks have to carry them off to the brig.

The World Unarmed

(FRANCO-GERMAN MADE)

Paris, Aug. 4. Trade shown here under the title of "Le Monde sans Arms," this Synchro-Cine release is a dramatic picture of high photographic excellence and an anti-war evangelist story, produced by J. C. Bernard and G. B. Stieber.

The story develops the doctrine that it is not by super-arming a nation that war can be suppressed but by educating the people to a higher sense of humanity.

There is a section dealing with aviation, most attractive, and from all sides it is an interesting international film.

That it is of French and German origin makes it all the more attractive at this time.

In the cast are Paul Wegener as an engineer, Charles Avel, Albert Paul, Robert Garrel, Arthur Waran, Marguerite Schoen as the heroine, Annie Reinwald, Nien Soen Ling, and two well known films, Lucien Boscourt and Raymond Villemain.

While more Teutonic than Gallic this output can be listed with the good French pictures for universal small time consumption. Kendrew.

AFTER 118 WEEKS WITH PUBlix

HELENE

HARRY HARRIS

GEORGE

CHOSEN TO HEAD

Publix First Musical Comedy Unit—"WONDERFUL GIRL"

By JOSEPH SANTLEY

WHO SAYS: "Heller and Riley are a delightful pair headed for musical comedy."

PAUL ASH says: "Ditto."

PARAMOUNT THEATRE NOW—Week of August 18

Direction MAX TURNER, WM. MORRIS OFFICE

BON VOYAGE
AND OUR BEST WISHES TO MR. BORIS PETROFF, OUR PRODUCER
DANCINGLY

DOROTHY BERKE

and MARIO NALDI

IN THEIR OWN ORIGINAL CONCEPTION OF THE ARGENTINE TANGO

NOW AT THE CAPITOL, NEW YORK, AUGUST 18

BON VOYAGE

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MR. AND MRS. BORIS PETROFF
NOVELLO BROTHERS

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NOW AT THE CAPITOL, NEW YORK, AUG. 18

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"ARGENTINE NIGHTS"

P. S. Still Stopping Shows—Not So Still Either

*A Pleaesant Association
Regretfully Terminated*

*A Good Journey and a Happy
Return, Boris*

WALT ROESNER

Nine Months as Master of Ceremonies
AT THE CAPITOL, NEW YORK

*Thanks to You, Boris, for 10
Wonderful Weeks on Broadway*

FRANK STEVER

Featured Baritone
CAPITOL, NEW YORK

LOUISE BAVE

PRIMA DONNA

CAPITOL, NEW YORK

*"Miss Bave possesses the finest quality
of a soprano voice I have ever heard."*
—Boris Petroff

TRIANA SISTERS

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A TEAM IN UNISON

NOW at the CAPITOL, NEW YORK

Week Aug. 18
With Boris Petroff's
"ARGENTINE NIGHTS"

Week Aug. 18

NOW AT THE CAPITOL, NEW YORK
WALLY JACKSON

Featured with Boris Petroff's
"ARGENTINE NIGHTS"

Direction LEDDY & SMITH

HE'S
A FUNNY
DANCER
A FUNNY
COMIC
HE'S
A FUNNY
BOY

HE'S
A BAND
LEADER
HE'S
A FUNNY
BOY

BON VOYAGE

to Boris Petroff

CHESTER HALE

and

THE CHESTER HALE GIRLS

Coutts Offers to Book 30 Sunday Bills in Mutual Houses on Gamble

John Coutts, general manager of the Knickerbocker Vaudeville Exchange, has entered negotiations with I. H. Herk, head of the Mutual Burlesque Circuit, which, if completed, will give Coutts the booking franchise for Sunday vaude shows in 30 houses of the Mutual Circuit next season.

The other 13 are Sunday towns and play regular burlesque.

Coutts' proposition is an offer to put eight-act vaude bills in all Mutual houses on a 50-50 percentage arrangement. Coutts has been significantly successful in operation of vaude shows on percentage basis, so much so that he is unique among independents in refusing stands on other than the percentage arrangement.

Boy Ushers in Uniform Replacing Keith's Girls

A new type of uniform for all the Keith houses was inaugurated at the Palace, New York, this week with the passing of the former girl ushers.

The ushers, young collegiates, are garbed in natty, two-toned blue uniforms of the Tuxedo variety, a la picture house. H. H. Stahl, director of personnel for Keith's, trained the force, which was selected from 100 applicants for every five men selected.

Each usher averages five feet, six inches in height and 135 pounds in weight. The change from girls to men ushers will be made over the Keith circuit, east and west.

Mae Woods' Agency

Mae Woods, formerly in charge of Keith's Family Department, and deposed under the reorganization regime, will enter the independent booking field on her own next month.

Ex-Acrobat Seeks Billing on All Murders

Chicago, Aug. 21. Anton Swelboid, former acrobat, was held by the police, charged with slaying a member of Northwestern University, until authorities at the State Hospital for the Insane wired that he had escaped from that institution and that his pet trick was of confessing to current murders.

Eddie Cantor's 2 Weeks

Through Johnny Collins, indie agent, Eddie Cantor has accepted an engagement of two weeks in the Marks Brothers picture houses in Chicago.

Cantor opens Sept. 8. He will start rehearsal for the new Zigfield show Sept. 25 in New York.

NEW FLORENTINE CHOIR

Charles Burke has reorganized the former Florentine Choir of 32, making it a more marketable turn for cost by reducing the personnel to 16 men.

Burke met with success on his former launching of the noted choir into vaude. He claims in the reorganization the full value of the choir has been retained.

Bobby Folsom, Single

Bobby Folsom, recently two-acting with Neville Flesoon, is back in vaude as a single. She will show Aug. 27 at Loew's American.

1560 BROADWAY, NEW YORK

XXX

William Morris
CALL BOARD

Benefit at Lake Placid
Saturday, August 25

Do you want to spend
a nice week-end?

WM. MORRIS, JR.

CHICAGO: 1111 BUTLER BLDG.

Bad Boy M. C.

Chicago, Aug. 21. Disgusted with their m. c.'s continual bad boy role on and offstage, the owners of an inde picture house in Chicago have threatened to make him a "lousy violinist" in the band. Besides cracking his so-so singing voice by alleged dissipation, the lad is now entering into his third marital adventure within a year.

When his original contract expired a short time ago the troublesome m. c. was resigned, but against the theatre owners' better judgment. At that time they were at a loss for a successor. Returning recently from a two weeks' vacation (with pay), the m. c. asked to be released. The employers refused, stating they will hold him to his contract in reprisal for his conduct. His demotion to a lowly role in the band pends the finding of another m. c.

Girls Dismissed; Refused to Co-operate

Atlanta, Aug. 21. Failure to co-operate with the Howard (Public) management in a proposed publicity stunt resulted in the dismissal from the "Fast Mail" stage unit of Lorraine Murcia, Renee Sampson, Lillian Nolan, Mary Spenseman, Beatrice Jarrett and Ray Nolan. Appealing to the chief of police the girls were informed the cops had enough other worries.

2 Athletes for Shorts

Lou Irwin has Babe Ruth and Johnny Farrell, the latter the American open golf champion, as subjects for talking shorts. Irwin cannot set Babe until after the baseball season.

Henry Santrey with Fox

While dickering to go into the Capitol, New York (pictures), as m. c. Henry Santrey accepted a proposal from Fox for 10 weeks, opening Labor Day, at \$3,750. Booking went through Lyons & Lyons.

Santrey, with his band and wife (Anna Seymour), will start the Fox time. Miss Santrey will remain with the turn only called for her Schubert show, rehearsing music while after she leaves. Santrey will continue with the band at the same salary.

ANNETTE MARGULIES' RETURN

Annette Margulies, original Tondello of "White Cargo," who has been in retirement the past two seasons, is returning to the stage in vaudeville in "Behind the Curtain," playlet by Don Marquis. It's a backstage story and will carry a support of three.

WALTER MILLER'S ACT

Los Angeles, Aug. 21. Walter Miller, former Pathe serial star and vaude actor, is returning to Chicago with his wife, Eileen Schofield, whose both will try out a new act for Keith's. Orpheum couple are now making airplane scenes for a picture prologue to the act.

MONK WATSON IN CHI

Chicago, Aug. 21. Monk Watson has signed as m. c. at the Capitol and Avalon. He will supplant Del Lampe at the rotative houses, opening Sept. 2 on a short term contract with an option. Watson recently closed at the Grand Riviera, Detroit, after three years in that city.

"TELEPHONE BOOTH" SHORT

Harry Watson, Jr., has been engaged to make a Fox talking short of his "Telephone Booth" sketch, in vaudeville for years.



HARRY CARROLL

Just returned from abroad. Now in preparation, a new production for Keith Circuit, next season.

Chicago Judge Says No to Mrs. Youmans

Chicago, Aug. 21.

Declaring that Chicago had become a regular stop for actors and actresses bound from New York to Reno, Judge William Lindsay has refused to grant a petition for separate maintenance filed by Mrs. Anne M. Youmans, wife of Vincent Youmans.

Judge Lindsay said that he was tired of having Chicago regarded as a jump-off place for professional actors seeking divorce. He held that Mrs. Youmans was not a resident of Chicago and should take her case to New York. Youman's attorney, George Schein, agreed, in behalf of the producer, to pay \$1,650 in back alimony. Hearing continued until Sept. 7.

Frank Sullivan Promoted

Frank Sullivan, of J. J. Murdock's personal staff, has been promoted to assistant to "Tink" Humphries and will enter into his new duties immediately.

Young Sullivan has been with the Keith organization for years, starting to work as an office boy to J. J. Murdock years ago.

His promotion was decided upon before the Murdock-Kennedy-Casey party sailed for Europe Friday.

Televox Out as Act?

Minneapolis, Aug. 21. Televox, "the mechanical man," tried out as a vaudeville attraction in New York several months ago, is now being used for demonstration purposes at conventions of distributors for the Westinghouse Electric Co., its owner.

It was on view here last week before 50 northwest distributors and obtained a large amount of newspaper publicity. It is said that "the mechanical man" flivvered as a vaudeville attraction because the Westinghouse company refused to sanction the use of showmanship methods in its presentation. The Hennepin-Orpheum here had announced it as a coming attraction. Its local showing was confined to the Westinghouse distributors, no invitations being extended to the public to view it.

GEO. CHANDLER'S WESTERNS

Los Angeles, Aug. 21. Universal has exercised its option on George Chandler, former vaude actor, who recently signed for a role in "Port of Dreams." Chandler will continue as a featured star in a series of 12 two-reel westerns.

GEO. D. WASHINGTON AT PAR.

George Dewey Washington, colored dancer, is due at the Paramount, New York, Saturday, reported in with Paul Ash for a run of perhaps six weeks. George appeared often with Ash in Chicago.

Masters Set at Morahore

Chicago, Aug. 21. Frankie Masters has been installed as permanent m. c. at B. & K.'s Morahore theatre.

English Vaudeville

London, Aug. 19.

In surveying the London vaudeville situation so far this year, there is cause for elation, judging by the present status of vaudeville in England.

There is not the slightest doubt that vaudeville is a better proposition now than ever: it was. Whether it will continue to prosper and become a tower of strength depends upon the managements, the artists and the bookers. The managements should realize that with vaudeville's present spurt it is up to them to scour the world for novelties and have their scouts continually on the alert.

The trouble with some of the scouts has been they think they work too hard, and put off for tomorrow what they should have seen today. The same goes for some agents. Act that stop shows throughout the week do not know where they go to next week, let alone the week after that.

It is disheartening for the act who wants to do everything to please its public, without having to shoulder its agent's responsibilities. There have been innumerable cases where, for the sake of a difference of \$20, acts have been kept in ignorance of their next week's work 'till the Thursday of the previous week. Acts have threatened to go home, and in some cases have even booked their passage, before the managements have come up with their bid. That sort of thing seems to petty to continue.

Discussing vaudeville in general, and imported acts in particular, with the booker of the biggest concern in England, the writer was shown a boldly framed notice which reads as follows:

"The salary in this country should be £20 until the name has been made here.

Artists with a name in another country, but unknown here, should have the value of the name deducted from their home salary in fixing the salary for this country.

For instance, in the case of a salary equal to £100 made up of:

Name £20

Ability £20

Total £100

Although ability is grossly undervalued, there is a certain amount of truth in that notice. It is just as well for artists, whether from America or elsewhere, to remember that before they can command their home salaries they have to become a box-office proposition here, irrespective of home prestige.

Another thing is that in most

cases a week in England consists of 12 shows and no Sunday work. In comparing their American salaries with those obtained in England, on a pro rata basis, the English income is just as high if not higher than their American, not to mention the value of a foreign indorsement.

Orchestra Leaders

With the influx of American acts in sight, a note of warning to managements with regard to their house orchestras is not out of place. There seem to be a number of orchestra leaders who are so antiquated they have no conception of modern music, and think it infra dig to play that "low stuff." Many an act has been killed on its initial opening through such action.

The reversion of the Palladium to big-time vaudeville—this despite a very tempting proposition to house a big American musical—is an event. The Palladium vaudeville impulse, which looks like staying, has a rather interesting story. When the General Theatre Corp. took over Gulliver Circuit, with Sir Walter Gibbons as head, the Palladium entered into a kine-variety policy, which was doomed to failure from the start, due to shortage of feature films and the unsuitability of the house for films. It was losing at the rate of \$5,000 weekly.

Feeling the policy of the house would have to be changed very soon, an agent tried to secure an audience with Sir Walter Gibbons, who proved unapproachable. He eventually succeeded in getting him on the phone and suggested he knew of a man (without divulging his name) who knew the vaudeville business from A to Z and was prepared to manage the Palladium as a vaudeville house without salary, providing he was given carte blanche in the running of the house. Sir Walter's reply was as follows: "We are well satisfied with the way the Palladium is managed, but we want a man with great financial stability."

A few days after that incident Sir Walter Gibbons was out of the General Theatre Corp. And, soon after that, Variety's London office learned that a vaudeville policy was contemplated by the Palladium management.

There is little doubt that the re-introduction of vaudeville at the Palladium will prove a paying proposition. The know-alls allege it has been tried before and failed. This is partly true. The real fact is that last year's vaudeville experiment at that house was tried as a last recourse and without preparation in the construction of that policy, with the result that soon after the opening it ran short of novelties and resorted to too many repeats.

The vaudeville season at the late Empire, some time ago, proved disastrous for the same reason. But this time it looks as if the new Palladium management really means business. When opening in September they have a great number of importations to draw from, having been fortifying themselves for nearly six months.

Inside Stuff—Vaudeville

Rumors of further changes in the Keith booking office come up regularly. Mentioned are some of the most important of the former E. F. Albee reign; also others who were high in Orpheum Circuit councils.

Having discovered that Italian headliners will consistently pack the house, Loew's Oriental at 86th street and 15th avenue, Brooklyn, N. Y., is regularly augmenting its vaude bills with as many Italian acts as they can grab. Manager Harry Karasik digs the turns.

It is not necessary for the Italian turns to be either professional or good. All they have to do is speak Mussolini's language. Most of the customers apparently never understood any of the English-speaking acts. Regarded as a "cold" audience, since the discovery about the Italian acts was made the patrons have suddenly become enthusiastic. A recent headliner bore the name Farfariello.

Mrs. Marr Tries a Knife

Atlanta, Aug. 21. Mrs. Vaughn Marr tried plunging a knife into her side, but failed to finish the job as calculated. She's at the Grady Hospital and in no danger.

Mrs. Marr asserts she was an actress. Living here there was a jam with the husband, from accounts. The wife first tried the knife on him but missed by a couple of feet. To let him know she could be right for once in her life, tried herself next.

So far, husband hasn't said a word.

Macfadden Contest Floppo

Originally intended for 28 Loew houses in Greater New York, the "Venus" contest promoted by the Macfadden-Publications has done a floppo and is confined to six houses, State, Metropolitan, Grand, Hillside, Yonkers and White Plains. The promoters could not assemble enough girls to conduct the contests in the other 20 houses originally slated.

There is other a peculiar tie-up in the contest. The prize is a 10-week contract at \$150 per week with FBO, whose president, Joseph B. Kennedy, is the new boss of Keith's.

Keith Staffs Urged to Spur "Vaudeville Rejuvenation" In Kennedy-Signed Letter

Believed to be the first form letter officially signed by Joseph P. Kennedy as head of the Keith Circuit, the following was sent out last week to all of the Keith staffs.

It urges a spur to "perpetuate a new era of vaudeville" and mentions "to rejuvenate our existing institution."

Keith departmental heads and staff men, especially house managers, must have looked upon a letter of suggestion and instruction signed by anyone else than the former familiar signature of E. F. Albee to such missives as a novelty.

The letter:
Keith-Albee-Orpheum Corporation

New York, Aug. 17, 1928.
The time has come to establish and perpetuate a new era of vaudeville. We have formulated a definite policy of progressive enterprise, in which you and all of the executive and operative factors of the organization must be zealously enlisted.

A campaign, the plan of which will come from the press bureau, will be launched simultaneously throughout the Keith-Albee-Orpheum Circuit to rejuvenate our existing institution, set new and even higher standards of entertainment and make a new and convincing appeal to that vast class of patronage which vaudeville must deserve in order to maintain.

First of all, you must believe in it yourself. You must be convinced of the solidity of our structure and its future, or you can never sell the idea to anyone else.

It is within your power to contribute largely and effectively to the creation and maintenance of this new era not only in your own locality but in the entire field of American vaudeville. To cultivate all classes of patrons, to win and deserve the good will of your community and to develop and expand the civic usefulness of your theatre as an institution of service as well as a first-rate playhouse. These are fundamental requisites of our campaign.

Outstanding programs of vaudeville with the best of motion pictures, must be accompanied by better methods of presentation—lighting, musical accompaniment, stage and general conduct of programs must be alert, prompt, diversified.

With full steam ahead, ingenuity and originality in your publicity and exploitation and with all of your programs fulfilled or surpassed in your theatre, you must interest all of the press and the best of the public for only with these factors sharing that enthusiasm can we justify any enduring success.

The local angle and special conditions which will confront you, in every neighborhood, town or city will prove your resourcefulness, your showmanship and your managerial skill. Your suggestions and your plan of action will be useful, helpful to all of us, and by a regular exchange of ideas and interchange of suggestions, we will be able to estimate the results and place credits where they belong.

You will of course, instruct all of your attaches in every department of what this new era means and what is expected of them.

When specific plans and details of the campaign for the new era of vaudeville reach you, give them your earnest co-operation, and add your determination to make "vaudeville's new era" something of real meaning.

Yours very truly,
JOSEPH P. KENNEDY.
To all K-A-O Executives, Managers and Bookers.

The Keith campaign referred to in the Kennedy letter includes a series of special weeks throughout the new season. Each of the weeks selected will carry a name, such as the New Face term for the current week in the Keith houses. The specially named weeks will permit of additional exploitation and publicity for Keith vaudeville, spaced sufficiently apart not to overlap.

Current Talk

Martin Beck, who contemplates the Continent as his future residence, said, referring to present-day show business: "In other times everyone talked about the show or the bill or the actor or the act; they concentrated on their work."

"Now the only talk you hear is about stocks and quotations."

FRANK FRASER'S PAROLE

Alleged To Have Broken It—Sent To Pen.

Utica, N. Y. Aug. 21.
Frank Fraser, vaude clown, had a yen for Broadway which cost him his freedom and won him an indefinite stay in Elmira Reformatory.

The sentence was for violation of his parole. County Judge Albert E. Campbell, at Oneida, near here, once sympathetic for the actor, gave him the sentence.

Fraser had admitted entering a tire and battery shop in Oneida last winter, seeking to take the blame from a younger brother, a member of the same vaude act. He drew probation, after indictment for burglary and larceny by a grand jury.

Terms of the probation were he find a job, keep away from his younger brother and report regularly to the probation officer. Fraser got a job and everything was jake 'till he bought a motorcycle. Then he tired of his job, borrowed money and whispered to his lawyer the white lights were calling him.

During a sky circus in Oneida, Fraser was picked up for violation of his parole. He told the judge he had been laid off, but a question revealed he had asked two weeks' vacation and the job was open.

Gilda Gray Charges Boag With Lots

Milwaukee, Aug. 21.
Gilda Gray beat Gil Boag to the divorce courts by half a month, it was learned here today with the announcement of a suit for divorce was filed in the circuit court at Port Washington, Wis., July 27.

Port Washington is a hamlet about 20 miles north of this town. Its court records are so musty that a new case becomes mouldy as soon as it is written on the books.

While Boag is seeking an annulment, Gilda's suit charges Gil with extremely cruel treatment. She charges Boag with being drunk to excess, cursed her, threatened violence in public and tore her dancing clothes. Any one of the many charges is sufficient upon which to gain a divorce in Wisconsin.

While Gilda and Gil are having their spat, John Gorecki, bartender in a downtown saloon and first husband of Gilda, has come to her aid. It was in a saloon where Gorecki was sipping up the beer studs in Milwaukee's Polish district that Gilda first did her shimmying in public. When she hit Broadway and success, she divorced Gorecki and he was given the custody of the son, Martin, now 15, who later was turned over by the father to Gilda so that he would get an education.

Gilda, who was born in Posen, German-Poland, in 1895, and was christened Mariann Michalska. When eight, her family moved her with the rest to Bayonne, N. J., and then here. She married Gorecki when 15.

SULLY IN PRODUCED ACT
Gordon & Woods have decided to put William Sully in a new act. Sully's former partner, Genevieve Houghton, has temporarily retired from the stage, and another girl will be opposite Sully.

Eddie Darling, Am. Rep. For Reeves & Lampont

Edward Darling, former general booker of the Keith Circuit, will become American representative for Reeves & Lampont, English agency, assuming his new post Sept. 1.

Darling will have offices in New York city. Under the arrangement he will receive an annual guarantee of \$20,000 against commissions on American acts sewed up for European tours for the London agency. It is said.

In the new berth Darling will work two ways, that of signing up American acts for Europe and arranging American tours for foreign acts under management of Reeves & Lampont.

London, Aug. 21.
Eddie Darling is reported on the water, due here during the week. Darling is coming over to confer with Reeves & Lampont.

Harry Padden Goes To Keith's as Booker

Harry Padden, chief booker of the Metropolitan Booking Offices, will leave that organization to join the Keith booking staff, after Sept. 1.

Padden's contract with the Metropolitan terminates Sept. 1. His change of activities was by mutual agreement, according to Metropolitan officials.

Padden was the assistant to Dan Simmons in the Amalgamated Agency, succeeding to the post of chief booker in that organization when Simmons joined Keith's to book the Moss houses when B. F. Moss joined Keith's with his circuit.

Padden will probably book some of the houses formerly booked by Simmons in the Keith office.

The Metropolitan is a lately organized booking agency in Boston, comprising some important independent agents.

Young Caruso in Vaude

Enrico Caruso, Jr., son of the late world-famous tenor, is entering vaudeville in the Keith Circuit in an act produced by Ike Weber. Young Caruso is breaking in for a few weeks in New England and then goes into the Palace, New York.

According to report, the son of the famous tenor, although doing a singing act, was trained for a pianist. He had 15 vocal lessons before essaying a stage appearance. He was educated at the Culver Military Academy in Indiana.

More Publicity Space

Loew's publicity department under the direction of Terry Turner will take new and larger quarters on the fourth floor of Loew's State Building starting next week. The expansion is due to the greatly increased work of handling publicity on the talkies. The talkies have to handle the vaudeville acts with full advice sheets on everything.

Mrs. Neva Riteh, former secretary to the late Jack Wells has joined Turner's staff.

Portland, Ore., in Doubt

Los Angeles, Aug. 21.
According to present plans Portland may not have any Keith vaudeville this season.

The Orpheum has leased the Heilig in Portland which provides that vaudeville play there from Sunday to Tuesday inclusive each week, with the house the balance of the week used for legit.

Keith people figure that if they should continue with vaude in Portland they ought to have a full week stand. It is understood they are negotiating to obtain the Orinval, independent picture house, about two miles from the center of town.

LeMaire Leaves L. & L.

Rufus LeMaire has retired as the legit career and booker of Lyons & Lyons.

It is understood LeMaire will become a legit producer, in association with a partner. LeMaire has previously produced on his own.

St. L. Musical Union Accepts Cut in Scale of \$4 Wkly., to Keep Men in Pit

Sounds Like Heiman

A difference of \$250 over railroad fares kept Pennsylvania musicians from playing a month for Keith prior to the band starting rehearsals in a new show. The sixth floor agreed to pay the boys \$4,500, but wouldn't stand for the r. r. expense, or \$1,000 extra, on the four weeks.

So the band hopped west for Balaban and Katz and did \$4,000 with a weak picture at the Chicago and rang up around \$50,000 at the Michigan, Detroit, another film house.

Keith execs burned up when they heard of the refusal to pay the \$250, and especially when they got wind of the B. & K. totals. The last time the Pennsylvania musicians played for Keith they did three weeks at the Palace, New York.

Sounds like Heiman.

2 AGENTS SCRAP

Bernstein and Linder Fist It Over Miner's, Bronx, for Sunday Bills

Layoffs in the Bond Building, 46th street and Broadway, New York, were spectators to an impromptu program of fistfights, between Sam Bernstein, vaude booker and Jack Linder, same racket, neighbors but not so friendly. The bout went one round until a traffic cop intervened. Bystanders gave an unanimous decision for Bernstein.

It happened through Linder announcing he had the America (formerly Miner's, Bronx) for Sunday concerts next season. This riled Sam, who had held the house for years under the Miner regime.

After the battle it was learned that neither had the house or any chance to get it since next season's bookings had been served up by Billy Atwell, former Keith agent who is entering the independent vaude booking field on his own.

Boyar's Names and Acts

New Haven, Aug. 21.
Ben Boyar, vaude producer, has a number of new acts in rehearsal. Wallace Edinger supported by Pat O'Brien opens in a one-acter, "My Mistake," written by Charles Erskine.

Annette Margoles starts rehearsing next week in sketch, "Behind That Curtain," by Don Marquis. It's also the title of a story and Fox picture.

Arthur Treacher, supported by Levitta Miller and Jack O'Brien in playlet, "Just a Woman," by Bert Robinson.

Paul Dinker and Dorothy Webb in skit, "In This Corner," by Albert Hackett.

Eric Blone and Clara Mackin in playlet, "The Jellyfish."

Molly McIntyre in musical act, Dorothy Raymond, who played the mother in "The Jazz Singer," in "Ask Your Wife," by George Buchanan Fife.

Mrgs. Union Scale Meet

New York theatre managers met last Friday to talk over a new contract with the union stage hands and picture operators for next season. Present I. A. contract expires Sept. 3.

All show branches were represented at the managers' meeting.

Loew's N. Y. Mrgs. Shift

Shifts in assignments of Loew house managers in Greater New York were made last week.

Ben Kerr, at the Metropolitan, Brooklyn, moved to the State, New York, with David Simmons, from Hillside, going to the Metropolitan, and George Fowles, from Bedford to the Hillside.

The transfers were occasioned through J. K. Emmett's reassignment from house manager at the State to the Capitol, New York as assistant to Major Edward Bowles.

St. Louis, Aug. 21.

Union musicians employed at the Ambassador, Missouri and Loew's State, "big three" local picture playhouses, have agreed to take a cut of \$4 a week, starting Sept. 1, as their part in the campaign to keep the talkers from driving the orchestras completely out of the picture palaces here. Under the proposed agreement with the Skouras Brothers, operators of the Ambassador and Missouri theatres, and Loew's State the musicians will receive \$88 weekly on a basis of a six-hour day, seven days a week, working time being unchanged from the present schedule.

The agreement carries with it the requirement for a 25-piece orchestra in each of the three theatres. Several of the big theatres here are now operating with orchestras smaller than that. The agreement is to be acted upon by the theatre managers at an early date.

The reduction in pay was agreed upon by the musicians "to keep the orchestras in the pit," as they put it. Stephen Butler, business agent of the St. Louis musicians' union, said the musicians desired to demonstrate to the public that they are not responsible for the proposed increase in prices of admission at the three larger picture houses here.

"We want to show the public that they can have good music without any increase in the price of admission to the theatres," Butler said. "And we also wish to show the theatre patrons that it is the high cost of installing talker devices that is bringing the raise in the admission from 65 to 75 cents."

Having disposed of the wage scale in the three larger houses, the musicians have continued to meet daily to discuss the smaller picture theatres. The present scale for the second-class theatres is \$48 a week, three hours a night and Sunday matinees. The orchestra leaders in those theatres receive \$63 a week. Indications are that the musicians will accept a wage cut in those houses.

Poli Housecleaning Expected from Fox

New Haven, Aug. 21.
It is understood here that William Fox, through his general manager, John Zanft, will do considerable housecleaning when he takes over the Poli circuit. Last week the business agents for union musicians in the Poli houses conferred with Zanft in the Bronx theatre office.

The Poli house managers, who were given free rein under the Poli regime, are worried over rumors that Fox will close some of the Poli houses in cities where Poli has several theatres.

Poli has not contracted for the '28-29 Paramount output, and for the first time in years opposition houses in Poli towns are playing Paramount first runs.

Colored Wheel Bookings

An agreement has been reached by the exes of the new Majestic Circuit and the old T. O. B. A. Circuit whereby the former will supply all the attractions for the colored wheel, starting Sept. 3 (Labor Day).

Following Box theatre office. Jack Goldberg, president of Majestic, and its secretary, Joseph Myers, and Charles H. Turpin, president T. O. B. A., and its secretary, Martin Klein, the new booking arrangement was mutually agreed upon.

Withee-Puck Marriage

Mabel Withee and Larry Puck, brother of Harry Puck, are expected to announce their engagement momentarily.

Understanding is that the couple will wed almost immediately after declaring themselves.

LANG AND VOELK OUT OF UNIT

Chicago, Aug. 21.
Lang and Voelk, two-man harmony team, left the "Araby" Public unit at Denver last week and returned to Chicago.

Their release from the unit is said to have been caused by the team.

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Labor Problems

Washington, Aug. 21. Operators and managers are getting together on sound with the Fox theatre (first wired house here) contract as a basis of settlement. This gives the operators \$75 and is a \$10 raise for all houses except the Fox which is already paying that figure.

Negotiations have brought an agreement on the number of men in the booth. When shows run over 50 per cent. disk talkers (movie-tone entails no changes) two extra

men will be required. When 35 per cent. disk one man above the present number.

When stage presentations of any nature are used plus talkers six men will be the minimum.

Odd part of the present negotiations is the lack of battles—so far.

Vaude Units Preparing

New vaudeville units for Keith's houses, now in rehearsal or contemplated, are a Henry Bellit production featuring "Sliding" Bill Watson; May Hayes unit, featuring Jay Flippen; Sablitsky unit, featuring Flske O'Hara in an all-Irish cast; and another by the same producer featuring an all-girl circus.

Most of the units are booked to break in in the Fabian houses in New Jersey.

Besides are musical comedy condensations, also in preparation. Among these will be the Weber-Friedlander unit musical.

L. A. Orpheum Treasurer Resigns
Los Angeles, Aug. 21.

Ray Perry, treasurer of local Orpheum houses for past 12 years, has resigned.

Perry will join the Los Angeles Grand Opera Association.

INCORPORATIONS

New York

Lang-Forbes, Manhattan, theatrical; Elsie Cohen, Louis N. Pollock, Harry I. Farberman.

E. & L. Theatrical Corp., Richmond, pictures, plays; \$25,000; Lewis Moses, Elias Moses, Hannah Graubard.

Kader Productions, Manhattan; Merwin F. Levine, Albert E. Marks, Herman Roth.

First Boulevard Operating Co., North Hempstead; \$20,000; Ralph W. Latham, Edw. Schmidt, J. A. Valentine.

U. S. & Mexican Vaudeville Productions, Manhattan; \$10,000; John E. Friedman, Ruth Feldman, Solomon Feldman.

F. K. S. Productions, Manhattan; \$7,500; Leo Friedman, Charles Sherman, Michael Kalleser.

Brown, Powell & Deering, Inc., Porter, amusements; \$40,000; Arthur G. Brown, George T. Powell, Ralph H. Deering.

Hyman Productions, Manhattan; \$20,000; Hortense L. Hyman, Florence M. Hyman, Lionel A. Hyman.

Wise Amusement Co., Manhattan; Henry E. Goldman, Bires H. Marcadis, Louis Weiss.

Union's Demand for Act's Extra Pay With Trailer

Syracuse, N. Y., Aug. 21.

Syracuse's first run picture houses will be required to replace the two apprentices now carried in their projection booths with full-fledged operators if they accept the new contract proposed by the local motion picture operators' union.

The union is seeking a wage scale advance all along the line. The first request was for \$15. This has been modified, with a lesser boost now agreeable to the union.

Two first run houses have signed a new contract calling for \$60 a week for the chief projectionist, with his three assistants to receive \$50. The houses are Loew's State and Empire. The State is wired and the Empire will be.

Keith's, which has also been getting along with two operators, is faced with a demand to increase the projection force to four at the \$65-\$85 scale. The new contract contains a clause providing that where an act uses an introductory trailer or color lighting effects operated from the booth there shall be a straight \$10 a performance extra payment.

Advising the union that he felt this provision to be unjust, Manager John J. Burns claims he was informed that the union expected the act, not the house, to pay the shot.

The three Kallet theatres—the Regent, Harvard and Avon—which went non-union some weeks ago when Lester Wolfe, local manager, rejected the operators' demands for a \$15 advance, will return to the union fold Sept. 3. Wolfe claims a victory in that the union has accepted the same scale which was in effect before he ousted the brotherhood projectionists. The Regent scale will be \$46 and the Harvard \$36, with the Avon about the same. For the present, at least, all houses will operate without additional help in the projection booths.

Tom Nip Staging in London

Tom Nip, dance director, and his associate, Bobby Sanford, called on the He de Fray to stage a musical revue at Daly's, London.

PAN SUED BY R. R.

No Record of \$12,000 Passing Through Chi Office

Chicago, Aug. 21.

Chicago, Milwaukee & St. Paul railroad has filed suit to recover \$12,000 from Alexander Pantages.

It is alleged the local Pan office is indebted to the railroad for that amount of fares contracted for by Charles Hodkins, recently released as Pantages' Chicago manager.

Pan has no record of the debt. All of the \$12,000 is said to have passed through Hodkins' hands.

Loew's Melba Now Sound

Loew's Melba, Brooklyn, N. Y. scrapped vaude and went sound pictures this week (Aug. 20) with "Tenderloin" as its first talker (dialog). The house has been wired.

The Melba is the second of the Loew houses to go talker. Loew's, New Rochelle, adopted a similar policy some weeks ago.

Kramer and Boyle's Route

Kramer and Boyle have been routed by the Loew Circuit for 24 weeks, opening Sept. 24.

The time was set back from Sept. 7 to allow Kramer to drive east from the west coast, where the pair recently walked out of a Pantages house and canceled a route.

Coast Indie Act Bookers Organize Against Outlaws

Los Angeles, Aug. 21.

Licensed booking agents here have organized the Association of Club Booking Agents of Southern California as a defensive move against the alleged activities of curbstone stag bookers.

The licensed men said they were forced to organize because the curbstoners were booking girl acts at various places, promising nude shows and some hot cooch stuff. When the girls refused to fulfill the bookers' promises, the latter declined to pay them.

The girls protested to the labor commission, which called in the licensed agents, who denied all connection with such bookings, and declared it was done by those outside the licensed fold. The commission then told the licensed agents that if they organized it would protect them all the way.

Those who have joined include the West Coast Theatres Club Booking department, Patrick & Marsh, Ira Gay, Katherine Burns, Willis Dancing School and the Parks Agency.

PLAYING 9 HOUSES IN 2 WKS.

Chicago, Aug. 21.

Marjah, Yogi mystic, has been signed for the nine Lubliner & Trinz theatres over a period of two weeks.

HELLO, EVERYBODY!

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PALACE, NEW YORK, NOW

Direction JACK CURTIS



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Chatter in Nice

By Frank Scully

Nice, Aug. 11. Everything along the Riviera these days is Shaw. Old George Blarney, king of press agents, and his femme are stopping at Antibes, between here and Cannes. For that matter so are Alexander Woolcott, Ruth Gordon and Harpo Marx, to mention others who know a thing or two about the theatre.

There's been a lot of lunching between the two former show

critics, and Shaw who used to get 15 bucks a week to catch plays can't quite understand how Woolcott can make enough out of reviewing to take a big villa with a lot of bedrooms, servants and all that, for the season. Alex has lived amid more luxury while here than Shaw who is worth at least two millions.

Woolcott quit this Arcadian existence earlier in the week and sails for home. He told me he is by no means through as the New York World critic. When he pulled out later "The Strange Interlude" jam he promised Pulitzer to drop in on his return before seeing anybody else. So he may return.

Shaw and His Jack

Shaw is staying at a little hotel and rides around in the town's smallest taxi—just wide enough for the slender saint of socialism and his femme. Literati here can't help speculating about what Shaw plans to do with all his jack. Has no children and sister died years ago. Tighter than a rusted bolt head with his shillings. All head and no heart say even his gentler critics.

Though 72 he likes to gad about when down here and has even been cruising around movie productions. Years ago he refused a million to turn his plays into black and whites. Not enough, he said. Sam Goldwyn tried to hook him and handed him a lot of honeyed honey about not being interested in making money on the production as it would be a great honor to turn Shavian masterpiece into a seven-reeler.

"That's the whole trouble," said Shaw, "you're an artist and I'm a business man."

Everybody laughed at Sam, but they should have laughed at Shaw, for he stated the case exactly.

Frank Harris, who started Shaw as a show critic ages ago in London, explains fear of poverty as reason for Shaw's tight technique. For 11 years Shaw starved to death on a ha' penny rag in London. Harris pulled him out of that and after-

wards the great kiddie's luck began to change. Even accidents brought him dough.

Hurt his leg biking and was carried into a nearby house. Stayed two weeks and then decided to leave as things were getting too warm for him with one of the familie. Decided to make a break at dawn.

Stairs were of polished hardwood. Starling down, he slipped and sprawled the full flight, making a racket. Well-nourished sweetie ran down to collect the wreckage and Shaw said, "Will you marry me?"

"Yes," said the then Miss Townsend, "when you're on your feet again."

He literally fell into money. She had an income of \$35,000 a year. Couple of months later "Arms and the Man," a flop in London, was put on in New York by Arnold Daly and cleaned up. At the end of the year Daly dumped \$30,000 in royalties into a lean Irishman's lap. Since then it's a bad year when Shaw doesn't make more than a Pennsylvania politician.

Harris and Shaw, boon companions for a lifetime, are kept apart these days by Shaw's femme. "My Life and Loves" the cause. When Harris published it Mrs. Shaw struck him off her social list. Said it didn't apply to Mrs. Harris, only to Frank. Shaw still writes and visits but not so often.

Strip Bathing Party

Mary Garden, who got a pretty good break for a no-longer young girl trying to get along when she took to nude sunbaths parked in a rowboat off the Riviera coast, pulled an amusing variation of the gag the other night.

She had thrown a dinner and dance at a new swimming hole at Monte Carlo. After each dance the guests discarded some part of their clothes. The musicians looked at each other poyeyed, and the waiters began to figure on how to stall the gendarmes when the pagan party eased off.

Everybody had on a bathing suit under evening clothes and as each couple reached the one-piece stage he and she plunged off the stage into the moonlit Mediterranean.

There were a lot of counts and other high-hats that nobody knows, but a name known to Broadway

among the guests was W. Somerset Maugham, the playwright.

Maugham Puzzled

Maugham has a swell villa at Cap Ferrat, near Nina Putnam's place, though he has made barrels out of movies, the vagaries of the magnates still mystify him. He can't understand, he told me, why they refuse his plays for \$5,000 and then gladly pay \$30,000 to \$50,000 for them a few years later.

And he can't understand why the wind is always blowing in pictures. "I should think it would embarrass the girls terribly," he says, "for fear their frocks would blow over their heads."

Ironie thing about Maugham's swell place when you think of "Rain." The estate once belonged to a missionary and Maugham bought it on royalties gained from knocking soul-savers.

Clara Bow's Trio

With only seven theatres open in summer here, Clara Bow is featured in three this week. Which means either popularity or plugging. Probably the latter, for while she may have "It" she'd have to have a good deal more than "They" to pull the French past the B. O.

Leonce Perret starts with "Possession" next week. Was to have starred Gil Roland but he's out.

ILL AND INJURED

Edward J. Carpenter, road show producer, has recovered from a siege of illness which confined him to his home in Osage, Ia., for several weeks.

Miss Honey Post, 25, an entertainer at Guthrie's Green Lake, N. Y., Casino, was injured in an automobile accident Saturday. Car she was driving overturned on Leeds bridge near here and she was pinned underneath it. Miss Post suffered contusions and cuts about the body and was treated by a physician.

Sally Eilers, 1928 Wampas Baby Star, suffered lacerations of left knee and bruises, in automobile collision in Hollywood. She was driving her car alone when it collided with a truck.

Faith Gardé, film extra and wife of Bobby Higgins (Lyndell and Higgins), seriously injured in a fall

some weeks ago, has recovered.

Phil Wirth cracked a bone in his foot while performing with the Wirth Family at Luna Park, Coney Island, last week. He will be out of the act for the two remaining weeks of its Luna engagement.

Dr. Hugh Thompson, father of Hugh Thompson, Jr., leading man of "Guns," stricken with apoplexy while alone in his suite in the Hotel de France on West 49th street, was reported to have had an excellent night. However, Dr. Thompson's condition is said to be serious. It was stated that hopes were held out for the physician yesterday at the de France.



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LUCAS and LILLIAN

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"Frolics at the Seaside"

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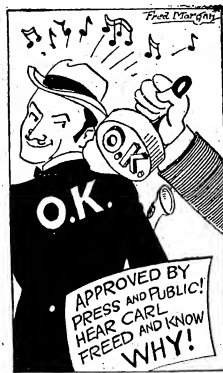
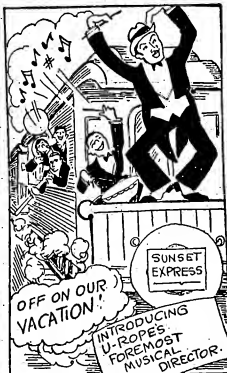
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But Not Too Often



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LOVE NEST**

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JOE SCHUSTER
and JOHN SIRAS

A RHYTHM NUMBER - FULL OF
MELODY AND CLEAN SENTIMENT
A GREAT DOUBLE

SLEEP BABY SLEEP

by JOHNNY TUCKER & JOE SCHUSTER

A REALLY DIFFERENT SONG - IT'S BOTH A
BALLAD AND LULLABY IN FOXTROT TEMPO - A WONDER

MEM'RIES
(GOLDEN MEMORY DAYS)

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THE GREAT "PHILCO" HOUR WALTZ SONG
ANOTHER "KISS ME AGAIN" "NUFF SED"

**HO!
HO! HO!
HOGAN**

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AN IRISH SONG ---- A COMEDY SONG
A LAUGHING SONG ---- ALL IN ONE WITH -
A GREAT MELODY AND LYRIC

**A
MID-SUMMER'S
DREAM**

by BOBBY LEWIS
CON CONRAD
and NICK KEMPNER

A SONG OF MOON
LIGHT THAT JUST
FASCINATES YOU
ON FIRST
HEARING

SOMETHING TO REMEMBER YOU BY

by PAUL CUNNINGHAM

A DRAMA IN SONG - POWERFUL LYRIC AND UNUSUAL MELODY

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Just Keith-Orpheum On Milwaukee's Palace

Milwaukee, Aug. 21. First official recognition that the Orpheum houses here had gone over to the Keith circuit was made this week when the advertisements for the Palace carried a new caption reading, "Keith Orpheum." Heretofore the Palace ads have always read "Palace Orpheum."

RETAIN COSTON

Chicago, Aug. 21. In compliance with a request entered by eastern bankers, National Playhouses formerly Cooney Bros., will continue under the personal direction of Jimmy Coston. Coston, however, is accountable to the Chicago Title & Trust Co., receiver, for every move.

Charlie Hogan, contrary to reports, will continue as stage booker for the chain.

MARRIAGES

Wells Root to Lynn Segal in New York, Aug. 16. Groom is a picture writer, formerly on the New York morning World. Bride, non-pro.

William C. De Mille, film director, and Clara Beranger, scenarist. Marriage performed in drawing room of train at Albuquerque, N. M. De Mille having gone there to meet Mrs. Anna George De Mille was awarded divorce from him Aug. 10.

Lyman Ben Cleghorn, author and composer of "Just a Memory," and Iris Willis, Los Angeles elocution instructor, at Santa Ana, Calif., Aug. 14.

Al Christie, of the Christie Film Company, Hollywood, married in Yuma, Ariz., to Shirley Collins, screen actress, Aug. 15. In New York for their honeymoon. Christie's age was given as 43 years and his bride's 23. The latter has been a player at the Christie studio for two years.

Sophie Michaels, secretary to Hubert Voight, M-G-M publicity department, will marry Al Rosenbaum, Sept. 1, non-pro.

Josephine Keller to Charles Ward in Lakeside Chapel, Cleveland, on Lake George (N. Y.), Aug. 20. Bride, for many years was chief telephone operator at the N. Y. Hippodrome.

KEITH'S CHI HOUSE CHANGES

Chicago, Aug. 21. Among managerial changes in Keith houses in this district arranged by John Royal are: W. C. Welch to succeed George Burdick at the Tower, Chicago, and R. F. Quinby, replacing Joe Kinsky at the Belmont.

Quinby was formerly treasurer of the Orpheum houses in Omaha and Denver. Burdick and Kinsky will not remain with Keith's.

GANG'S BOOKING

Hal Roach's original "Our Gang" kids have been routed by Loew as follows: Cleveland, Sept. 1; Capitol, New York, Sept. 8; Metropolitan, Brooklyn, Sept. 17; St. Louis, Sept. 23; Kansas City, Oct. 6.

After that they return to Hollywood.

Ray Coffin, Hal Roach press agent, will accompany the kids and act as m. c.

NEW LOEW'S IN FLUSHING

Loew's new Prospect, Flushing, L. I., opens Aug. 23. Reserved seats will prevail the first days with the regular vaude-pictures Loew's policy thereafter.

Opening bill includes Miss Patricia, D. Clinton and Rooney Band, Carl Emmy's Pets, Romain and Castle and the Four Kadoxs.

NEW ACTS

A tab musical version of "The Honeymoon," by the late Aaron Hoffman, is being readied for vaude by Guy Kendall. Harry Lyons will head the cast.

Billy Nassau, Troy entertainer, opened in vaude last week.

Gertie Helena Co. (3).

Marks and Booker in N. Y.

Chicago, Aug. 21. Meyer Marks (Marks Bros.) and Murray Bloom, booker for the circuit, made a hurried trip East last week.

Bloom was to look over acts while there.

Keith's May Sell B'way

The lease of the Broadway, New York, is reported about to be disposed of by Keith's to non-theatrical interests. The Broadway will be razed and a modern office building with stores erected, according to the deal.

The house is currently reported as turning in a profit of about \$50,000 annually, not considered adequate on the investment.

Disposal of the lease is in line with the policy of the new regime at Keith's. All small capacity houses are to be sublet by the Kennedy-Murdoch combination now in control of Keith's.

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.
BRYANT 9850-NEW YORK CITY

J. H. LUBIN

GENERAL MANAGER

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MOONLIGHT MADNESS

I'M WALKING BETWEEN THE RAINDROPS

WHEN I TIP TIP TOE UP A TUCK-TUCK-TUCKY LANE

FIGARO

A NOVELTY SENSATION

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well, and plays the sax while dancing. He does not sing, and reveals no reason why he should appear as an m. s. Heavily and cleverly billed by Harry Crull, but his reception at the show caught gives no indication of his becoming a draw. He may be under wraps. Helen Keckley is the only act to get the regular Branford hand. She does a corking funny dance, kids with Belasco, and gets all of her kids an old movie done by Griffith. While Barclay isn't so funny, the idea, new here, is a riot. Probably Crull deserves the laurel sprig for this. Barclay amuses later in the familiar burlesque mind-reading. The band plays a jazzed version of "Il Trovatore," and the rest of the show has the Dawn Sisters, who sing and play violin and cello; Clyde Cotta, a nut with little to do, and McQuade and Blair, who do burlesque dancing and clowning. Crull certainly has a lot to do. Stanley deficit this week. Show runs 53 minutes.

The feature, "The Night Watch," is good and kept the tension. No solo by Jim T. This show and news reel clipped two from Fox, two from Kino and one from Pathe and Para, took less than 10 minutes. Orchestra in the pit for news. Show runs 135 minutes.

Austin.

WARNERS

(Wired)
(NEW YORK)

New York, Aug. 15. Second all-talking picture, "The Terror," opened here Aug. 15 to a fairly strong sendoff from the mob. A smoothly running two-hour show with four shorts wrapped around the chief attraction.

Plenty of fun in both shorts and feature, with Albert Spalding, violinist, star of the talking shorts, should prove satisfactory from the box office angle, while the feature seems likely in for a run at \$2.

Picture goes so far in its all-talking policy as to carry a masked figure in evening clothes, plus black cape and top hat. He announces the cast, director, author, etc., in place of the usual screen billing.

Dieh Rich and Orchestra opened as a short, followed by Karyl Norman with female impersonations. Rosa Raisa and Giacomo Rimini, in an operatic number, closed nicely. (All under talking shorts reviews in this issue.)

Feature is an intense mystery thriller, harboring a fair quota of laughs. It will bring them in the all-talking baby, and send them out satisfied. It is far superior to the first effort along these lines attempted by the Warners. Judging from the box office reception given to "Lights of New York," "The Terror" should keep the cash register tinkling overtime in this house.

Mort.

EASTMAN

(ROCHESTER)

Rochester, N. Y., Aug. 15. The colorful charm of the city of gondolas is reflected in the stage presentation of "Venetian Nights," which Director Gayne Ralph Bunker arranged for this week's Eastman bill. Scenic artist George Williams contributed an alluring set, showing the piazzas at the end of the famous Rialto bridge in Venice and, utilizing the entire strength of the Eastman Theatre Company and Ballet, Dumb, the feature picture is a gay troupe of festa revelers in a variety of specialties.

Curtain rises on a procession of convent girls trooping to school. The lover of one slips her a note and, eluding the vigilance of her superior, she comes out on the balcony to sing an impassioned love duet. The lover, a young Sicilian, and the lyric soprano of Wilhelm Johansen blend harmoniously in this number, succeeded by a wild tarantella, introduced by Ivan Triesault and Thelma Biracore.

The arrival of a barge-load of gay serenaders is the occasion for another outburst of melody. Unable to withstand the lure of the soft Venetian night, the girl slips out from the convent, dons the bright cloak of Queen of Beauty and joins her lover in a waiting gondola. As the revelers disappear into the night the faint strains of "Clit Biri Bin" are wafted back across the rippling waters.

Overture for the week is the finale from Tschikowsky's Fourth Symphony with Guy Fraser Harrison leading the Eastman orchestra of 50 pieces. Feature picture is "Ladies of the Mob." Gooding.

MARBRO

(Wired)
(CHICAGO)

Chicago, Aug. 13. Benny Meroff's band opens the show here this week, playing back of a scrim. Two prop ships "manned" by the band and a song-plugging doing "The Ship." Opening was too drawn out to be effective.

Meroff enters to the usual play from the entire house. He takes his boys into a hot number and solos himself with a huge sax. Instrument so big that he has to stand

CARROLL and GREENWAY

Piano and Songs
14 Mins.; One
Palace (St. V.)

Preparatory to opening on the Keith Circuit, west, in his new vaudeville unit, Harry Carroll is playing a few weeks with Ann Greenway in a piano and song two-act.

Carroll goes direct to the box and announces a medley of his old songs. This serves to introduce Miss Greenway, who sings the arrangement, which includes Carroll's old royalty grabbers looked up by lyrics into one medley.

A song by Carroll soloed next concerning his designs upon a little peach hanging on a tree. It suited Carroll's trick pipes and was voted "cute" by the feminine customers.

Miss Greenway returned, after a change to white costume, for a medley in which she traced her theatrical ambitions and sang the type of songs she tried in various phases of her development, starting with a classical and winding up a la night club.

She is a finished performer, looker and with plenty of charm. Add to this a pleasing vocal equipment, and Carroll gets credit for picking them right when he frames his doubles.

They went for the pair at the Palace. It is hoped that Miss Greenway is to join the Carroll unit, although just why she isn't in demand for legit attractions will have to be answered by the legit scouts.

Con.

LA VAN BROS. and PILGREE (3)

Comedy Acrobatics
12 Mins.; One and Three
American (V-P)

Most of the action centers round a burlesque apache number in which one of the boys does a crude fem impersonation. Laughs plentiful though delivery not very smart. Balance consists of a disjointed series of efforts, including a novelty singing number by the girl which does not register. The boys finish with some fast acrobatic work, getting returns.

Mort.

On a stool to tongue the reed. Orchestra continues, going into a new number, "The Zebra," which is a new through a megaphone. Versatile Meroff gets the house with some eccentric speed stepping and spits. Rose Serlany, a stunner. Couple this with her ability as a coloratura soprano. Ziegfeld has just signed her. Her "Shadow Song" brought her back for four bows. Zastro and White, snappy boys, stepping off in a creditable way and with a neat butterfly step.

Meroff then takes his band into "Angela Min," with a telling effect, demonstrating that serious numbers are good for picture houses when handled by a capable band. Don Armand, in good voice and of nice appearance, solos the chorus. Four Serlany, athletic chaps, do some fine work on the single cradle. These boys are young in appearance and lack nothing in class.

Next, Meroff puts various members of the musical ensemble through their paces in solo spots. Applause decides winner and then the winner, Meyers and Hannaford, are closing. Their rube songs, big shoes, bare feet and musical saws bring enough laughs to hold for some time.

For the finale Zastro and White worked with the ballet, the girls stepping on top of boxes with glass tops, colored lights underneath. The show generally satisfactory.

Business, good.

Picture, "Lion and Mouse" (WB).

Loop.

Chatter in Paris

(Continued from page 2)

frightened her debtor who pulled out a check book and paid the actress off.

The divorce scandal has lulled for the moment with the suspension of a bailiff for two months. Six lawyers and one process server were given punishment. All Americans are being advised to postpone their marital disruptions—for the present.

Grace Moore is back again. She will remain over for the summer.

Janet Anderson, young Philadelphia soprano, who registered considerable success at the Canned opera last winter, has been engaged to sing at a number of concerts at both Deauville and La Boule during August.

"HAPPY DAYS"

Harry Rogers Production
Musical Comedy Revue
75 Mins.; (Special Sets)
Belmont, Chicago (V-P)

Makeshift tab, thrown together with a lot of state gears, antiquated quips, costumes that are not fresh and scenery not new.

Harry Rogers, producer, credits only himself in the billing with none of the performers programmed or billed. For a musical tab running 75 minutes, this one registers about nil.

While replacing the regular vaudeville bill in this house, a special effort was made by the Keith publicity department in Chicago to stress the fact. House billing still accentuates its stage slogan of an "entertaining bill of high class vaudeville." Whoever is responsible for the audacious staging and directing of this work has kept a secret. Perhaps better so.

Nothing in the entire affair worth talking about. From start to finish it sags in a most conspicuous manner. Company of 13 includes a line-up of gals (10), not so hot and who "sings" around a "what's the use" air. Red nosed buffoon who fails to buff; funny college prof decidedly unfunny; and a nasal vaudeville comic who never gets started. Two femme principals are of ingenuite type with one attempting eccentric comicisms, without cause, rhyme or reason.

The now almost time-worn Varsity Drag is the opening for the girls and ensemble and what follows for the next 40 minutes, all in the same set, is about the same. Wearisome and long after that with long list of specialties that might have been eliminated altogether if the reaction from an audience counts for anything.

Despite efforts to whoop the finale up, result disappointing. Nicely filled house at the start. Saturday night (Aug. 18) evinced a sigh of relief when it was all over.

Rogers may be counting on this unit to go around the circuit, replacing the regular vaude. It would be a time as well as a money saver for the Keith bookers to look at this thing before deciding. Apparently, the cost of this revue amounts to about the same figures as a regular vaude layout would cost. Box office returns favor the latter all the way, as far as this particular unit is concerned.

Otherwise, this item of entertainment can replace the vaude and picture house units to advantage. Too bad, though, if the bookers and managers must look at or accept or reject this Rogers unit as a criterion.

Loop.

MAX GRUBER

Zoological
12 Mins.; Full
State-Lake (V-P), Chicago

Through the presence of a trained zebra, the only act of its kind in vaudeville, Max Gruber, overlooking that novelty, one of the best animal turns anywhere.

Besides the zebra, small sized elephant doing some fine stunts. Pachyderm rides a special bike and plays tennis with his trunk. Great kid stuff.

Zebra, harnessed, goes through routine post-trick. That the quadruped is striped, legitimately, establishes each trained movement as difficult, in appearance as well as in reality, for this known dumbest of animals.

Gruber packs, along with excellent presence, perfect control.

Bigs.

SHELDON and PILLARD

Comedy and Song
15 Mins.; One
American (V-P)

Light comedy team built along the lines of the Clark & McCullough combination. Not enough laughs and results here in No. 3 not strong.

With suitable material the boys could manage, the comic indicating signs of previous stage experience in sending his stuff over.

Comedian in nut attire poses as Senator Nuisance and suffers the interview with the reporter. Comedy song worked in later.

Mort.

DILGRO, PARIS and CO. (8)

Song, Dancing and Band
17 Mins.; Three (Special Set)
American (V-P)

A five-piece string band furnishes an appropriate musical background for a team of footers and a vocalist. The band supplies about three numbers.

Hoofing not very strong though clicking for the finish with a regular tap dance. Tune length should not be considerably and routine sped up.

Mort.

"PRINCESS PAT"

Lioness and Trainer
11 Mins.; One and Full (Special)
81st St. (V-P)

Young lioness pushes off in (one) exclusive (Pat) has played for about all the major picture companies, withdraws for about 200 feet of film, showing the lioness in action, and then reappears in the cage with the animal when the drop falls.

Trainer works with but a light hand while pulling "Pat" through her repertoire of tricks. This includes some extremely familiar handling in which he allows the cat to maul him all over the stage.

Finish is an announced refutation to the theory that any wild animal will attack a human if seeing him over his big lioness. Monday night it looked as if "Pat's" main purpose in life was to be scratched, a weakness many people will understand.

However, the trainer handles his 350-pound pet well, works fast and outside of unproductive comedy darts in his opening speech has an act suitable for any vaude employer.

He would be better if not trying for laughs and finishing the introductory as quickly as possible. It's not sensational but there's always that fascination about a big cat, chance that something might happen and the fact that you'd just as soon be on the outside looking in. Heated interest developed in the third on this five-act bill "Pat" and her trainer won immediate favor, held it and drew a few guests from a couple of youngsters.

Sid.

WILL AUBREY

Song and Talk
13 Mins.; One
Majestic (V-P), Chicago

This first rate troubadour is back as a single with a load of new material. Walking on with a guitar in one hand and an empty beer keg in the other, he starts fast with non-stop yodeling. Much "how dry I am" subject matter in the talk, all good for laughs. His panto of a minstrel man on parade remains an excellent bit of silent workmanship.

Without changing a line or an attitude, Aubrey could do it for the talkers. Picture houses also.

Next to closing and over strong.

Bigs.

BILLY RANDALL

Song, Dance and Violin
9 Mins.; One
American (V-P)

Barely makes the grade in the deuce spot of a small time vaudeville lineup. After approximately eight minutes devoted to song, dancing and violin recitals, all unavailing. Randall combines an acrobatic dancing number with the violin, scoring briefly with his last effort.

If working his acrobatic ability into the routine often, Randall could develop his act to a degree which would carry it along in its present field.

Mort.

SHELDON, HEFT and LEWIS

Songs and Dances
15 Mins.; Full (Special)
American (V-P)

Two men and girl, with one of the males at piano. Girl is of tall, willowy type, with fifty figure. Dresses well and dances gracefully, if non-sensationally.

Men alternate as her dance partners, rule-hula and hotsy-totsy numbers included.

Turn lacks sock and high lights, but pleasant enough and does not drag. Ought to be serviceable for the intermediates.

Land.

ONDEK and WALENT

Talk, Singing and Dancing
15 Mins.; One
86th St. (V-P)

Mixed act, which registers but in dancing despite a stab at comedy chatter, just a filler for a windbreaker between dances, vocal opener and closer.

Couple has personality but no sense of value on chatter stuff. It's the dancing that counts to make them a passable duet.

Edna.

SIX RURAL MOORS

Acrobatics
10 Mins.; Full (Special)
86th St. (V-P)

A none too hot Arab troupe seemingly pruned to thinning usually allotted such acts at benefits. Tumbling and usual pyramid stuff of ordinary quality, with nothing valuable.

If Monday night's contribution here is the act, just a routine opener that will not kick up any dust. Mild in opening spot here.

Edna.

FALLS-READING and BOYCE

Dancing and Hand-to-Hand
15 Mins.; One
Palace (St. V.)

As fifty a little trio has come out of the west in many moons. A few like this and New Faces Week will mean something.

The boys, John Reading and Toddy Boyce, and a cute dancing girl, Mae Falls, have plenty on the ball. Open in a neat tap routine. They make an immediate impression on appearance and youth as well as dancing.

The boys follow in a corking routine of real luck and winging, with some startling acrobatic stuff topping it off. The girl next, in a good luck and wing, also topped by acrobatics perfectly timed.

Boys back for sensational hand-to-hand lifting and catches, blended into excellent dancing routine. This proves a show stopper, but they topped it with dancing and acrobatics for the closing number.

One of the best acts of its kind ever to hit the vaudeville houses, and will stand out on any bill, in any spot, any company.

Con.

HERBERT FAYE and Co. (4)

Comedy Skit
19 Mins.; One (Special)
81st St.

Herbert Faye's present act is by Billy K. Wells. Without a blank cartridge and much comedy. He is assisted by the Misses Brown and Ardell and Morris Lloyd.

Special drop is of a chop suey joint next to a tailor shop. Faye is the tailor for the cross patter, while one girl lifts his watch and the Chinese mald gets him on a bench just as her bloodthirsty lover trots out. Some songs, not distinctive, and Lloyd's dancing too late to bolster.

Faye also hoofs. What he shows in this respect is good enough, but he's either limited or holding back. If the latter, he'd best throw off the discretion, as the act needs whatever strength the personnel possesses in the way of specialties.

Women aren't important. It ran much like burlesque. Fast deliveries, no laughs and no applause, but the action immediately and speedily picked up regardless. Needs conversational material. As played, doesn't rate as other than a very lightweight No. 3. Placed fourth, it lacked the comedy to warrant the confidence.

Lloyd's stepping is an encore. As he hops the buck, Faye calls the various steps by name. Good idea and informative for a public which have seen a variety of wings but never has known what to call them. But it was an anti-climax the applause didn't demand this night.

Sid.

JOLLY FOUR

Minstrels
14 Mins.; One
American (V-P)

This combination around Chicago a couple of seasons ago. It may possibly be new in the east. Variety's New Act files hold no record to the contrary.

Al Edwards, George W. Cunningham, Dan Tracey and Jack McChlain are the membership. Each is around 70. Cunningham is announced as having made his stage debut in 1872. He answers to the old time nickname of Bumpy-Bumps and does nip ups and pratt falls with lots of pep.

All the boys are well preserved, pleasant looking gents and nobody will mind if some of their gags almost equal their comical ages. There is inherent entertainment in their presence. They were received with heart-felt cordiality.

Vaudeville can benefit from the sentiments they engender.

Land.

"DANCE DREAMS" (5)

Instrumental, Songs, Dancing
17 Mins.; Three (Special)
81st St. (V-P)

Indifferent flash concoction used here to open a five-act bill. Way too long with one male and four girls. Boy has been handed decent gazes to deliver. Two of the girls specialize on harp and violin, the last being far in the lead.

One miss gets acrobatic along about next to closing for the usual sequence of frontovers and bends. Entire routine follows a much hit trail. Principal dressing consists of gold dresses and a little of the girl's "sue" a little and doesn't fail as a sailor, to announce the girl from the various parts.

True to type. No more, maybe less.

Sid.

PALACE

(St. Vaude.)

"New Faces Week" at the Palace, but the only new kissers present were the ushers. They gave the frills two weeks' salary and told them to scrounge for the rest. All well-groomed young men in natty blue uniforms.

Jim Barton in his fifth week held the closing of the first half spot because he has become unlovable. Barton dominated the bill like Musolini tops the black shirts. If he is a better dancer than Barton, let him speak now or forever hold his dogs. James had at them with "Cobbles Stones," ballad; he mixed in a change of music. The story about a tad drunk who acquired a beautiful snoutful by visiting various saloons and conning the bartenders into thinking he had been bitten by a mad dog. The pantomime that went with the yarn was inimitable.

With two and nothing on the program, Barton fed them "Why Do They Die at the end of a Classical Dance?" This called for a burlesque classical dance next up on the program. On again, Barton hoofed—and how! He followed this with an impromptu bit, doing a song and speech in music. But they wouldn't let him go, so for the pay off he slipped them the Spanish sombrero dance.

The hit of the second half went to Lou Holtz, who is doing practically the same turn he did recently in Chicago as a m. c. In the "Arab," Holtz opens mildly with a light lyric, but immediately gets them with his Hebe dialect stories and nance interludes. The story about the two Arabs who lived up on the same Century at Buffalo and in discussing the marvels of this century say, "And the best thing of all is you going to Chicago in a light train." Holtz tells it. His riddle gag with Benny Roberts, the house leader, also elicited a laugh. "Sol Le Mio" was recalled for "If You Want the Rainbow You Must Have the Rain," with the composer accompanying him. Holtz's easy stage presence and nonchalance are irresistible. He is strictly for a smart audience, however.

The first half ahead of Barton held plenty of strength and built right from the Four Ball Bros., who gave them a five-minute turn in a fast, smoothly rolling string turn. The feature is an over-the-bar loop the loop.

Falls-Reading and Joyce (New Acts) stopped the show, dealing in an unusual dancing and acrobatic turn, and Carl Freed crashed over a hit as a comedy band leader backed by his excellent orchestra. The duet and trey turns qualified as New Faces for this house. Freed used to be half of a two-act before forming this act, which has been playing the west. He is a good pantomime comic and plays harmonica, Jews harp, uke, spoons and clarinet, all for comedy. Very well received here.

Harry Carroll and Ann Greenway (New Acts) also turned in a healthy card, paving the way for Barton, who did 30 minutes.

Opening after intermission and an interesting Pathe News, Louis and Fred Berkoff and the Six Berkoff Dancers, scored strongly in Russian and toe dances. The six girls flashed three good bullet rope turns, for which they make an entrance from below stage up a flight of stairs planted in the pit. The man's spins and lifts are good for applause. The dance by Gertrude Berkoff also landed nicely.

After Holtz had soaked them, "Golden Dreams" vignette, a musicalist, and the Roma Brothers, gold-tinted hand-to-hand athletes, held them remarkably well. The opening probably fooled the computers into thinking it was a musical act. At any rate, they stuck.

Another good show, well laid out and holding entertainment value in every entry. Con.

HIPPODROME

(Vaudefilm)

Well, the new Keith bosses are up against a tough problem even before the season opens.

It's dirt. The problem is whether Keith's can play the "Texas Gullman" and locks of 1928 as it is. This week at its Hip. All right for the Hip. If E. F. Albee stood to play Peaches Browning, there while he was decaying for the dirt, wrong on the stage, then the Hip is a freak house and needs the Gullman show, dirt and all.

It won't hurt the Hip, but it will any other Keith house. That is, as it is now framed, with all of the dirt in the blackouts. And without the dirt, there's no act. So producers, another problem for the Hip.

As might be expected with an outfit of this kind, known properly as a tab, the talent is very meagre. Only one outstanding in the act is the comedian, and that mostly because there's no competition in the turn for him.

If Keith's play this turn as is, Keith's is losing a fortune. The dirt thrown all over its stages in gags, stories, monologues and lyrics, besides business, by any act which could refer to the Gullman as an example. And stuff like that doesn't fit in when "A New Era in Vaudeville" is being plugged in publicity

and on the screens of the Keith Circuit.

There are three bedroom blackouts, with wives, lovers and husbands strewn into it. At least one of them and bad boy. While in the court scene they tried to square a street walker, and also the husband petting his wife in the auto, she not knowing either it was her husband until the cop flashed his light.

While in one blackout was a downy night scene, and that even the Hip wouldn't stand for.

Still good booking for the Hip, and the Monday night house looked it. Can't do much better at \$20, but had booking in any other Keith's. If cleaned up, better talent will have to go in to replace the dirt stanzas.

Still, this 50-minute stretch of nothing is not a good substitute for a vaudeville bill, either this or probably any other of the dirt. The dirt is not coming to use tabs, even in the smaller houses, the producers had best not cheat. They will be caught at it.

At first the chorus looked good in work, but they faded also, doing the conventional routines. A mistress of ceremonies had her meaningless moments and a good deal of the time, a good deal of dramatic blackout, another wife, lover and husband thing.

Besides too much spotlight in this turn. While the single or double numbers, with the chorus or without them, clippers.

Toward the finish one scene had a Babe and a girl, with the latter running out into the orchestra and around for a "home run." That's a production idea! But they applauded it like it was the reason for the stuff like this going into the Hip. Weak dancing, cabaret finale, with the company throwing cotton balls into the audience. First done in 1902.

Hip show is running a bit over three hours this week. Has a fair picture in "Beware of Blondes" (Columbia).

What became an act without twist was a trailer for the Gibb Twins next week. It was made interesting with the two girls of the joined girls in their daily life. Mother with them. Trailer ran about 10 minutes. Walter Wild did a nice organ bit, and the girls came from the pit for a supper show they took his word for it. Instead, A. Pathe short comedy had Johnny Burke (from vaude) as the main attraction, but the girls' relations and messes slapstick. With Burke simply as the instigator.

Julius Zensberg did his leading bit for the orchestra and had to bow with the Pathe newsreel making itself liked well enough in several shots.

The Pachero troupe of six acrobats did some risley and building tricks, with a two and one-half into the basket for the finish. Did very well. All of the men in the troupe are heavy either as under-standers or fliers. Two others were girls.

Hip should do business this week with the Texas Gullman billing. Text has been reported hanging around looking for a little dough for the use of her name, otherwise threatening, but the Pathe newsreel says that Texas Gullman name is worth more than five acts like this one.

STATE

(Vaudefilm)

Gus Edwards' "Ritz-Carlton Nights" sprang out into more than an hour becomes a tabloid revue and raises several points. One is that a fast-moving, concentrated flash act greatly slowed up by the device of padding it with ad lib comedy.

Another consideration is that a talented clown like Ray (Rubberlegs) Bolger can do a lot with rather little material. But the outstanding fact is that a big-time feature like this makes a first-rate change of pace for a de luxe small-time house.

Attendance Monday night was excellent, and the film feature, "Telling the World" (M-G-M), could hardly be credited with pulling a great deal. More likely was the guess that a lot of the Broadway drop-ins were attracted by the Edwards troupe not so long ago well ballhoosed at the neighboring Palace.

Edwards' review is capital entertainment for the State, giving a stage display of more elaboration and pretentiousness than the bulk of intermeddled generally offers. Here it works out nicely, but it is an exceptional case. "Ritz Nights" was aimed for the big time and was built for a big time. For the State, at the date time would scarcely justify so ambitious undertaking in many cases, and a mediocre flash spread would be pretty thin. Here the scheme works out happily as a novelty.

music, are valuable assets. His presence as a sort of benevolent m. c. creates something of an "atmosphere." His "atmosphere" here does the work of the trick.

Whether the Loew customers would like it as regular fare, or could successfully produce that style of tab is outside the mark. The point is that this specific revenue tab was reshaped.

81ST ST.

(Vaudefilm)

Three out of five have it. That refers to the Keith New Face Week and this house the first half. The two other acts are old. One has done the same years behind it to command respect, Royal Gascoignes, while the second is a veteran of maybe a month: McCarthy Sisters and Harold Leonard.

Of the comedy comedies, "Dance Dreams," "Princess Pat" and Herbert Faye with a new paint job. First is an instrumental and dance flash, while the second is a vaudeville show it played to little more than half a house Monday night but could hardly win a place in a penitentiary event. Had no all-around family was disapproved of. Front of the house also refused to permit a crippled woman to enter the rear orchestra posts. Chatter only edged slightly into the aisle but the management refused to give in a point and the male sex wheeled and wailed as they occupied out for a refund. No effort to find a place for the patron. Just "no."

Not many in the house saw it, the show was on, but it didn't sit well with those who did. Fire laws always the out, of course, but maybe that Public and Roxy service isn't so bad at that. Did the Keith of the send the show to the theatre operation to its house managers.

Marked down from \$6.60 to 75 cents and \$1 are the McCarthy Sisters. A girl and boy, with the numbers and the three instrumental dummies Leonard is carrying for vocal and dance specialties, the act went 32 minutes. The chubby McCarthy boys, five songs and themselves, one announced as by them in conjunction with Frances Williams. Sisters might toss Leonard and a bow now and then during the act. He had a good boy, can slide and has a good band behind him. Productively the act carries a load of sight value besides entertainment.

The girls don't go in for that high school straw ride harmonizing but are content to be themselves while keeping it as warm as possible. No bad acts, except one of the male specialists, Leonard changes the pace by bowing the theme song of a recent Fox picture but it's hot-to-today thereafter. "Scenes" didn't do these sisters any harm for the upper Broadwayites remembered unto a reception. If songs aren't too plentiful the girls with the boys go on with "The Box" days. That's long enough ago to make those melodies almost a novelty again. Besides which a majority of the present day vaude paragon new songs and the act show made the McCarthy and 'tis said without losing a four leaf clover.

Royal Gascoignes as of yore. Too much take place, decided you to linger. When juggling strictly okay.

"A Blonde for a Night" (Pathe) screen feature underlined by "The Great Escape" (Kunkin) latter film inclusion did away with intermission. Rubin and Malone, programmed, failed to show. Sid.

86TH ST.

(Vaudefilm)

New Face Week at Proctor's Yorkville emporium. They came to the tune of capacity Monday night to find out what it was all about. Jury is still out.

The thing intrigued the Yorkville matrons and their progeny. Some of the bewildered thought it to be a face lifting contest and were ready to holler cop when no tents with much to be seen could be located on the premises.

A neighborhood wag, acting as interpreter for the uninitiated, volunteered but not positively, that some belligerent soul lapped the neighborhood maps but just a big idea to bring the neighbors' children face to face with new faces of vaudeville. He nearly got by until some belligerent soul lapped the billing of Van and Schenck, headlining, and was ready to bowl cop until the matron's daughter's boy friend stepped up from the sub-basement. He had had some for \$2 the week previous at the Palace to listen to on the same team's warbling which she was getting for 50 cents. He did not wait for the picture. Womanlike, the bargain angle got her.

With lobby pow-pows over and inside, many questioned the variety of the 20 degrees cooler sign

in the lobby. When anyone became real violent they were given a peek at the prop tables and around the box office hoping the suggestion would snap them into the arctic atmosphere.

The "new face" program unraveled subsequently displayed five acts, three of which have a good deal of hiding at Proctor's, Mt. Vernon so as to give the bill at least some sort of semblance of a new face affair.

Opening were Sir Royal Moore (New Acts) with nothing over average in the way of tumbling and pyramiding, but new nevertheless. Ondek and Walent, mixed duo, also newfaced with the usual song and dance melange, fairly well received (New Acts).

Walsh and Ellis, another mixed twosome and ringers for a newface bill were next. They sprinkled the first essence of comedy with a mix of the comedy chatter, songs and dances. The team has been around at least five years, but even at that may be new to Yorkville. Ellis' light comedy antics registered, so did his dancing. Miss Walsh proved a delectable eye-fall and stepped prettily. Liked them.

Van and Schenck, next, were the panics. The horsesters could have done a unit show as far as the act frontiers were concerned. First time in Yorkville and just as much fuss as if it had been the Bushwick, Brooklyn. Van's dialect numbers tickled the risibilities of the mob while Schenck's sob ballad would have made him winner in a popularity contest over John Gilbert. Five variations of songs in the regular rep and two encores, latter handled by Schenck in the pit strumming house piano and Van dangling legs over the foots to give a house party atmosphere.

They loved this and all else the boys had to offer. They could have remained indefinitely but there was a flash of "comedy" with a flash of "comedy" where anyone who wanted overtime if the show ran long so the songsters bid the mob adios to meet again over radio unless Proctor plunges for a repeat.

"Twists and Twirls" was the flash. Dancing of course but good stepping. The scenic investiture at least will set this one for time on the program. A girl and boy, with the numbers and the three instrumental dummies Leonard is carrying for vocal and dance specialties, the act went 32 minutes. The chubby McCarthy boys, five songs and themselves, one announced as by them in conjunction with Frances Williams. Sisters might toss Leonard and a bow now and then during the act. He had a good boy, can slide and has a good band behind him. Productively the act carries a load of sight value besides entertainment.

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AMERICAN

(Vaudefilm)

Joe Morris and Flo Campbell litened lately with the feature film made good on their billing and incidentally proved to be the outstanding in a vaude layout that offered little by the way of variety. The assistants are now included in the salvaged and reunited act that was one of the sure-explosives in the heyday of big time. Reba Morgan plays Joe's wife and Flo Campbell plays his son. The story of the act, faintly sentimental, is the meeting of Flo and Joe "years after" with the grown-up wife and the grown-up son to keep the dew off the parched rose of romance. Joe still in the side box and lots of laughs.

Second place easily belonged to the Jolly Four (New Acts) consisting of Edwards, George Cunningham, Dan Tracey and Jack McChain, all veterans of the street parade days. The minstrels have retained much of the old time pep. With 1872, '79, '81 and '83 mentioned as the respective dates of their stage debuts their performance gains in human interest.

Petter and Fowler, a boy and girl singing turn with the boy at piano, are cute and pleasing, just missing being real good by the lack of whimsical material.

Marston and Manley, wheezers and stagers, are very old fashioned in tempo material and dress. They have the virtue of breaking up their talk frequently with patter songs, but their general impression is small time. The man carries the burden. Both members seem to have had lots of trouping experience. The trouble is that they are doing a 1915 "smart" routine in 1928.

Sheldon, Ifft and Lewis, song and dance revue (New Acts), is fair to middling. Lomax and Johnson, straight singing turn, has little to offer in a highly competitive market, their selections being flat and undistinguished by delivery.

June and Irene Melva playing xylophone and musical, whiskey and apples, straight singing turn, has little to offer in a highly competitive market, their selections being flat and undistinguished by delivery.

Business good. "The Rocket" (Par) on screen. "Land."

ACADEMY

(Wired)

(Vaudefilm)

Funny how the folks down 14th street like their vaude plus about everything else that can be crammed in one show that doesn't have a few minutes left. The Academy in its short life so far has had a number of pollees even to a full week of a sound film with the vaude show running a full week without changing.

This happened last week when "Tenderlon" (Warners-Vita) was in by way of a talker novelty on a 100 per cent score.

The sounders down that way are not altogether a novelty at that. Fox Movietone has been wired in the Academy for some time. Yet reports have it the picture proved a draw to a certain extent yet with grave doubt whether a mammoth palace like this to run the vaude a full week. It may be just the education the Academy fans have been getting. The Academy has a big show at a price that doesn't force them to seek entertainment farther uptown.

The Academy is back on its regular footing. The Academy has a big show at a price that doesn't force them to seek entertainment farther uptown. The Academy is back on its regular footing. The Academy has a big show at a price that doesn't force them to seek entertainment farther uptown.

Monday night the audience got an extra dose of sound trailers, the Fox studios on showing a Niles Welch special in which a "Four Sons and a Sunrise" each preface by a special announcement by Welch in Tuxedo. It was a Fox talker trailer, then came Nagel and here was right for the neighbors, being a far superior glorifying trailer of what Warners are doing and had done in making "Lights." Quite generous of the Fox to announce and out of confusion and making entirely too much sound trailer stuff on one bill.

Royal Sidneys opened the show, playing in the States for some time. They are a good team, much due to the bigness of the house, although the one-cycle routine by the man and his juggling pleased.

Chick and Radcliffe, colored actors, who mix a little chatter, a song and some stepping which got hot on the "Varsity Drag" and which proved their stand-out.

Once the Standard orchestra stuck to topical tunes, going in for a vocal billing with a few comedy dices by several of the musicians including Stan and Al. The orchestra was a little strong and unnecessary. The break on the musical flash. A new number that the band did proved a corker. The 14th streeters of their band, the Standard returns to be in right if Morgan's returns are any criterion.

Millard and Marlin are hard-worked and humorous comedians that get results and seem to get better as they run along. A dandy little team that has some snappy cross-fire, voices not bad and some good patter. The Standard returns. A hit here, the latter half of the turn in particular proving a big help.

Coolidge and Clifton, comedy acrobats, work up a hand balancing routine of awkward slips, falls and twists to laughter. A bit of business with the baggy pants was a little strong and unnecessary. This duo, fat, short and lean males, is amusing.

The Bralle and Palo revue, irrespective of the enormous volume and a tall dancer who did some corking high kicking, but the amazing adagio work of the featured dancers was well worthwhile.

Marston and Manley, wheezers and stagers, are very old fashioned in tempo material and dress. They have the virtue of breaking up their talk frequently with patter songs, but their general impression is small time. The man carries the burden. Both members seem to have had lots of trouping experience. The trouble is that they are doing a 1915 "smart" routine in 1928.

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June and Irene Melva playing xylophone and musical, whiskey and apples, straight singing turn, has little to offer in a highly competitive market, their selections being flat and undistinguished by delivery.

Among the Women

By The Skirt, Jr.

Best Dressed Woman of the Week
HELEN FLINT
("Gentlemen of the Press"—Great Neck, L. I.)

Those Great Neck Openings

At the Great Neck, L. I., opening of Ward Morehouse's "Gentlemen of the Press," Friday night, an audience comprised mostly of the theatrical colony there was augmented by many driving down from New York. The play, having opened the preceding night in Hempstead, suffered in the first act from a second night slump but picked up. Production is well mounted with the women, tastefully clad.

Helen Flint, a red headed beauty, plays a vamp secretary and gave a poised and intelligent performance. She did a great deal to lift the tempo. Her first appearance was in a royal blue satin and crepe frock, made tight fitting with a berthia vastly becoming. Later she showed a knockout red ensemble with a huge fox collar in beige worn with a red turban and brown shoes and hose. The ingenue was a sweet contract and looked well. Her first outfit was a tan coat and hat worn over a dress of orange. She was very cute and youthful in a black velvet gown with circular ruffled skirt and lace collar (though the bow in the back might be removed) worn with a cunning black tam. In the last act she had an adorable green ensemble using a crepe frock, broadcloth coat and a tiny green hat.

John Cromwell, as the handsome newspaper reporter, suffered from hoarseness, but gave a fine interpretation never-the-less and there was an excellent drunk character. A carrot top boy had an irresistible personality and should have more to do. The rest of the cast is in every way adequate.

It is safe to say that no show ever came in with more good wishes behind it than this one.

In the audience was noticed Ethel Shutta, George Olsen, Eddie Cantor, Oscar Shaw, Edgar Selwyn, Dorothy Hall, Mack Hilliard, A. M. Botsford and Harlan Thompson.

Palace's B. & K. Service

Palace has changed its usher policy. You are now met by good-looking young men, who deliver that B. & K. service. It's an improvement at that. Four Ball Bros. opened with a trampoline act. Fells, Reading and Boyce deuced it with acrobatic dancing in a net. Two boys and a pretty girl. She appears first in a single yellow costume with a sequin basket embroidered on the waist for a single buck dance. Later, a blue ruffled skirt is added to a set of rhinestone trunks for a cute effect. The kids were popular.

Carl Freed's band had no difficulty. No. 3, and were followed by Harry Carroll and Ann Greenway. Ann is a knockout and might easily develop into an American Gertrude Lawrence. She wore a soft red chiffon gown with berthia, black slippers and flower at the shoulder, which contrasted nicely with her jet black hair. A white taffeta bouffant with green flowers painted on the skirt was very chic. Jim Barton was on too long, but they wouldn't let him go. An Englishman in the audience was heard to say that he liked Jolson and Barton best of all American entertainers.

Louis and Freda Berkoff offered a Russian dancing act, oddly placed on the bill. The Berkoffs are both solo dancers of note and carry a diminutive toe dancer and six crack specialty dancers, among which is a beautiful blonde with bobbed hair who is wasting her time out of pictures. Act is picturesquely dressed in peasant costume and those usual Russian things. Lou Holtz had no trouble pleasing with his usual Russian things. Lou Holtz had no trouble pleasing with his usual Russian things. Lou Holtz had no trouble pleasing with his usual Russian things.

A Real Tango

Great stage show at the Capitol this week, with John Gilbert in "Four Walls" the screen attraction. Quality of presentations at this house seem to be constantly improving.

Unit is called "Argentine Nights," allowing for colorful dressing. Girls open in crocheted Spanish shawls of gorgeous hues. Two beautiful Spanish sisters work in front of this manner in painted yellow skirts, peach bodices and blue fringe berthias. Novelle Bros. are at last placed to advantage and did well with their bird novelty. The sisters do a weird dance in orange fringe skirts and a trailing painted scarf. Louise Bave, prima donna, sang an aria in a flesh ruffled bouffant edged in black lace.

Dorothy Burke and a tall young man offered a real tango that was sheer poetry. It is easily the best of its kind around. Miss Burke is announced as Mrs. Boris Petroff, and wears a lovely Spanish gown of white ruffled taffeta lined in rose color, with rose colored slippers and hose, and a few flowers in the hair for an extra effect.

Joan Crawford has become a blonde, or red, or something, and bobbed. She looks very well before this camera, especially in contrast to Carmel Myers, who has gone to some pains to appear as homely as possible. Miss Crawford is at her best in a tight-fitting evening dress with brilliant bodice and a shawl of sequins, with some attractive jewelry. Gilbert is not nearly so handsome without his moustache and is not at his best in this type of role.

Gary Cooper Impresses—Ash's Quick Thinking

Gary Cooper has made big strides in his last few pictures, bidding fair to become one of the most popular heroes of the screen. At the Paramount this week in "The First Kiss" there is no denying that besides being a handsome brute he's a good actor too.

Joseph Santley offers another plot presentation, a miniature musical comedy ingeniously worked out. First scene is aboard ship where Zeigbert, producer, is bringing over a London company. Leading lady, wearing a brown taffeta and malinge gown in that new shade, is spirited away by her English fiancé in an aeroplane and Zeigbert gives the part to a little girl of the steerage, who, it appears, knows all about musical comedy in spite of having been in one. She and the leading man fall in love through the medium of a duet. The Gould girls prance around in lovely sari and silver gowns made all alike but each girl in a different shade, forming a rainbow when lined up for an artistic effect. A scene on the docks had the girls in silk raincoats to match their evening frocks.

At a rehearsal the ingenue, Helen Heller, wears a turquoise blue ruffled net gown with jeweled bodice and ruffled cuffs and a large pink bow. She does a number with her producers after a cute introduction explaining that they are too tired to stand because of walking home from motor rides. They wear green and silver sport costumes. In the last scene the usual wedding outfits are used.

Paul Ash handled an embarrassing situation resourcefully when the tenor became confused with the band. Ash pulled him to center stage and began again, explaining it was his fault for placing him so far away from the piano.

In the newscast some fashion shots showed full gowns, all in velvet and in odd shades. The models were worn by Jobyna Ralston, Alice Day, Patsy Ruth Miller and Jane Winton. Technicolor made these an attraction for women.

Modern Kid

Patricia McCarthy, 11-year-old daughter of Charlie McCarthy, Paramount's publicity head, became quite taken with some sort of raiment last week. Mrs. McCarthy wouldn't approve the garment so the youngster tossed off the situation by saying: "Oh, mother, you're old fashioned."

German Stock Pushed Out by Stock Burlesque

Milwaukee, Aug. 21.

No more German stock for Milwaukee. This became a certainty this week when it was announced that the Empress, where the Germans held forth last year, after about 70 years at the Pabst and other older houses, had been taken over again for stock burlesque.

The Empress, owned by Henry Goldenberg, closed on the girl shows last spring. Now, it is announced, the house will reopen Aug. 26 with Irons and Clinehouse shows, switching with a Chicago house.

Pabst, entirely remodeled, will be used for legit and concerts. Davidson, legit house, closes after showing "Night in Spain" for one week, for remodeling. The house will not reopen until October.

The Gayety Mutual burlesque, opened Saturday with the two Fox and Kraus shows combined in one. Reopening of the Empress gives the town two burlesque houses again.

16 Girls on Runway

By way of putting a little more kick into the Columbia biz for the new season of the Mutual's tenancy, 16 girls will be permanently employed by the house as a runway feature.

Heretofore eight and sometimes 12 have been used.

The 16 will be at the Columbia only, as other Mutuals having the runway will use the usual number.

BACK TO BURLESQUE

Rochester, N. Y., Aug. 21.

Rochester is to have burlesque again at the Gayety. W. J. Hall and J. A. Brown have leased the theatre for the season. J. G. Jermon and Marvin Jacobs, concessionaires, are associated with them. Opening is set for Labor Day, and it is understood a stock company, rather than traveling troupes, will be maintained.

STOCK IN WILMINGTON

Williamsport, Pa., Aug. 21.

Strouse musical comedy company has 15 people here rehearsing. One company has been showing for 16 weeks at the Majestic and has two weeks more. It will open Sept. 2 for the Stanley company at Wilmington, Del.

Strouse's "Frivolities" leaves Aug. 23, to open at Albany, N. Y., on Mutual burlesque wheel.

Peach Publicity Plant

(Continued from page 1)

is that the Graphic stood in with the plant and to the extent of printing daily a front page composite picture. One of those was of the girls actually going under preparations for the operation. Two show girls are said to have been engaged to pose for that duplication of the Graphic's other imaginative photo of the post. The Graphic is the paper which settled the coal strike, according to its own admission.

The Gibb publicity held up for over a week. Surgical opinions were printed as to the practicability of the severance operation. The plant went so far as to install the Siemens couple at the Park West Hospital on 71st street. Executives in charge there apparently got wise to the thing after a couple of days and Graphic stories.

One day last week the Graphic attempted to justify its follow-ups on the Gibb plant by panning the other dailies.

A publicity stunt that the A. P. U. and other news services also fell for, it was one of the best planned and executed for space and length that has been put over on the New York dailies in years.

Burlesque Routes

Weeks of Aug. 27 and Sept. 3.

Chicago in New Empire, Toledo; 3. Columbia, New and. The Review—H. & S. 12th St.; 3. Empire, Broadway. Bobmans—Caddis, Detroit; 3. Empire, Toledo.

Bowery Burlesques—3. Jamaica, Burlesque Review—3. Gayety, Minneapolis. Dainty, Indianapolis. Baltimore, 3. Strand, Washington.

Dimpled Dairies—3. Lyric, Newark. Empire Palace—301, Concord, Utica; 3. Gayety, Montreal.

French Models—Academy, Pittsburgh; 3. Lyceum, Columbus. Frivolities—Majestic, Albany; 3. Columbia, Tulsa.

Ginger Girls—3. Majestic, Albany. Girls from Empire—Gayety, Boston; 3. State, Springfield.

Girls from the Folies—Gayety, Brooklyn; 3. Girls in Blue—Gayety, Louisville; 3. Musical, Indianapolis.

Girls of the C. S. A.—Empire, Providence; 3. Gayety, Boston.

Girls from Empire—Gayety, Boston; 3. Academy, Pittsburgh. High School—Grand, Hartford.

Hindie Helles—Providence, Philadelphia; 3. Howard, Boston.

Knitting Kites—3. Empire, Providence. Lady's Choice—3. Gayety, Newark; 3. Gayety, Kansas City.

Model Masters—Star, Brooklyn; 3. Orpheum, Paterson.

Moonlight Maids—Gayety, Kansas City; 3. L. O. Moulin Rouge Girls—3. H. & S. 12th St., N. Y.

Naughty Nites—Empire, Cincinnati; 3. Gayety, Louisville.

Nite Life in Paris—3. Cadillac, Detroit. Night Club Girls—3. Irving Place Theatre, N. Y.

Radium Queens—Gayety, Minneapolis; 3. Gayety, Milwaukee.

Reel Rascals—Lyric, Newark; 3. Star, Brooklyn.

Red Hairs—Gayety, Milwaukee; 3. Empire, Chicago.

Social Maids—Orpheum, Paterson; 3. Rialto, Union City.

Sporty Widows—Lyceum, Columbus; 3. Super, Cincinnati.

Step Along—3. Gayety, Buffalo. Step Along—3. Gayety, Buffalo.

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Protecting Morris Estate

Upon the death of Sam Morris Aug. 10, the Mutual circuit heads decided to permit the Morris show, "Step Along," to continue under Mutual supervision.

I. H. Herk has appointed Harry Mersky to manage the show and look after the Morris estate interests.

Rehearsals will be held under Mersky's direction with the show staged by Frank Van Horn, one of the three new Mutual men engaged to look over the circuit shows. "Step Along" opens Sept. 1 at the Gayety, Wilkes-Barre.

Anschell Producing Only

Sydney Anschell, operator of the Diversey, Star and Garter and Rialto, Chicago, has recovered from his recent operation.

Despite persistent rumors Anschell will not operate a Mutual wheel show this season but will operate stage on the circuit shows mentioned stands indefinitely.

Musical Stock at Fay's

A musical stock opens at Fay's, Providence, R. I., Sept. 3.

Company includes Ethel Clark, Allan Allenworth, Stephanie Wall, George Laird, Henry Kelly, Jean Mann, Don Galloway, Beulah Yorkin, Frank Rehen, musical director.

Edwards Back in Paterson

Charles F. Edwards will manage the Orpheum, Paterson, N. J., when the house reopens as a Mutual wheel show next Sept. 3.

Edwards managed the house on its initial opening 17 years ago.

Mixed Cast Show

"Yo-Ho," colored musical with black and white cast, is being assembled with Gordon Leland figuring as producer.

JAKE POTAR, SICK

Jake Potar is a sick man. His Mutual coproducers have urged him to turn his present show rehearsals over to others and take to bed but Jake sticks to his knitting.

Potar's "Night Club Girls" open the Mutual season for the Irving Place theatre, New York, Sept. 3.

Among Jake's principals are several old favorites of the Irving Place stock that Potar has under contract for the season.

BOOKINGS IN NEWARK

In the readjustment of Mutual bookings in Newark, N. J., the Empire, formerly Minner's, will play Mutual shows this season with "Record Breakers" Aug. 26 (Sunday). The Lyric, Newark, the former Mutual house, will play straight pictures.

Mark Block has the leases on both theatres, the Miners still retaining ownership of the Empire.

STAIRWAY COLLAPSES

An accident happened at the Columbia, New York, Monday, when the stage was deserted following the fall of the curtain on the first act of Ed Ryan's "Girls From the Folies."

The stairway and stage setting collapsed with a thud.

After the mat the props were put in proper shape for the night show.

RUTH MELTZER'S VACATION

Ruth Meltzer, Little Ruthie as she is known around Mutual's New York offices where she has been for five or six years, had a two weeks' trip.

She divided it by visiting Mr. and Mrs. Marvin Jacobs and Mr. and Mrs. Roy Van in Buffalo and Ruth Bernstein's mother in Toronto.

STOCK IN WASH.

Washington, Aug. 21. Hirst and Jacobson, operating such stocks in Baltimore and Philadelphia, have leased the Gayety for stock burlesque.

Stock in Harlem. The West End theatre (Harlem), New York, playing straight pictures, opens as musical revue house Labor Day.

CALL

Billy Watson's Chicken Trust Rehearses at the Orpheum Theatre, Paterson, N. J., August 27. Shows 7:15, 10:15, Empire, Brooklyn. Want change girls Phone Broadway 1614. MARY C. DILLON, Manager

3 DAILY ON SPLIT

Park, Brooklyn, N. Y., has scrapped vaudeville for stock burlesque. The stock roster includes Evelyn Ramsay, Sid Rogers, Florence Kane and Annabelle Miller.

The Park stock will offer two bills a week on a three show daily basis.

MINSKY'S NEW PRODUCER

George Walsh walked out as producer at Minsky's National Winter Garden last week after reported differences with Herbert Minsky, in charge of the downtown house.

Murray Evanson was called in to take over the assignment.

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BIRMINGHAM, AL.	Larry Rich Fri
Majestic	2d half (30-)
1st half (27-29)	Felovia
Lynn & Lillian	Bertrand & Ral
Rich & Charlie	Libby Dancers

Art Gimbali	Foley Killo
Hillier & Forte	Tom Kelley
Rev. Funnual	PORTLAND, ORE.
MINNEAPOLIS	Pantages (27)
Pantages (24)	Cornells
Jack & Sell Fred	Murray & Van
Irene Stone	Telephone Troubles

market, with Phyllis Neilson Terry in the lead. In the film this part will be played by Mady Christians, German screen actress, starred in "The Waltz Dream."

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Chatter in Saratoga

By SAM KOPP

Saratoga, Aug. 20.

The third Saturday of the racing season, always the pinnacle of activities here, was a total flop when the wide-open gambling rooms considered one of Saratoga's main attractions for the summer visitor, were padlocked for the season by the operators themselves.

One of the biggest crowds ever in Saratoga for a day of sport, therefore, had to content itself with dining, dancing and anti-Volstead gestures. The shut-down meant a loss of close to \$300,000 for the day to the rooms.

The voluntary padlocking followed a hectic week for the boys who run the games. With investigators for Governor Smith following Johnny Straton's boys into the Spa for a look-see, the rooms were able to go to two nights early last week for small talk. The blow-off came when the governor visited the track Saturday. Soon after the band struck up "Sidewalks of New York," the four big combinations running the casinos got the wire to fold up for the season or suffer the penalty of invasion by a brigade of hatchet-wielding state troopers.

Not caring for more headlines in the dailies and the loss of their investment, the gambling men declared the season over as far as they were concerned and the wheels and tables were crated.

Dine and Dance Places

The dine and dance places all did good business with the Lido Venice topping all the other roadhouses hereabouts with 500 dinner reservations Saturday night; almost as many refills and turnaways during the evening. With the rooms open the spot would have held at least 1,000 people for the greater part of the night. John and Christo had a great week with their concession, holding good crowds all during the week and getting a heavy pull from the social register set nightly. As a result, Christo's classic Greek pan is wreathed with smiles, while John Steinberg, back at the Pavilion Royal after two weeks up here, gets a load of good news on long distance.

An idea of what Saratoga means to these ace restaurateurs of Long Island, Palm Beach and Saratoga may be obtained from the fact that the boys got about 20 gees for their bit for one month at the Arrowhead Inn two seasons ago.

Plugging Bernie

Ben Bernie's name is on practically every slip passed to a bookie at the race track. Not as Ben's promise to pay or collect, but as a neat publicity gag for the maestro and credited to Harry Keller, doing the ballyhooing for Bernie and the Arrowhead Inn.

Keller leaves this week to go ahead of Gene Dennis, mind reader, under management of the William Morris office.

Harry Fraze's Stories

George Lamaze, after a quick trip to Palm Beach, returned here to manage the Lido-Venice for the balance of the season. Lamaze went south to defend his lease on the Patio Lamaze, class dining place in the southern resort. The owner of the property produced witnesses who said the spot was a public nuisance and listing among other things Harry Fraze's story telling and Harry Rosenthal's piano playing late at night in the open air restaurant. He lost the case, but has fled an appeal.

Gene Johnson, who operates the Greeley buses around Times Square, is one of Lamaze's backers in the Palm Beach restaurant.

On the Lawn

Observed on the club house lawn last week were Roxy, who stopped off on his way to his Loon Lake cottage in the Adirondacks; Bob Benedict, Motion Picture actor and Life's dramatic critic; Vincent Serrano, Chauncey Olcott and Mrs. George Caruthers (Catherine Calvert).

Waiters' Luck

Two waiters at one of the roadhouses made a killing at the track last week and quit their jobs, splitting about five grand. They are now steady patrons at the place where they were formerly employed. Spending freely and tipping their former kitchen pals liberally, they will be ready to go back to work as soon as the season is over. Next to getting a sizeable tip a waiter likes

nothing better than to gamble it away. All the roadhouses here have what is commonly referred to as a Greek Country Club somewhere on the premises.

There the boys who are off the nags get together daily for quick action at craps.

High Prices for Yearlings

Yearling auction sales held at night are establishing records for attendance and prices paid for thoroughbreds. They have all the atmosphere of a circus with society in the ringside seats.

A ballyhoo man reads the pedigree and blood lines of the horse's sire and dam, after which the auctioneer gets into action. Nods mean thousands in the bidding on many of the horses sought by racing stables.

One yearling was knocked down for 75 grand and another for 65 gees. That's a lot of money for a horse when it's considered that only one out of five yearlings goes to the post after a year of training.

Fox movietone news cameramen were at the race track several days last week grinding and recording feature races.

Palm Beach Nights

Lucky Roberts and his colored jazzists and Murray Smith, pianolist, are getting most of the private party dates. Smith says that the society mob is already thinking about the winter season in Palm Beach, his most frequent request number being "Florida, the Moon and You," hit ballad from Ziegfeld's "Palm Beach Nights," and the national anthem of the resort.

Zant's 8-5 Winner

John Zant, treasurer of Fox's, brought in a winner Saturday, Laverne Fator, ace jockey here this season, riding his horse "Apostle" to victory.

Several of Zant's friends had a chunk on the horse at 8 to 5. Zant is one of the few showmen who maintains a stable of horses.

Liquor Prices

Saratoga roadhouse liquor prices range from \$18-20 for good Scotch and \$20-\$30 for excellent champagne.

Women Booking

Femme bookmakers on the grandstand lawn within a few seasons are predicted by steady followers of horse racing. More women have attended the races here this season than ever before. It is estimated that at least 60 per cent. try to beat six races daily just like the men folks, after reading all the dope sheets.

Many of them talk horses morning, noon and night and know all about "the wire," "the stiff" and "the switch," terms used in relating feed-back information.

When they get smartened up sufficiently and can promote a roll dame are sure to aspire to make book, according to observers.

"Missionary" Track

Los Angeles, Aug. 21.

It's reported Jim Coffroth's fall season of racing at the Tanforan track, just outside San Francisco, is not being figured for profit, but is the nature of missionary work for Coffroth's big track at Tia Juana.

Coffroth hopes to create sufficient interest among followers there so that they will be drawn to the Mexican border meet which runs throughout the winter.

Inside Stuff—Sports

Gar Wood Among Boat Drivers

It's more than possible that Gar Wood was tossed from Miss America VI while doing 100 miles an hour. America's premier speedboat showman stated a few years ago that, if the occasion ever arose, he would build a boat which would hit 100 against a clock, and had blueprints of "The Swift" at that time.

Wood and Johnson, his mechanic, thrown from the boat when the hull collapsed from the terrific speed, are probably still the best race boat team in the country. Few can pilot with Wood, and Johnson is almost in a class by himself at nursing a motor. There may be some grape juice mixed in with the unpopularity of Wood in certain racing quarters. He's the top showman in the boat industry and has won enough cups to sink about all of his boats.

The boys have a tough time taking Wood when he wants to win. Despite that he's no longer a young man, he can't be surprised if Wood turns up in the Detroit River early next month with a boat for the Harmsworth races which he'll put over a mile course at close to 100 m. p. h., or better.

FORE

Distracted Golfer

Paul Guick, U. publicity head, is spending the summer in a cottage on the beach at Chamberlain, Mc. His front door opens right on the Atlantic surf and his back door is a mere chirp from a golf course fairway.

Every morning he has to make a decision on which way to spend the day, but he declares that before the summer's over he'll give the ocean a try.

Lichtman's 35 Rating

At Lichtman carries a handicap of 35 at Fenmore where his average score reads 127.

At Lakeville

Lakeville on Long Island has more low handicap space, people than most of the Metropolitan organizations. Oscar Shaw playing from the 4 mark is a club champion.

This club is an off-shoot from the old Soundview club at Great Neck. In last Sunday's ball sweepstakes Frank Craven turned in 85-12-73, winning card. Other scores were George Nicholas 89-14-75, tying with A. F. Gilbert 99-24-75.

Sam H. Harris defeated A. E. Bonn, 4 and 3, in the final for the Governors' Cup.

Making Keane Quit

Bob Keane, sometimes known as Robert Emmet, and Charlie Freeman recently became so interested in a fellow player's scoring power that they put away their clubs the last four or five holes to walk the rest of the way with their companions.

Dr. Bernard Shea was the player whose hands were thin on this round. He was well on his way to break Hagen's record 71 at Saint George on Long Island. Coming to the 18th with a four-foot putt for a 70, the doctor missed. But he still holds a record in having made Keane quit. Freeman has been stopped now and then by a trick stomach.

Meyer as No. 1

Altoona, Aug. 21.

Louis Meyer, who sped into prominence on Memorial Day by winning at Indianapolis, assured himself of the year's championship and the right to drive No. 1 next year by winning the 700-mile race at the Altoona Speedway on Sunday.

The race, scheduled for Saturday, but postponed to Sunday because of rain, was run in spite of threats and attempts to secure an injunction against the event by the local organization of ministers. Paul Sheedy, manager; Val Haresnape, starter, and three men who held the concessions have been arrested on charges of violating the Sunday blue laws, an offense punishable by a fine of \$4.

Meyer, the winner, won \$7,000 and 400 championship points. He averaged 117 miles an hour.

Put-Put Marathon Now

Toronto, Aug. 21.

Ontario banned marathon dances and ousted the goofy hoofers from its capital city after Milt Crandall and C. C. Pyle had put on a big ballyhoo for the orthopedic ordeal without applying for a license. Now starts an automobile marathon in a cycle.

Drivers must keep going for a minimum of 50 consecutive hours with their hands chained to the steering wheel of the car. Show is limited to 10 drivers who share in the gate receipts at a half dollar flat rate.

On the Square

Girl Racketeers' 5c Beer Drops

A new nuisance around Times Square are young dames in yellow costumes peddling root beer drops. They comb the streets and solicit any and all persons who pause on the curb for a moment or who are in parked automobiles.

Inquiry developed that many of the girl racketeers are graduates of that other classic con game, the help-us-through-college magazine subscription stunt. The root beer drops sell for five cents a box with the girls on commission.

A spotlight nightly is played on the front of the Rialto, diagonally across Broadway at 42nd street, from the Criterion at 43rd street. Both houses Public-owned. The band of light shoots right across Broadway, but slightly above the traffic.

New Moving Sign

A moving hand sign taking up the entire windows of the first floor northeast corner at 42nd and Broadway is new in its panoramic traveling scheme. Principle of the electric moving sign.

Paramount Clock Right

Though the Paramount tower clock appears to be running on time, no one seems to believe it. That clock has gotten so in the habit of being 20 minutes wrong, either side, that only the transients look up.

Peeping at Chorus Girls

Chorus girls residing in Times Square hotels have a habit of leaving their window shades up while disrobing. This attracts peeping Toms who locate themselves on nearby roofs to get a bird's-eye view.

One of the new duties of house detectives is to get rid of these peeping Toms of the rooftops. The method reported as most widely used is potatoes soaked in oil. These are thrown with damaging force and when hitting one of the Thomases effectively discourage the eavesdropping habit.

Wild Westerner Sobered Up

A wild mid-westerner with plenty of money spent plenty of it while stewing around New York for about 10 days. He wanted to buy and did. Growing tired of always buying liquor, he bought a milk route, engaging the man who owned it to teach him how to run it. After purchasing a few side street stores and entertaining all kinds of guests in many places, the multi-millionaire decided to settle down in his New York hotel and make a nite club in his suite.

When the hotel manager expostulated against the noise, the mid-westerner offered to buy the hotel. Told the price, in the millions, friends stopped the uphucy just as he was writing a check. They knew his check was good and didn't know whether the manager really wanted to sell, though they suspected that he did.

That check-writing episode and the tumult it occasioned partially sobered up the money loser, and his friends did the rest, getting the mark out of town.

His favorite pastime while drunk was to throw \$5 and \$10 bills on the floor, then disappear and return to see if they were still there. They never were, but he never tired of that diversion, and appeared to have a drunken idea that one day there would be some honest people around in New York.

He will probably vote for Hoover.

BYRD'S EXPEDITION

(Continued from page 1)

penses amounting to \$1,000,000 are being financed by cash donations from the public. Byrd's former polar expedition to the north axis cost \$140,000, the firm donated. The south polar excursion will last much longer (two years) and will be more thorough in character. A number of scientists, geologists and others are accompanying the expedition for data.

FILM MUSEUMS

(Continued from page 1)

Southern California, for use in connection with the picture course there, and the other is the private enterprise of Harry Crocker, young San Francisco millionaire, who was an attaché of the Chaplin studio, where he served as assistant director and also appeared in Chaplin's recent pictures.

Crocker's museum is an outgrowth of the heavy padlock now on the studios so far as tourist visitors are concerned. It is not a tiptop on how pictures are made, but gives much data on picture making.

The museum occupies a space 75 by 150 on Sunset boulevard, opposite Warner Brothers, and is now being cut into space for sets and exhibition rooms. Replicas of sets used for notable pictures and the costumes worn by stars in big films are included. Crocker has gone back as far as "The Great Commandments" for some exhibits, bringing them up to "The Gold Rush," "King of Kings," Marion Davies' recent pictures and others. He has costumes worn by Rudolph Valentino, Wallace Deery, Barbara La Marr, Theda Bara, and others, each bringing an autographed letter from the star giving Crocker permission to exhibit.

Full Demonstration

As a climax to the exhibit visitors will be taken on a set and shown how a film scene is made, with director, actors, lights, musical accompaniment, etc. There will also be a projection room where the lalty can view the scenes they saw photographed.

An admission of 50 cents will be charged and the museum is scheduled to open early in September.

The university institution is al-

Solomon and Salinsky

Didn't Pay Off: Pinched

Samuel J. Solomon, known to the sporting world as Sam Boston, and Frank Salinsky, both members of the firm W. L. Darnell & Co., 42 Broadway, presumably stock brokers, were arraigned in the Tombs Court Monday before Magistrate Hyman Bushel on a charge of grand larceny. They were held in \$3,000 bail for further hearing.

The two men were arrested at their office on warrants by Detective Jack Devine. They are accused of appropriating \$3,000 of a \$4,000 bet made by Jack Goldstein, silk-merchant, of 756 Rockaway avenue, Brooklyn, on a prize fight last December. Goldstein claims he put up the \$4,000 with the two men. He was later notified that the bet was off. When he called to get his money back, he claims they handed him \$1,000 in cash and a check for \$3,000. The check bounced back. He was advised to put it through the bank again but it rubbered a second time.

Finally, he said, Salinsky promised to get back his money provided Goldstein would loan him \$3,500 on a diamond ring and bracelet belonging to Salinsky's wife. Goldstein agreed and gave the broker the loan. He still has the jewelry but not the three gees. Last week he got tired of trailing the pair and obtained the warrants on which they were arrested Monday. The two men, in court, were shocked when they were forced into a cell in the courtroom with other prisoners to await the call of the case against them.

This is not the first time members of the Darnell firm have been brought to court in connection with wagers on sporting events. They have previously beaten the cases, even escaping arrest, until the present time.

ready open and has a more historical tinge than Crocker's. Prof. J. Tarbotton Armstrong, collector and art student, has been named as director and is gathering relics which have played important parts early in the film industry. Historic records of the first cameras, early films of importance, original scenarios, etc., are to be preserved.

Atlanta Prison Inquiry Bringing in Carroll and Knapp Among Others

Atlanta, Aug. 21. The chief topic of discussion here is the Congressional Committee inquiry on Atlanta Penitentiary, dated for Sept. 15 at the prison.

Among former inmates slated to be called as witnesses are Austin Montgomery, who came down in 1925 for a New York and Baltimore stock fraud with a five years' term, paroled in 1927, and Gaston B. Means, secret service operative during the Harding regime, who started the same year serving two two-years' sentences, released on expiration of his short time in July, 1928, and who is now said to be in New York.

Also Earl Carroll, paroled in the fall of 1927. Many think that all the shootin' was caused by the activities of disgruntled discharged guards, particularly one who has been Warden Snook's bitterest enemy since he was dismissed in 1926. In addition, a local gossip sheet called "Atlanta Life" has kept up a steady fire on the Warden, charging in one instance that the official attended an Atlanta night club accompanied by his convict chauffeur.

It also charged that Dorothy Knapp, on her visits to Earl Carroll at the prison, was permitted the liberties of the prison farm, 10 miles out, consorting at lib with Earl. Earl spent the longer part of his stay on the farm, where he is said to have made a gift of a \$1,000 swimming pool, with many charities to his poorer mates.

Much rumor also revolves about an inmate named Kirby, millionaire financier of Cleveland and Los Angeles, doing a seven years' stretch. Kirby is said to have a chauffeur's job at the prison.

Warden's Problems

Further gossip has it that Sam Senate, who served a year in connection with Mannie Kessler's conviction for Volstead act violation, and the Jones brothers of Washington, who served about two years for similar offense, have been active in the reprisals against the warden, leagued with the others named.

Those knowing Warden Snook well, and familiar with his monumental problems as warden, believe that he will emerge from the investigation unscathed. It was in 1924, when Snook took charge, that a similar probe preceded his entry as warden, resulting eventually in the acquittal of the deputy, physician and Catholic chaplain of the institution and the conviction of Warden Sartain with his alleged go-between man, Rhell, who have both just finished serving terms at Atlanta.

No Theatrical Political League Formed to Date

No move has been made to date by either political party to organize theatrical leagues in support of Smith or Hoover. The Democrats are said not to favor a separate organization of show people preferring the actors to join the existing Smith-for-President Clubs. However many point out that show folk would be backward in joining with outsiders or laymen.

The Democrats are particularly interested in trying to capture the absentee votes of show business. There are between 50,000 and 100,000 absentee votes in show business and allied industries according to political estimates. The Democrats believe these votes would nominally be for Smith because of his sympathetic record on censorship. The anti-censorship records of Mayor Walker, Congressmen Seligman and Congressman Loring Black, all Democrats, are considered helpful to the party in appealing to show business.

Theatrical leagues existed on behalf of both major candidates in the elections of 1920 and 1924. Several actors instrumental in the 1920 league which got a lot of publicity for Harding were later rewarded with prohibition department jobs of a "gravy" character.

The chief value of theatrical leagues to the political parties is in publicity-getting rather than in actual votes. The latter are necessarily scattered and the new absentee voting laws there is much less red tape than formerly but it's still quite a lot of trouble and getting out the vote is a problem.

BIRNBAUM CAUGHT

Musician Charged With Stealing Companions' Instruments

After a search of almost a year Arnold Birnbaum, 23, 1180 Gerard avenue, Bronx, was apprehended and held on a charge of grand larceny. Birnbaum was arrested by Detective James Lyons, West 47th street, after former friends had seen him on Broadway.

According to a story told by Samuel Glick, 2263 Morris avenue, musician, he and several others, members of an orchestra, went to a rehearsal hall at 425 West 45th street. Birnbaum, also a musician, was there.

After rehearsing for some time the boys decided to have a smoke and left the room. Birnbaum remained behind and promised to look after the instruments, two saxophones, violin and tenor banjo, all valued at \$600.

When members of the orchestra returned they were surprised to find Birnbaum gone, as were the instruments. Glick reported the theft to Lyons.

According to the detective, Birnbaum admitted he had taken the instruments and said he had pawned them in Philadelphia.

Birnbaum pleaded not guilty. He waived examination and was held for the grand jury.

Jack Baker Killed On Tender of Engine

Syracuse, N. Y., Aug. 21. Three horseheads tattooed on the left arm of a body found on the tender of a locomotive in the New York Central Railroad yards here May 3 have served to identify the train victim as Jack Baker, missing Utica (N. Y.) "King of the Uke," whose disappearance had threatened to go down as an unsolved mystery.

Baker, radio and vaudeville entertainer, is believed to have been killed by a blow on the head when the train on which he was riding "blind baggage" passed under a bridge somewhere between New York and Utica. How he happened to be traveling under those circumstances remains unexplainable.

The body of the young man was turned over to the College of Medicine here as a result of failure of local police to make identification sooner. It was now released to the mother, Mrs. Agnes Baker, who had maintained an unending search for her missing son.

Walter Stack, friend of Baker's, made the identification possible. Returning from a trip to South America, Stack found telegrams from Mrs. Baker begging his aid. He went to Utica and then returned to New York, from where the musician wrote his last letter home.

Canvassing the records of the Missing Persons Bureau, the Seamen's Institute and finally the New York Central police office, Stack at length found an entry in the latter which disclosed the Syracuse tragedy.

Stack himself had a counterpart of the tattoo design on his own arm, done at the same time that Baker visited the tattooer in Southampton, England.

Al Smith Boosters

Los Angeles, Aug. 21. Film and stage stars will take part in a big Al Smith Boosters Show to be held in Hollywood Bowl Sept. 11. Johnny Hines will be in charge. Among those lined up to take part are Tom Mix, Charlie Murray, Bebe Daniels, Sally O'Neil, Molly O'Day and Lois Wilson.

Stern's Show Month

Stern's department store will have a theatrical exhibit during September, devoted to old-time dramatic actors.

Daniel Frohman and David Belasco have agreed to loan their theatrical collections.

The store plans to have prominent actresses act as hostesses at a series of teas.

Con Men at Piers Sloughed by the Bulls

Headquarters men with detectives from the West 47th street station and Captain John Sullivan, in charge of the sleuths attached to the pier at 45th street and North River, are on the qui vive for swindlers and bunco men lately hovering around the pier when European yessels arrive.

Recently Capt. Sullivan arrested two well-known pickpockets on the pier.

Pickpockets and confidence men that make a rich living on European liners in cards or other ways of gyping tourists use all kinds of schemes to beat the gendarme.

They wear sun glasses, phoney beards and moustaches or anything at all to disguise themselves. A few days ago Detective Jimmy Lyons of the West 47th street station arrested two men near pier 86, which is at 45th street and North River.

One prisoner gave his name as John Francis, 31, salesman, alias Charles Kamper and John Kapman. The other said he was Harry Wilson, 30, salesman, 2263 Morris avenue, Bronx. Both have been previously convicted for offenses.

Faking the Rurals

Lyons had been seeking a pair of poke men who robbed John Hallman, merchant from Wichita, Kans. Hallman had been taken by two affable strangers near the pier. They invited him to dine. When he left his "friends" he discovered that two American Express money orders had been stolen.

Lyons anchored around the pier. Presently Francis and Wilson appeared. The sleuth placed both under arrest. Hallman had sailed. When the prisoners were taken to the West 47th street detective bureau Lyons found a stolen American Express money order on Francis.

Charles Fischer, chief investigator for the express company, was notified. Fischer stated that the money order for five pounds had been stolen from John Thompson from Idaho last October. Thompson said that several money orders had been stolen from him.

The prisoners will have a further hearing in West Side Court this week.

English F. W. Harland General Bad Boy

Francis Willis Harland, who arrived in this country from England last January as secretary to Lady Sholto Douglas, the latter now in Hollywood negotiating to enter pictures, was sentenced to the Penitentiary to a term up to three years by Judge Cornelius F. Collins in General Sessions. He had pleaded guilty to petty larceny.

Posing as "Sir Francis Norton Howard" after he had been fired by Lady Douglas, Harland made a splash in the night clubs of Broadway and later at Palm Beach. There he met and married a wealthy widow. He gave his bride a draft for \$5,000 on Lloyds, London. The draft was a phoney and the lady found out that Harland was another She staid an annulment.

The fake baronet returned north and was put out of Roosevelt Hotel by the fact he had engaged a room with a young married woman. The latter, to avoid publicity settled a bill for \$181.

Harland was arrested last May for swindling Everett R. Currier, publisher of 460 West 34th street out of \$600 by representing that he had been engaged to write a book on horses and hounds for the Essex Hunt Club of New Jersey. He made Currier believe he wanted the latter's firm to publish his book. In this way he induced the publisher to advance "royalties."

Probation officers received word from Scotland Yard that Harland had worked for the London Daily News had also as scenarist for a foreign picture company before taking onto Lady Douglas. After serving his term he will be deported.

\$5 FOR STEERING

It cost Andrew Ross, 102 West 42nd street, \$5 in West Side Court for being an alleged theatre ticket "steerer." Ross was arrested by detectives Dolan and McAvey of Captain Edward Leno's staff.

They testified they saw Ross steering pedestrians to purchase theatre tickets near the Lyric theatre.

FASHION NOTE

Genuine lilac shirts were on display at a Times Square haberdashery as a tie-up with the picture "Lilac Time."

The well dressed blind beggar that formerly worked the congested theatre zone in the west 49's has a newsstand at 49th street near Broadway. Not reported whether the cops stepped in or whether it was an exchange of concessions.

Dr. Goldinberg Killed By Brother's Shot

Dr. Herman Goldinberg, 44, the theatrical dentist, with offices in the Fitzgerald Building, 1423 Broadway, died in Polyclinic Hospital from a bullet wound inflicted by his brother, Samuel, 52, jobless painter. Hopes had been held out by the doctors in the hospital, but the Broadway dentist took a turn for the worse and expired during the night.

The prisoner, Samuel, one time a Blue Devil in the French army and later an interpreter with the American Forces in the war was charged with homicide. He will have a further hearing later this week.

Following the shooting the prisoner was hurried to West 47th street detective bureau and questioned for hours by detectives En Flood, Steve Love and John Gilman. Later he was taken to the bedside of the wounded man and identified as the assailant. The prisoner became hysterical and denied that he shot his brother. He said it was an accident.

"The him away," moaned the wounded man. "He has been the black sheep of the family for years. He has broken the heart of my mother and sister. He is the of the earth," concluded the dentist.

The defendant is short, poorly dressed, wearing a cap and having several days' growth of beard. He cried hysterically after the shooting, declaring that his brother was accidentally shot trying to seize the revolver when Samuel attempted to end his life.

The shooting created a furore in the Fitzgerald building, in the dentist's office. Many stenographers on their way to work heard the shot and the cries of the dentist. They fled to the street and notified Patrolmen Jerry Dunleavy and George Fuchs.

The bluecoats sped to the dentist's office and found the wounded man on the floor bleeding from a wound in the chest and a nasty gash on his skull. The dentist was hurried to the hospital. Samuel was taken to his bedside where the dentist identified him as the assailant.

The wounded man flayed his brother. "He wanted me to start him in business and when I refused he shot me," declared the dentist. Samuel said he got the gun in the Catskills last May. He stole the revolver to end his life but lacked courage.

"I asked my brother to start me in a newsstand," said the prisoner. "He refused. I then asked him to loan me \$50 for a month's lodging. Again he refused. Very well, I'll end his life and you will have to bury me, I said. As I aimed the pistol for my head my brother sought to prevent me and was hit by the bullet."

The prisoner has made his home at Lafayette and Eighth streets.

Byron, Jeweler, Used Credit and Skipped

Charles B. Byron, 58, jeweler, Southold, L. I., with offices at 64 West 48th street, was brought back from Toronto to answer a charge of grand larceny. Byron was arrested in Canada by Detectives Hannigan and Leech, West 47th street station.

According to members of the firm of Montalto & Woodman, 36 West 47th street, Byron, in the jewelry business for a number of years and with almost unlimited credit, obtained from them jewelry valued at \$50,000 between October, 1927, and June, 1928. When the firm demanded payment it was unable to get it and then sought Byron.

Byron had disappeared. An indictment was returned and a warrant issued. Hannigan and Leech were assigned. Byron, the police said, admitted having obtained the jewelry and said he pawned most of it. He said he had been playing the stock market and lost the money.

Stick Up Job for Coin To Marry and Furnish

Joseph Southard, 22, 458 West 22nd street, thought he could accumulate enough money to get married and furnish a flat by pulling a couple of stick-ups. That, according to the youth, was his motive for holding up Maloney's restaurant at 554 Eighth avenue.

Southard, accompanied by two others, entered the restaurant Aug. 10 and forced Francis Earl, 70, night cashier, to the rear of the restaurant. With him lined against the rear wall were 12 patrons.

While two of the men stood guard the third went to the cash register and relieved it of \$31. Several of the patrons were frisked, but little was gotten. As the men backed out of the place one fired a shot into the restaurant.

The shot attracted the attention of Policeman Kiley, West 47th street station. When the highwaymen saw him coming they ran to an automobile. Two succeeded in getting in the car and sped away. Southard was unable to make the machine and darted into a hallway and ran to a rear yard.

After several shots had been fired Southard stopped. He was brought back and identified by Earl and the patrons. It was then he explained about his marriage. When before Magistrate Macraery in West Side Court he was held in \$10,000 bail for the Grand Jury.

Gambling Ship Unseaworthy

Los Angeles, Aug. 21. The gambling ship, "Johanna Smith," lying off Long Beach, has been declared unseaworthy and its certificate of safety, issued several months ago, has been revoked. The action is considered an effort to force the floating casino out of southern California waters. It is declared a useless move, as the ship is permitted to continue its gambling activities so long as it does not move from its moorings with cargo or passengers.

BABE KATHS CASHES

Girl Reported Receiving \$75,000 From Claus Spreckels

San Francisco, Aug. 21. Esther (Babe) Katha, San Francisco girl, is reported to have settled her grievances with Claus Spreckels, San Diego and San Francisco multi-millionaire, for \$75,000.

Miss Katha was arrested and held in jail in Los Angeles at the alleged instigation of Mrs. Spreckels, though nominally the girl was booked on other charges.

Spreckels' name was drawn into the case in open court when it was reported the girl and he had made several trips together and had registered at various hotels.

Muriel Puckridge, \$25

Muriel Puckridge, 34, dancing teacher and night club hostess, living at the Hotel Manger, was fined \$25 in Special Sessions after being found guilty of petty larceny. The woman was arrested Aug. 9 after taking a dress, hat and pair of shoes from Macy's without paying for them.

According to probation officers, Miss Puckridge was a teacher of danclog at Miami, where she also worked as a hostess. She also was employed in New York night clubs. The defendant claimed she is the niece of Sir Woodman Burbridge of London.

Chatter in Loop

Chicago, Aug. 21. Leo Lentini, 8 years old, sells afternoon papers in the Woods and other buildings. If they won't buy, he'll throw in a song and dance. The kid usually sells the bundle. Leo won't turn down more than the papers are worth, but he won't take the papers back, having some kind of aversion to out and out touching.

Charles Kaley, local band leader, announced his engagement to Frances Williams, in "Scandals." The marriage will follow when Kaley is granted a divorce from the present, and second, Mrs. Kaley. His first wife was Hannah Williams, of the Williams Sisters.

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50 YEARS AGO

(From "Clippings")

Minnie Warren, famous midget, died in Massachusetts immediately upon giving birth to a 6-pound child. Minnie was a sister of Lavinia Warren, who married Tom Thumb and all three had been exhibited by P. T. Barnum. Minnie was 29 and was 37½ inches in height. She had been married several years to Major Newell, also a midget, who had been a suitor for her sister Lavinia.

Revenue officers, like modern prohibition agents, were too quick on the trigger. Two of them were in the custody of South Carolina State authorities on homicide charges and there was a prospect of a clash with the Federal government. A S. C. sheriff ignored the demand of the Federal authorities to turn the men over and even resisted a writ of habeas corpus.

New Orleans was in the midst of one of its recurrent yellow fever epidemics. Hundreds of cases and scores of deaths had placed the city in a state of quarantine. Plague had also appeared in Vicksburg and that town was cut off, in many places, by armed vigilantes.

Indian uprisings increased in violence in the northwest. Reported Sitting Bull planned to break his enforced exile to Canada and lead a war party. Mormons were charged with supplying arms to the tribesmen.

An experimental train was run on the "east branch" of the New York elevated structure (apparently the Sixth Avenue line). The "L" was completed to 69th street and did not run into the upper West Side until later.

15 YEARS AGO

(From Variety and "Clippings")

Cable from London relates that Sidney Cohen, member of the Gaumont staff, had perfected a scheme for recording sight and sound on the screen, and had offered services of the device to showmen for the purpose of recording variety acts, the records being exchanged from country to country as a means of booking the material. No details of sound recording technique are given.

Pressure was being exerted by banking houses to prevent overbuilding of playhouses in New York. It was reported that both the booking "syndicates" (Shuberts and K. & B.) had used their influence with bankers to put the brakes on lending for theatre building purposes.

Pat Powers, who had not long before broken away from Universal, was interested in another producing company, Monopole. In addition he was associated with the Warners, and this divided interest was opposed by his partner in Monopole, P. P. Craft.

Sam Trigger, having split off a large section of exhibitor membership in the film showmen organization, made the division positive by out-maneuvering president Neff of the old body at its Syracuse convention.

First attack upon Keith organization as a "trust" was instituted by H. B. Marinelli, international agent who had been involved in a wrangle with Keith over exclusive bookings. Marinelli retained Henry A. Wise, former U. S. attorney for New York, to bring an anti-trust suit against the Keith booking office.

Imp released "Uncle Tom's Cabin" in three reels. Another important release was that of Famous Players of "The Bishop's Carriage" (stage play from same novel had starred Henry E. Dixey), with Mary Pickford. This also was in three reels.

International Show Business

International show business within the past year has taken some odd but not unsuspected shifts. Its most marked switch has been in the native picture progress abroad.

American pictures dominating the world's entertainment had to bring a reaction locally. Everywhere are theatre managers, producers, actors, builders and bankers. Germany, England, France and Italy urged the quota proposition for home protection, but the quota thing is of such slight strength anywhere, mostly seemingly a blind for native interests, that it's the more eager objective of the promoters and bankers which brings about the local film industry in foreign climes.

Not only did American pictures spreading throughout the universe as the all-absorbing theatre entertainment attract notice to the possibilities, but the unholy and unheard-of money talked about for American picture makers, their stars and followers also made its dent. With all that came native production, much or little, but something. Whatever natives were in it. They saw themselves reflected not a lot of foreigners. This dug a bit here and more there into American picture sales abroad; countries commenced to interexchange their film product, and America now has substantial competitors in the foreign market.

When it is considered that at one time the foreign trade could be counted upon as 40 per cent of the U. S. picture total gross, that foreign trade was something to reckon and strive for. It is still being striven for. While America remains 20 years ahead of the rest of the picture-making field, the home product will continue to find its market, Hollywood meanwhile finding itself fought against by the local foreign industry and the preference of the natives abroad for their own customs and peoples on their screens.

On the speaking stage, Paris appears to have assumed the leadership away from New York. London is no longer a creator, simply a borrower, of plays and acts.

Paris within the year has come forward rapidly as a creator of the drama, and always was a creator of revue. In general entertainment, including the cabaret, Paris now leads.

Paris in legit and variety is in a fortunate position, one unparalleled by either London or the big American cities. France is apathetic toward the film; that country simply can't enthuse over pictures, even its own. They want flesh and blood on the stage and the dialog or action that go with them. Outside of Paris and in France that is even more so, and much more so than in the English provinces or the American sticks.

This condition should hold Paris in the lead, also improving it for a long while to come, in legit entertainment.

Vaudeville abroad, like over here, may have its chance for a comeback. Abroad as well as at home, vaudeville to come back must have the most skillful direction. The picture house scale will always handicap vaudeville through the strictly variety show demanding a smaller capacity than the enormous auditoriums for the screen.

Talking pictures in America and their vast discussion of the past six months have had an echo on the other side. Too much to the talkers along with the added cost for the foreigners to grasp with ease. It can't be imagined that foreign exhibs can remain in their office chairs when informed it will cost \$20,000 to wire a house. In England that's 4,000 pounds, in Germany 80,000 marks, and in France 500,000 francs.

But the talkers must permeate the world sooner or later. It's inevitable, merely on the sight and sound aspect, without dialog considered. There's too much to consider when a dialog picture is thought of for world's distribution, but sound may be universally gotten.

Sight and sound in pictures is here to stay; dialog is yet in an experimental stage, despite that the Warner Bros. may be turning out a dialog box-office wonder once monthly or less.

It could be said that within another year foreign countries will determine to a greater degree as to how far they want to go with their own native pictures. Upon that decision will depend how the foreign market for American film product will be affected. But by another mode of figuring, many of the foreign countries still run American releases of months and years back, and those countries will take so long in reaching a decision that possibly the American makers by that time will have found ways and means at home to hold on to the total gross, despite losses abroad. That may come through the talkers, color pictures or other innovations, such as television for news. Television as a substitute for a newsreel may prove more popular in the theatre than television as outlined for the home. There will never be a time when everybody will stay at home for any period for anything.

Mentioning international show business, it must have been noticed by the American trade the avidity with which the English have accepted their promoters' and picture men's aping of the Americans. Excepting that in England it seems the public is more easily lulled into the stock purchasing streak. The amount invested by the English public the past year in film producing and exhibiting stocks of that country is appalling. And in a country that has yet to show a single striking picture of worldwide distribution or a country that has been enabled to make a real feature film without the aid of No. 2 talent from America or Germany.

If the English go crash on their picture stock ventures, taking their inflated stock sales and public with them, they may ease off the foreign desire for some little while. But the picture business apparently has way of swinging itself along regardless; it usually swims and seldom sinks. That may be the English way out eventually, but meanwhile many a stock promoter over there will have a headache.

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The Stanley Company is expected to make a better money showing than was anticipated for its current quarter, taking in the summertime. This has been partially accomplished through readjustments. The Stanley, Pittsburgh, has been brought into the big money class, now averaging

Warner Bros. Freak and Easy Position

Nowhere and in no way could it have been imagined that a condition could have arisen within the show business such as the confrontations Warner Brothers and their competitive talking picture producers. For despite those competitors the Warners at this moment, and possibly for some time to come, as they have held it for some time past, have the talking picture business in their laps.

It's beyond normal that one picture producer and distributor, and that's the Warners, should have so completely eased themselves into the spot they now occupy. Not only for pictures, but any trade.

The Warners, currently, are turning out dialog pictures at a rapid average, and each so far has had a tendency to be a bigger draw than the other. That means a great deal of profit for Warners, for it's the trade belief that whereas a program silent feature picture of the first class may wholly gross in this country, at the top, from \$600,000 to \$800,000 with all of the theatres, over 21,000, as its field, a Warner dialog talker, limited to 1,000 houses right now at the most and with some of the wired houses doubling up in the same town to the extent of two or more, will go to \$150,000. Perhaps more.

This vast discrepancy in money and theatres is accounted for through a higher rental, or percentage, for a Warner boxoffice talker than the silent picture can command, and again, that whereas the ordinary programmer figures a week's stay, at the most, the Warner talkers have been holding over from three to 10 weeks or longer, according to city. In a town of the size of Tacoma, 125,000 population, ordinarily a week's stand at best, a Warner dialog picture has remained there for four weeks, and probably doing the top gross of the town while there.

This condition has existed since the Warners released "The Jazz Singer." That was some months ago. Since then the Warners have turned out successful dialog pictures about once monthly. Each repeats the other's success, not evenly of course but in the general run. With no other dialog talker meanwhile to compete, the Warners are in full possession of a new, novel, peculiar and particular picture market as unique in itself as is the Warners' freak and easy position in it.

The nearest to the Warners' dialog product has been the sound (score and effects) pictures, and in one or two instances, combined with the sound, added dialog. This is made on a separate disc after the original picture has been produced as a silent film. The added dialog effort, however, is so crude it cannot ring, although putting a bit of a novelty to the picture. The sound, only addition to a silent feature has been found quite effective for the weak sister films and for the boxoffices they play at.

Excepting William Fox, as far as may now be perceived, the Warners will continue to have the entire dialog talking picture exhibition field to itself for next season. The major portion of it at least. No other producer than Fox will be organized and equipped to compete in dialog before then.

Fox may be working on a dialog picture now. Fox is and has been equipped for dialog, but has gone after it so intelligently in the preparatory work that it is evident the Fox dialog output will be of the class variety. Both Fox and the Warners have been producing talking shorts, these subjects resembling vaudeville acts on the screen.

Another twist to the Warner dialog talkers is that barring "Lion and the Mouse" they have gone in for what is known as the hokum of the drama, perhaps erasing "The Jazz Singer" also from that classification. They are of the underworld and melodrama types, within themselves that the film fans appear to prefer. That, with the screen conversation novelty, has done the trick for Warners, all of the tricks that one business could give to one firm.

But along with that comes the new wired houses, those houses that as they get installation to present talking pictures, whether that wiring shall be swifter in the future than in the past, will also take on the Warner dialog product regardless, perhaps, of competition for some time since the Warner talkers have been tested and proven as money getting record breakers. The longer the competition remains away from the dialog market the longer and the more profit will the Warners pile up. It's like a fairy tale.

A nice query arises also out of all this. If the Warner product is of pure and whole mass appeal, though accepting and admitting the novelty as well as the newness of the dialog picture, and the masses who are the boxoffice buyers want, that type of picture, will they want the class dialog talker as well when it appears? That can't be answered at present, but with the percentage in the class talker's favor. For the class talker will be a forward movement in the dialog picture.

Even so, it need not affect the Warners. As the class of the dialog evolves, Warners, with its dialog organization and accumulated profits remain in a spot to compete with the classiest.

Warner Brothers walked into the talking picture opening when all others were ambling the other way with the supreme faith sagging, held by no one else, that the talking picture was a corner. They started precariously, had their ups and downs, but finally landed—and how!

If there is a simile to this condition in any industry, unless that industry is a tied-up monopoly, which pictures isn't, it is not on the record.

ing around \$34,000 weekly against its former \$21,000 to \$23,000 or less. Last week the Stanley did \$40,000 with "Lion and the Mouse" as the usual house scale. Strand, New York (Stanley-Mark), also has shown a decided increase in its average weekly gross; since taking on the sound and dialog pictures, the Stanley jumping to \$35,000 from a previous average of \$24,000.

In Philadelphia the Stanley Company's many theatres may be satisfactorily adjusted through the efforts of Abe Sablosky. Sablosky has the theatre charge of that district for the Stanley chain. With the recent deal Jos. F. Kennedy entered into, to take the direction of First National it relieves Irving Rosheim, the Stanley's president, of dividing his time as he had been doing since additionally elected president of F. N.

West Coast Theatres is now operating the new Portland and new Seattle Public houses in Portland and Seattle at a profit, as compared with heavy losses for the first few months of operation. One presentation house was eliminated in each town, Fanchon and Marco stage ideas being withdrawn from the Broadway, Portland, and the Fifth Avenue, Seattle, to replace the Public produced units at the Portland and Seattle. As a result of the switch, operating expenses for the two new houses have been reduced about \$6,000 per week. The new units in both instances totaling about \$6,000 up. Public stage units now only play two dates on the coast, Los Angeles and San Francisco.

With the cost of recording sound (disc) for a picture running from \$30,000 to \$40,000, picture distributors have not decided how to apportion the added expense. The recording cost figure is for sound only, with dialog, if employed, additional.

Inside Stuff—Pictures

(Continued from page 24)

films as may be deemed suitable for soundings. The sound record likely will be secured from one of the phonograph companies.

This relieves the indie from the large investment the full talking equipment calls for, and also from entering into competition with the larger picture producers now going in heavily for the talking end. They may also figure, like the indie exhibitor, that with the wired houses to slowly increase for some time, the present moment does not call upon them to worry or go overboard in the talking craze.

Again, with the large majority of the wired houses operated or affiliated with chains, the indie producer, if setting in on investment for talkers, might find himself shut out by the chains, leaving him in a plight.

The Stanley Company is expected to make a better money showing than was anticipated for its current quarter, taking in the summertime. This has been partially accomplished through readjustments. The Stanley, Pittsburgh, has been brought into the big money class, now averaging

English Producers' Troubles

With Actors and Directors;

10 Years Behind Hollywood

London, Aug. 10. In equipment and plant, Britain claims to be catching up. Perhaps with justification. In picture sense—well, look at the screen results to date and find your own answer. Goldwyn and Lasky have grabbed the pick of the male juveniles over here, and as for actresses, with the possible exception of two—omigawd!

But, as usual, the conservative nation, of which Sinclair Lewis is now discovering the power and strength obtained by our behind-the-scenes, hasn't kept up by some dozen years with more than one phase of the business of making movies through which Hollywood has gone.

In part, the trouble here is that too many plunge into the business with the conviction they know it all by a kind of divine inspiration; that they can't learn anything from anybody (often truer than they know), and that all you need to make movies is a loud voice, somebody else's bankroll and a brass face.

Result is they are falling for things Hollywood discarded a decade ago.

And for nothing are they falling harder than for the temperamental stuff, pulled hard and fierce by nearly every backed-off director who gets himself a job this side, and by some of the once-stars, too.

When the Quota Act was roaded through, one of the things on which the wire-pullers were keenest was to be able to bring in American and other foreign stars and directors "till we had trained our own."

Now, in a good many cases, they are beginning to find it's not so good as they thought it was.

First, they can only get from America stars and directors, as a rule, who don't mean so much any more. In a good few cases they have bought some who don't mean anything—and haven't for five years. But do our producing heads know that? Some do. Others, alas, with no qualifications save having promoted companies and a little of the public's money to fool away, don't. Or, if they do, they don't care.

Reason for why: Some make themselves a piece of easy change buying one-time stars and directors at high prices with the company's money, and either getting a rake-off from the agent or splitting part of the contract price with the artist or director booked.

Anyway, that's not the point at the moment.

What is, is that a lot of the imported talent has found our producers and studio executives are not wise to handling temperamental stuff, and so they pull things which in Hollywood would get them put off the lot p. d. q.

One gente lady, with some stage reputation also, got a star part in a British film. They paid her plenty—2,500 bucks a week—and she cost them nearly another \$25,000. Had a call for a Sunday morning. Done for her convenience, to fit with her stage work. Several hundred extras called, too. At double rates on account of the Sabbath.

Around mid-day, she not having turned up, comes a messenger with a doctor's certificate saying she's too sick to work. So they pay the extras and call it a day.

And learn on Monday she's spent the week-end in Germany, who more often than not was absent from the set, having a pass for a fraulein who drew the suds at a town-bier-halle. His assistant directed most of the film, and the director got the hook when it turned out rotten.

Stalling Director

Another bird—this an American—would have the folk called for nine o'clock, stroll on the set around eleven, raise the shades and have it re-dressed, be at breakfast at time it was ready, and keep ducking till it was lunch time for the extras and studio hands. Finally he would

\$100,000—Hit or Miss

Los Angeles, Aug. 21. George Kaufman, playwright, has never had a yen to come to Hollywood. Several picture companies have been after him, but George, who likes his Broadway, turned a deaf ear.

Paramount recently got on his trail and kept pestering him with wires and calls to sign.

Finally, to get rid of the proposition once and for all, Kaufman is reported to have told Paramount officials that he would come to the Coast for \$100,000 on an original story, the sum to be paid whether or not the picture was produced.

It looks as if negotiations are off.

"Ideal Husband" as 6-Hour Legit Runner

Chicago's Drama House, civic repertory theatre, has announced Oscar Wilde's "An Ideal Husband" for early production at Fine Arts Building.

Bruce M. Conning, director, will produce the piece after the fashion of the Theatre Guild's "Strange Interlude," with the curtain at 5:30, dinner hour at 7:30, and the second curtain at 8:45.

Wants Mrs. Goldwyn To Return to Stage

Los Angeles, Aug. 21. Henry Duffy has engaged Lucille Webster for "Shannons of Broadway" at the El Capitan.

Duffy is endeavoring to get Frances Howard, wife of Samuel Goldwyn, to emerge from retirement for his production of "The Best People" slated for the Hollywood Playhouse.

WILCOX IN SCHENECTADY

Schenectady, N. Y., Aug. 21. Frank Wilcox has taken over the Wedgeway theatre here and will open a stock Labor Day.

Ruth Abbott will be leading woman.

Felix Young Producing

Los Angeles, Aug. 21.

Felix Young, casting agent, will become a producer when he takes over the Figueroa Playhouse Sept. 24.

He will present "The Marriage Bed."

start shooting about three o'clock and quit around six on the plea he must "study over" the next day's sequences. This way he made a picture between three months that ought to have been shot in five weeks.

He was on a weekly salary of \$1,500 till the picture was cut and the negative handed in complete.

One Viennese fem, who has made two-three films in Hollywood, got here and found she didn't like the chief cameraman. Said he didn't know how to photograph her (she's getting past the age limit and not so slim any more). Swore there was only one cameraman in the world who could do her justice, and lay on the floor and screamed till they agreed to hire him. And as he had to be fetched from New York the production—it was the first of a new British unit which had no studios of its own—had to be held up meantime. Apart from which, the cameraman—she nominated—cost a lot more dough and killed everybody in the film except her.

She went back to America after this picture without any other Irish producer willing himself hoarse to get her services.

One director, who came over here at the beginning of the boom, on a contract, only wanted to make one type of picture, and three

(Continued on page 54)



BOBBY ARNST

Now appearing in Florenz Ziegfeld's "Rosette." The Herald Tribune said of Miss Arnst's performance: "This reviewer's main pleasure came from the appearance of a delightful jazz singer named Bobbie Arnst. Miss Arnst is a lovely and exciting young person, with an air of infectious meriment that is irresistible. It is impossible to think of anyone equally pleasant to encounter in a Broadway show."

Direction:

RALPH G. FARNUM
1560 Broadway

'Song Writer' as Talker

"The Song Writer," starring George Price, which opened at the 48th Street last week, has been purchased by Metro for an all talker.

A condition of the sale was that Price must play the lead in the film.

6 Arty Theatres for Suffering Village

Greenwich Village looks set for an overabundance of arty theatres during forthcoming season. The acquisition of the Grove Street by the New Playwrights as its season stand gives the section six already set for the summer patronage.

Remaining list includes the Lenox Hill Players, following the Playwrights into the Cherry Lane Playhouse; Provincetown, again at the Provincetown; Village Players, currently set at the Village Playhouse; Triangle Players at the Triangle, and Eva Le Gallienne's Civic Repertory at the old 14th Street theatre.

In addition to those listed two art theatre projects are being promoted for the Village with a possibility of the Greenwich Village theatre going arty after films.

LOCKWOOD'S SUSPENSION

Alexander Lockwood, stock actor, has been suspended until Sept. 1 by Equity. The suspension was made by Equity after hearing charges preferred by Boyd Irwin, manager of the Branderage Players, with whom Lockwood appeared at the time of his original suspension last June. Irwin alleged unbecoming conduct.

Lockwood had been notified of the charges pending against him, but entered no defense. Equity at a recent council meeting voted to lift the suspension Sept. 1.

Rotating Stock

The Garrick Players, backed by Bob Stevens and Jack Dunnigan, opened a summer season of rotary stock at the Broadway, Norwich, Conn. The troupe plays Norwich, Monday, and Tuesday, Capitol, Middletown, Conn. Wednesday and Thursday, and Cameo, Bristol, Conn. Friday and Saturday.

Company includes Helene Westley, Sally Wall, Iva Morrow, Pearl Young, Jack Byrne and others.

Crosby Sent Away

Los Angeles, Aug. 21. Vernon Allen Crosby, musical comedy player, has been sentenced to the L. A. county road gang for 15 months, following conviction on theft charge. Crosby admitting taking an auto belonging to his friend, Paul Fraley, also an actor, changing the license plates and driving the car to El Centro June 27 last. His last stage job was with "Hit the Deck."

Zimi, the legless swimmer, has been booked for the entire Low circuit.

Jed Harris Superstish?

While "Front Page" walked into a hit last Tuesday at the Times Square, New York, its producer and director, Jed Harris, was having his dinner on the porch at Arrowhead Inn. Whether it's a superstish on Harris' part to be absent from his own premiere or an expression of his complete confidence in the Hecht-McArthur-Kaufman drama didn't come out.

It could not have been the excessive heat, as the Times Square is the only air cooled legit house, other than the Ziegfeld, in New York.

Harris is now reported as the sole owner of the Times Square.

Hilda Ferguson May Muff Another Chance

Baltimore, Aug. 21.

Following reports that Aaron Benesch, who retired from a mercantile business in this city several years ago to devote his time exclusively to a matrimonial series, is about to slip a handle on another finger brought an emphatic denial from Louis N. Frank, the matrimonial marathoner's local attorney.

According to Frank, his wealthy client has not married Hilda Ferguson, the latest Ziegfeld "Polles" girl to have her name linked by journalistic rumor with Mr. Benesch.

Last January Benesch was divorced in Chicago by the Ziegfeld "Polles" Helen Henderson. They had married just two months before, retiring to Baltimore to lead the simple life. After several weeks Miss Henderson packed her vanity case and returned to little old New York, declaring that Baltimore smelled like doughnuts or cream puffs or something. The courts awarded her \$100,000 for her little marital excursion.

There was another Mrs. Benesch, who retired with \$200,000.

While Benesch's attorney was pessimistic about his client signing up for another matrimonial bout, Mrs. Edwin Stevenson of this city, mother of Miss Ferguson, is more optimistic. She admits that her daughter and Benesch have been friends for some time and intimates that he only married Miss Henderson to try and forget that Miss Ferguson jilted him. She is inclined to believe that Hilda is now sorry she declined to become Mrs. Benesch No. 2 or 3. According to Mr. Miss Ferguson needs a rich hubby to make her completely happy.

Dowling and Kendall

Eddie Dowling has formed a producing partnership with Messmore Kendall. Both will produce "The Night Before," currently in rehearsal. It opens at Werba's, Brooklyn, Sept. 3.

The piece was out previously as "The Holy Night," but scrapped before reaching New York.

ABBOTT TO COAST

Los Angeles, Aug. 21.

George Abbott has been placed under contract by Paramount.

Abbott comes to the Coast in the fall to direct sound pictures. The matter was closed last week.

CHORUS BOY'S 5-YR. CONTRACT

Los Angeles, Aug. 21.

James Ford, former Broadway chorus boy, who panhandled rides across the continent has been signed to a five-year contract by First National.

It is the result of his extra work in "The Divine Lady" and a part in "The Outcast."

C. P. B. IN SHOW BIZ

Toronto, Aug. 21.

A convention hall resembling a theatre will be a feature of the new Royal York Hotel being completed here by the C. P. B.

It will have a five manual organ and occasionally be used for regular legit shows. The hotel will be one of the largest in the British Empire.

Edward Sélette, former Boston agent, selling around the Metro-politan in the Hub, now on staff of Gen. Pléano, Panloga agent.

LEGIT'S HIGHEST RENT WINTER GARDEN, \$7,000

Warners Take Shubert House for Jolson's Talking "Singing Fool"

At the highest rent yet recorded for a legit theatre in this country, \$7,000 weekly, the Warner Brothers will use Shubert's Winter Garden on Broadway as the special super-run place for Al Jolson's latest Vita talker, "The Singing Fool," starting Sept. 15.

At the rental the Garden would yield the Shuberts \$361,000 by the year. It is also reported an additional amount will go toward rental through the Shuberts also receiving a percentage of the gross.

At the \$2 usual scale for Broadway specials and playing twice daily, the Warner super may do \$30,000 weekly to capacity. A rumor is that the Garden's scale may go above the \$2 tap if the Warners believe the dialog picture merits the tap.

With the Garden gone pictures, it leaves but one legit attraction on Broadway from 42d to 53d street, "Rain or Shine," at the Cohan, Hammerstein's, on the other side of 53d street, is shortly opening with a musical stage attraction.

Jolson and Garden

Jolson made himself at the Winter Garden and that house has been looked upon as his stage home in New York. His name there, even above a picture, will look natural and probably add to the draw of the film.

It is said the Shuberts protested against the use of "lease" in connection with Warners entering the Garden, probably signifying a stay limited to the picture's run. There are two or three musicals now in rehearsal by the Shuberts, but they can be placed in other Broadway houses of musical comedy proportions operated by the firm.

While the Garden's rental tops the legit price, even on a weekly basis of letting, several picture houses in the country are operated at a rental overhead of that amount. Previously about the top for a legit house for pictures has been \$5,000. It was said that the Shuberts asked Paramount \$6,000 a week for the Garden for "Able's Irish Rose," with Paramount preferring instead the 44th Street (Shuberts) at \$4,500.

Watters Leaving Par.; Doing Show on Coast

Los Angeles, Aug. 21.

George Watters, author of "Burllesque" and on Paramount's payroll as a scenarist the past nine months, leaves that organization within the next two weeks. He is to produce a stage play entitled "So This Is Life," which he wrote while out here.

Play will probably be produced at the Vine Street here in the fall and then taken to New York.

"Society Girl" Dropped

Katherine Hepburn, plugged as a society girl and cast for the ingenue role in "The Big Pond" was dropped from the cast after playing one performance in Great Neck, L. I. Lucile Niklas has been substituted. The authors of the play, Edwin H. Knopf and William P. Farnsworth insisted upon the change although the Shuberts and others attending the performance at Great Neck considered Miss Hepburn suitable for the role.

"OLYMPIA" DUE OCT. 8

London, Aug. 21.

Gilbert Miller will open Molnar's "Olympia" in Baltimore, Oct. 8, with Fay Compton and Ian Hunter featured.

Miller starts rehearsing Somerset Maugham's new and unnamed play Oct. 15. Laura Hope Crews, Mary Jerrold and Hubert Herben will be featured.

Glady's Cooper holds the English rights to the latter piece.

JOE LEWIS ON PAN TIME

Los Angeles, Aug. 21.

Joe Lewis, convalescing on the coast since leaving the hospital, has recovered so rapidly from the wounds he received when attacked by thugs in Chicago that he will soon be ready to begin his career.

It is probable that he will start on the Pantheon circuit out of Los Angeles.

T. P. R. Votes No Union Man for Board

Dissension within ranks of the Theatrical Press Representatives of America, Inc., brewing since the formation of the press agents' union, affiliated with the American Federation of Labor, came to a head Friday when Theodore Mitchell resigned from the T. P. R. O. A. Ludwig Vroom also resigned as vice-president with Edgar Wallace withdrawing from the board of governors. The vacancies are expected to be filled at the next meeting of the body this week.

Much confusion has been occasioned on the question of just where the T. P. R. O. A. stood on account of the leaders of the union also being on the T. P. R. O. A. directorate. To clear up such confusion and to lay down the principle that no union members can also hold office in the T. P. R. O. A., although members may enjoy all benefits of membership, it was unanimously agreed at last week's meeting of the board of governors that all union members should resign from the board.

Joe Leblang's Vacation Too Much Golfing?

Joe Leblang, the ticket handling wiz, is going away from his beloved Fenimore Golf Club in Westchester, for a vacation without golf. That's what the doctors say.

Joe became a bit too rabid at chasing the pill. He'll take naps around Watkins Glen, N. Y., where the nearest golf course is on the outskirts of Elmira. His vacation is set for 30 days.

Otherwise Mr. Leblang has been pretty active in a business way of late. Though dull summer theatrically for all tickets, straight or cut rates, Joe has closed title for the Cohan Theatre building at Broadway and 43rd street, one of the choice corners in New York, and also purchased the 2nd avenue and 42nd street corner, another select east side spot in that fast developing vicinity. It's 70 feet on 42nd street and 100 feet on 2nd avenue.

Mr. Leblang has undisclosed plans for the Cohan site. Some while ago a proposal came up for a department store, but it faded at the time. If renewed Broadway would have its only general notions store above 42nd street, with none other at present, excepting Macy's at 34th street.

Leblang occupies three floors of the Cohan building, his extensive cut rate business in the basement, regular ticket agencies and Gray's Drug Store on the street floor, and the Leblang executive offices one flight up.

Four Twin City Stocks

Minneapolis, Aug. 21.

The Casey Players (dramatic stock) will open their third consecutive season at the President theatre in St. Paul on Sept. 1. The initial offering will be "The Baby Cyclone." The McCall-Bridge Players also return to the Empress theatre in St. Paul for another season of tabloid musical comedy.

The same outfit has a company at the Palace theatre here, opening Aug. 25 in "Queen High." The Bainbridge Players inaugurate the 1928-'29 local dramatic stock company at the Shubert Sept. 2 with "Broadway."

Ross Alexander Hurt

Ross Alexander was badly hurt last week when struck by a hit and run driver. He is at the Polyclinic Hospital, New York, with a fractured jaw.

Norman Foster has replaced the injured man in a juvenile lead with "The Night Hostess," the Phil Dunning play produced by John Golden. The show is leaving for a two-week date in the Twin Cities, with Buzz Bainbridge of Minneapolis-St. Paul guaranteeing the show, when seeing it at the Atlantic City try out.

"Hostess" opens at the Martin Beck, New York, Sept. 10.

J. J. MOONEY BETTER

J. J. Mooney, ill at his home in Cleveland for several weeks, has returned to New York to assume his former post of general manager for Myron C. Fagan.

Mooney leaves for Philadelphia this week to blaze the trail for the opening of "The Great Power," which Fagan will launch at the Adelphi Aug. 27, and which comes to the Forrest, New York, two weeks later.

Shows in Rehearsal

"Rio Rita" (Florenz Ziegfeld).
 "So This Is Marriage" (Patterson McNutt).
 "Little Accident" (Crosby Gaige).
 "Gentlemen of Press" (Jackson & Kraft).
 "Billie" (George M. Cohan).
 "Night Before" (Kendall & Dowling).
 "Unknown Warrior" (Charles Hopkins).
 "High Road" (Charles B. Dillingham).
 "Ups-a-Daisy" (Lewis Gensler).
 "Women" (Sam H. Harris).
 "White Lilacs" (Shuberts).
 "Oh My Yes" (Carl Henner).
 "Dagger and Rose" (Horace Liveright).
 "Animal Crackers" (Sam H. Harris).
 "Five-a-Day" (Mae West).
 "Excess Baggage" (Santley & Barter).
 "Paris" (Gilbert Miller).
 "Pachina" (Arthur Hopkins).
 "Tin Pan Alley" (Henry Forbes).
 "Great Power" (Whitbeck & Fagan).
 "Vagabond King" road (George Wintz).
 "Phantom Lover" (Gustav Blum).
 "Just a Minute" (Morris & Greene).
 "Manhattan Mary" (George White).

Guild's 17 Plays

Theatre Guild ushers in its 10th anniversary in forthcoming season with a list of 17 productions which, proportionately makes the producing group most active in the legit field for coming season.

The above crop includes seven productions set for the coming season which comprises "Faust" as opener, and "Playing at Love," as well as five additional on the season program. Also "Strange Interlude" and "Porgy" holdovers from last season.

The Guild Repertory company, under supervision of Elisabeth Rixson, will offer a repertoire including "The Doctor's Dilemma," "Ned McCobb's Daughter," "The Second Man" and "John Ferguson," while the Guild Acting company, also touring, will offer "Marco Millions," "R. U. R.," "The Guardsman" and "Arms and the Girl."

The Press Representative Association of America had its origin in a group of press agents who lunched at Koen's, the bunch getting together with the idea of suppressing pass grafting. Later it was decided to organize a national body which resulted in the formation of the present association. Eligibility for membership at first called for an applicant having at one time or another done at least some press or advance work which permitted a number of company managers to join. Later the rules were changed and only active press agents admitted. Drawing the strict line appears to have been in error, leaving out house and company managers which the new union welcomed in.

There is no doubt that the formation of the union indirectly favored all company executives. Shortly after the union became a fact the managers agreed on the new standard contract for agents and managers. Although the better known agents say that such a contract means nothing to them, it is a protection for the others.

The Cort, New York, is now operated by Joe Leblang for the benefit of the John Cort creditors and stockholders. It's understood that Leblang, taking over the house out of friendship for Cort and thereby relieving him of some embarrassing financial matters, agreed to operate the Cort for the remainder of the six-year lease, with 40 per cent. of all house profit going toward liquidating the creditors' claims and the other 40 to the stockholders. The Cort's rental is \$32,000 a year, probably the most reasonably priced theatre in the legit belt. Cort has the 63rd street (Daly's) remaining under his management. He lost the Cort, Jamaica, L. I., and is said to have relinquished his interest in the Windsor, Bronx.

It does seem as though the Pacific Coast's managerial wonders lose their lustre when coming east to conquer. Three in a row are Cort, Oliver Morosco and Tom Wilkes. Of that trio Morosco could be held up as the terrifying example to other west coast legit showmen with eastern longings. Cort came from the northwest and has stuck to the Atlantic seaboard; Wilkes came from the Denver section and left New York on the hoof some time back. Morosco gave Los Angeles air for the east, but now he's back in Los Angeles, running one of those dramatic houses.

John Golden's confidence in Kenyon Nicholson's latest play brings to New York next week (Aug. 27) a fourth version and production of the piece. Known successively as "Poor Little Eva," "Town Hall" and "Fly By Night," the play arrives finally as "Eva the Fifth."

Each try-out on the road has seen a more or less complete change of cast and a new lead. Clithero Foster is the latest, replacing Nydia Westman. Nita Blue has appeared in all four versions.

Non-Union Auto

Property people for the Sammy Lee musical, "Cross My Heart," sent some lighting fixtures to an electrical company to be wired. The fixtures were delivered in a private car. As it was a non-union vehicle the electric company refused to unload them. The fixtures had to be taken back again and delivered in a union truck.

Future Plays

"Down Deep," melodramatic comedy by Harriet Irving, produced by Arden productions, in rehearsal immediately. Mildred McLeod and Gregory Ratoff in lead roles.

"Women," produced by Sam H. Harris, went into rehearsal last week under direction of Robert Mamoulian. It opens in Philadelphia Sept. 10. Cast includes John Halliday, Phyllis Povah, Lotus Robb, Eleanor Griffith, Mildred McCoy, Peggy Boland, Eleanor Audley, George Prentice, Eula Guy, Leni Stengel, Allys Dwyer, Ray Collins, Robert Rendall, King Calder, Ralph Sumpter, Milano Tilden, Charles George, Benedict McQuarrie.

"Billie," George M. Cohan's new musical starring Polly Walker, opens at the Garrick, Philadelphia, Sept. 3. It's in for two weeks with New York or Boston to follow.

Support cast includes Robinson Newbold, Ina Hayward, Marjorie Lane, Joseph Wagstaff, Eddie Girard, Joe Ross, Anne O'Sea, Carl Fleming, Val and Ernie Stanton, Sam Forrest is staging the book and Edward Royce directing the dances.

"Puffy" has been temporarily, if not permanently, shelved by Booth & Gleason after a two weeks' tryout tour. The producing firm is casting "Frail Emma," in rehearsal next week.

Four "No. 2" companies of "The Silent House" will be organized by the Shuberts for the road this season. The first is now casting and the others to be readied before the end of next month.

Flo Ziegfeld has begun casting for "The Flute," non-musical in which Billie Burke will be starred. The Ziegfeld presentation is in association with A. H. Woods, Reginald Owen will play opposite Miss Burke.

"Show Girl," musical version of J. P. McEvoy's back-stage opera, will reach production via Florenz Ziegfeld. McEvoy will do the adaptation with Irving Berlin to do the lyrics and music.

"So This Is Marriage," produced by Patterson McNutt, supplants "Coquette" at Maxine Elliott's, New York, Sept. 17, with the latter withdrawing for the road. Violet Heming and Minor Watson head the cast.

"Little Accident," by Thomas Mitchell and Floyd Dell went into rehearsal this week with Crosby Gaige producer. Cast includes Thomas Mitchell, Katharine Wilson, Edward Donnelly, Helen Stringfellow, Caroline Locke, Madeline Barr, Fleming Ward, Florence Brinton, Katherine Carrington, Rose Lerner, Alvia Enders, Harry Forman, Olga Hanson, Edward Anderson, Gustave Roland, Elizabeth Bruce, Desmond Kelley, Patricia Barclay, Lou Ripley. Opens New Haven, Sept. 10.

"Macbeth," revival, will be first on list for George C. Tyler next season. Lynn Harding and Margaret Anglin will lead cast.

"The High Road," by Frederick Lonsdale and sponsored by Charles B. Dillingham, opens at the Fulton, New York, Sept. 10. Cast appears in the piece abroad and opens cold here. Cast includes Edna Best, Frederick Kerr, Herbert Marshall, Alfred Drayton, H. Reeves-Smith, Lionel Pace, Selma Johnson, Nancy Ryan, William Faversham, Jr., F. Galsworthy, Bert Winters.

"Assorted Nuts," by Zelli Miles, will reach production next month via Saul Martell and Edward O'Connor. The producing combine is new to show business.

"White Lilacs" has been decided upon as new title for "Chopin" tried out by the Shuberts last spring. It will supplant "The Silent House" at the Shubert, New York, Sept. 10, with the mystery meller shifting to another New York house.

Colette D'Arville in "Air" Collette D'Arville has been engaged by Gene Buck to follow Trini in the principal feminine part of "Take the Air" on tour.

The role is being rewritten to make her a singer, instead of a dancer.

Temperament Trouble

(Continued from page 53)

script after script into the air till everybody got so fed up they let him out without making anything, after paying him for over three months. He is still here, but has not made another connection. One head of a British producing unit I discussed him with as a "possible" when they were looking for a director, said: "He's the hardest Englishman to get along with who ever came out of Hollywood."

Stars haven't been so bad on the temperamental stuff here as directors, though Imogen Robertson, as used to be Imogen Wilson, was rather a fierce baby; and Nita Naldi told the world about herself, especially in Germany.

"Artistic Stuff"

Most of 'em behave pretty fair, taking all the time they can get to let us know where they are and what we stand for from foreigners who are figured to be "artistic." It's the backed-off directors trying to stage a comeback and some of the almighty wise technicians who pull the temp stop full out, and frequently get away with it more than once.

One fellow here right now has made two films so far. Taken twice as long as scheduled. Insisted on his own cameraman and art director. In one case the company had engaged a cameraman from Paris—one who had been with half a dozen first-grade American directors and always done well—but this director wouldn't have him. And the company had to wait and pay for a specialist on his contract to save a law suit.

Well, he made the film—a super-patriotic one. The theme was the only thing super about. As Stroheim said about Variety, it's lousy. So a couple of dummies organizing a new producing unit gave him a contract to make one for them. He took nearly double the scheduled time, brought over fade-away-box-office stars from America, and now the film is finished it's such a mess of junk three pretty good editors in succession who have been called in to try and make it into a movie have given up the job as hopeless.

Such stuff as insisting on being provided with limousines for transit to and from the studio, having private sitting rooms in the studio and the like are, of course, common to most, whether stars or directors. One, however, refused to go home one night because the car which had been allotted to her was not on the spot. Other and good automobiles there were aplenty; but no. Her own (which belonged to the studio, anyway) or she stayed there. Finally they had to telephone into town, connect with the place where the auto had gone, and have it brought out 25 miles to fetch her.

Then she wouldn't work next day because she was so fatigued through having been kept waiting for her auto!

Missed One Thing

Only one thing none of them have pulled. They haven't demanded a personal press agent. I haven't even heard of a case in which they have asked for one. There's only one director in this country who has his own press hound, and that because the boomster got him his job and rocketed his stock at the time the film bill was going through.

This press agent gets a commission on the director's salary, and everyone around the studio is sore because the director is kept so much in the public eye they can't let him out if they want, now he's been sold to the exhibitors and the fans as one of Britain's greatest.

St. Louis Stock Strands

The musical stock at the Garden, St. Louis, stranded last week, over the cast salaries. The latter waived Equity security.

Equity representatives, however, secured \$3,000 from house management to liquidate amounts due and pay transportation of the troupe back to New York.

FIRST AT MAJESTIC

Chicago, Aug. 21.

"Night in Spain," on the rebound, will be the first legit at the Majestic, the A.S.'s former ace vaude spot, under Shubert operation. Opening slated for early next month. "Spain" played here last season to profit.

"Red, Roby," tentatively set to follow.

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THE BOX OFFICE SENSATION

ANNE NICHOLS' "ABIE'S IRISH ROSE"
STILL MAKING and BREAKING ALL RECORDS

Cohan Starting Off Loop's Season With Three New George M. Plays

In and Out Weather at Present in Chicago—Shuberts Commanding Ticket Situation

Chicago, Aug. 21. George M. Cohan steps out with a leap in the lead for the early tentation of the new season. In another week Cohan will have three productions locally.

While not excitingly successful, "Elmer the Great" has checked beyond expectation business at the Blackstone, considering the pro and con of a summer booking at the out-of-the-way house. It's winning bet that "Elmer the Great" will highly prosper in what is called the in-season period.

Last night at the Erlanger, Cohan produced "By Request," the Nugent family's piece. His third production steps in ahead of the other new bookings Monday next, when "Piercing Friends" reopens the Illinois, making it a Cohan sweep in the Erlanger-controlled houses, dwindled to three in number.

Until the arrival of "Trial of Mary Dugan" the Cohan pieces won't encounter much opposition, since "Excess Baggage" is at low ebb and will merely transfer the Princess to hold full play time until the out-of-town route is picked up at Detroit. "Trapped," the Woods attraction under the new Shubert regime, won't have its real drawing power established or evaporated until the return of the working girl seeking the cut-rate ticket system from the vacation period. The Cohan productions will have the edge at the stands until "Dugan" comes to town.

Labor Day will set the Shubert theatres in full action. "Command to Love" takes up the Independent Studebaker. "The Silent House" moves into the Garrick; "My Maryland" starts out on what will be a campaign mid-winter run at the Great Northern. The Majestic will blossom with the Shubert trademark a return of "Night in Spain."

The long-time dark Harris opens in September with "Burlesque," already picked as the pacemaker of the new season. The Cohan productions will have the edge at the stands until "Dugan" comes to town. "Dugan" This leaves the Shubert houses out for any established hit to the start of the new season. Blackstone will hold in "Elmer the Great" until the arrival of the Guild Players. "Elmer" is due for a Broadway hearing following the local showing.

Grosses slowed up last week, helped with the sudden switch in the thermometer on the week end. This is the time the mercury does the up and down switch, and of the week end, and theatre-going is accordingly precarious. Out-of-town patronage for sundry reasons at the

local hotels has been checked less in other summers, reducing the force at the legit box offices. This summer's season will go down with the record easily belonging to "Good News" way ahead for many weeks over all other attractions.

Prospects are the Shuberts will have everything their own way at the stands this season. Some of the specs are skeptical of the lack of probable competition. "Race" is already on for the contracts that will produce tickets for "Mary Dugan" and "Burlesque." Cohan is getting the word-of-mouth plugging on the strength of having three shows in town when the opening gun is fired.

Estimates for Last Week
"Race" (Erlanger, 1st week). Another George M. Cohan production, authored by J. C. Nugent and Elliott Nugent. Opened last (Monday) night.

"Companiate Marriage" (Cort, 15th week). Edging week to week with closing date problematical. Moderate engagement, yet doubtful if any big gross suffered. Sticking around \$10,000.

"Greenwich Village Follies" (Grand, 4th week). Thought would settle into hit class before this but spotty grosses continue. Profitable but not indicative of big money. \$26,000.

"Elmer the Great" (Blackstone, 10th week). Not much variation from week to week. With theatre-going settled, chances for increased grosses. Figures weekly gross average around \$12,000.

"Good News" (Selwyn, 27th week). Lack of competition has slowed up sales, but powerful call still manifest in gross of \$25,000. Steady call at \$4.4 per seat throughout summer best proof of strength.

"Excess Baggage" (Garrick, 26th week). On last two weeks at this house but owners still believe there's healthy profits in town. Mention is made of return to Princess, pending pickup of the out-of-town route hereabouts. Managers to get over \$10,000, which is nice prospect.

"Trapped" (Woods, 3d week). One of those pieces that will proceed via moderate gait with big temptation to increase trade by use of the special party tickets. Attention the Shuberts always gave the Princess will probably be tossed into this house when plays of the type "Race" are booked. Return of the girl forces from the big mercantile houses from vacations may help this one in a few weeks. Present pace doubtful for run.

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

Tracing down rumors that Mary Garden would wed Pierre Picassis, young French writer, dailies learned that report was generally credited by friends of the diva in New York.

Fred Stone, recovering from airplane accident in New London hospital, has taken pledge not to fly again at insistence of wife and daughters.

Babe Daniels made flight from Chicago to New York by aeroplane as last hop of transcontinental journey. Dailies gave incident much space.

Charter has been granted for the Normandie National Bank, new institution, to be located in the Leftcourt-Normandie building on the site of the old Normandie hotel, 38th street and Broadway. Organizer is A. E. Lefcourt, builder and realty operator.

Edgar B. Davis, oil magnate and angel of "The Ladder," is being sued by the State of Massachusetts on a claim for \$400,000 state income tax and interest on \$125,000 for merely lived in Brookline, but his business interests are in Texas.

Gil Dool, in Berlin, cabled a New York tabloid that he had instructed his attorney on this side to start an annulment action against his wife, Glida Gray. Cause for the annulment, Dool stated, was his wife's police record in Milwaukee. Milwaukee police said they had no record of anyone by the name of Glida Gray. Miss Gray started an action for divorce against Dool in Wisconsin in July last.

His wife's marital relations were strained some

months ago when Miss Gray believed her husband to be paying attention to a screen actress on the coast and Boag suspected Miss Gray had started to think pretty well of the leading man in the picture line was then making. Both seemed agreeable to split on a 50-50 basis, with a presumption something arose to mar the plan of a perfect division of their holdings, either jointly or doubly.

Edgar B. Davis who is now in Warsaw on a world tour, instructed his New York office to make an announcement in this morning's (Wednesday's) newspapers of the reasons for supporting "The Ladder" through more than a year of playing at a cost of more than \$1,000,000. He also declared that unless the public supports the play on a paying basis, it will close Nov. 3. Statement as paid advertising eliminates the idea that Davis is seeking publicity.

Hope Hampton arrived home Monday from Europe. Said she probably would sign a contract for Movietone recording (Fox).

Federal Attorney Charles H. Tuttle filed off the subpoenas served on scores of right night club visitors to testify in the Grand Jury inquisition into night clubs. He took charge of the inquiry himself and issued a full list of the tactics followed by the dry administration. Rich patrons, including Phil Plant, breathed a sigh of relief.

Joseph M. Shenck arrived back on the Majestic yesterday (Tuesday).

Angelo Miron, proprietor of Spanish club in East 33d street, shot by



GIPSY RHOUMA-JE

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masked men in the night club and died in Knickerbocker Hospital. Police trying to find his wife, from whom he was separated.

LOS ANGELES

Roscoe Arbuckle and his wife, Doris Arbuckle, came to terms out of court concerning his support of her pending trial of her divorce suit, eliminating necessity for their appearance in alimony court where Arbuckle had been cited to appear.

Virginia Hurst, screen actress, formerly known as Lady Diana Bathurst, ordered a serve 30 days of 180-day sentence imposed for petty theft as result of charge she had given bad check for \$15 in payment of a dress. Court suspended 150 days of sentence.

Charles Emmett Mack, film actor, killed in an auto accident about a year ago, left a \$15,000 estate, according to the final accounting tendered the court by Mrs. Marian Mack. Widow had previously collected \$5,000 compensation insurance, said to have been the first award ever paid as result of film actor's death.

Laura White, Spanish dancer, wife of Patrolman Jack White, killed herself with her husband's revolver. Jealousy was given as cause.

The \$35,000 estate left by Lucille Rickson, Wampas baby star, who died about three years ago, is sending her young brother, Marshall Erickson, to a through college. This was shown by the second accounting tendered the probate court by Rupert Hughes and Conrad Nagel, guardians of the youth.

Doris Kennard, 20, film actress, was denied a new trial in the suit for \$50,000 demanded of Illinois Electric Co. and Harry Thibierge, its employee, for facial injuries alleged to have been received in an auto accident. Miss Kennard charged this prevented continuance of her film career. Jury found for defendants two weeks ago.

Lester Hanger, charged with using the mails to defraud by obtaining money from amateur scenario writers under the guise of a scenario sales corporation, was ordered held for the grand jury which meets Sept. 6.

Earl T. Montgomery, film director and former husband of Vera Reynolds, was ordered to pay his current wife, Beulah Beatrice Montgomery, \$100 a month, pending trial of her suit for divorce. She charged cruelty. Miss Reynolds divorced Montgomery in 1926.

A final decree of divorce was awarded Genevieve B. Sanford from Frank M. Sanford, former film producer. Interlocutory decree was granted July 1, 1927.

Dorothy Devore was awarded \$150 full amount in suit in her salary suit against Krelberg Pictures Corp. She claimed she had signed to play in a Krelberg film which was never made, and that she rejected other offers while waiting for the call.

Blaise Warner, actress, was quizzed in connection with the murder of Barbara Mauger, whose body was found in a north Hollywood ravine. She admitted she knew Russell St. Clair Beitzel, charged with the crime, but refused to state when and where she had known him and declared she knew nothing about the murder case.

Diana Rubial, former stage actress, has filed suit against her former husband, Jan Rubini, violinist, for delivery of \$1,500 in household goods.

(Continued on page 53)

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 at against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

(Admission tax applies only on tickets more than \$3.)

"A Connecticut Yankee" Vanderbilt (43d week) (M-\$2-\$5.50). Business up and down, varying with weather; couple of new hits arrived to date; "Yankee" holding its own, approximately \$14,000.

"Blackbirds" Liberty (16th week) (R-1,202-\$3). Colored show has done well, making money right along; nine performances weekly; claimed \$15,000 and over lately.

"Coquette" Maxine Elliott (43d week) (D-\$12-\$3.35). Could stick until Christmas, but due to tour next month; outstanding dramatic success; getting around \$9,000.

"Diamond Lil" Royale (20th week) (C-1,117-\$3). Excellent money-maker and should be carried well into new season on rep; box-office strength during hot weather another favorable indication; about \$13,000 last week.

"Elmer Gantry" Playhouse (3d week) (D-\$7-\$13). Better takings than expected, with book fame counting, but cut rates more so; estimated \$9,000.

"Front Page" Times Square (2d week) (C-1,057-\$3.50). Rated first dramatic hit of the season; first six performances quoted well over \$19,000 with \$5.50 premiere; estimated normal capacity about \$24,000; show is now non-musical leader.

"Gang War" Morosco (1st week)

L. A. Grosses

Los Angeles, Aug. 21.

Jane Cowl in "The Road to Rome," playing the Belasco at \$3.50 top, took the money lead of the town last week with \$21,000, capacity. "Good News," 13th week at Mayan, right behind with \$19,000.

"The Desert Song," having a nice run at the Majestic, reported \$15,000 for its 10th week. A revival of "Clarence" at the Vine Street grossed \$10,000 with Edward Everett Horton sponsoring.

"Lombardi, Ltd.," with Leo Carillo, did \$5,700 at the Hollywood Playhouse, third week. A Henry Duff production at \$1.25 top. "Baby Cyclone," third week at El Capitan, quoted \$5,500 while Duff's third house and attraction, President, with "Why Men Leave Home" in second week, \$4,500.

"Deeds" finished eight weeks at the Biltmore, leaving to around \$8,000. "Window Panes," starring Sarah Padden, capped \$1,800 at the Chible-side Egan.

Frisco Grosses

San Francisco, Aug. 21.

Although in final week, "Mary Dugan" at the Columbia topped the town among the legit theatres last week. Grabbed off \$23,500.

Prize flop was "Mid-Channel" at Curran, starring Conway Tearle. Opening dragged out till midnight and duller than ditchwater. In the middle of the week they advertised cuts had been made and performances speeded up but still they didn't bite; \$8,000.

"The Spider" in its first week at the Geary started well and held up satisfactorily. On eight performances over \$16,000.

Henry Duff's houses fell off slightly. Alcazar with "Tommy" in its eighth week got \$5,700 and the President with the ninth and final week of "The Wooden Kimono," \$4,500.

Boston's Hottest Week

Boston, Aug. 21.

Hottest week of the summer just about routine the business in the legit theatres here last week. It was the first time this season that the houses did not get at least two days out of the week to make up losses.

"The Great Nigger" at the Wilbur, got a bit better than \$9,000.

Only other legit in town, "Sunny Days," at the Shubert, did \$16,000. Two more houses are scheduled to open next week, when the Plymouth will have "Excess Baggage" and the Colonial, "Cross My Heart."

CD-\$33-\$3). Management not built; new drama by Willard Mack, with author reported interested in production; opened Monday.

"Going Home" Hudson (1st week) (C-1,094-\$3). Presented by Brock Pemberton; highly rated out of town; several other houses tried to make bookings.

"Good News" Chanin's 46th St. (51st week) (M-1,413-\$5.50). One of biggest money makers of last season's productions; popularity should hold it along further; \$15,000 present pace.

"Grand Street Follies" Booth (13th week) (R-704-\$3). Made summer run as expected, and will probably last through September, house getting "Possession" early October; revue about \$10,000.

"Guns" Wallack's (3d week) (C-770-\$3). Hardly flew to make run; moderate trade to date, but making some money at claimed \$6,000 pace.

"He Understood Women" Belmont (2d week) (C-515-\$3). Small-cost comedy opened middle of last week, with little chance of clicking.

"The Republic" (2d engagement) (15th week) (D-901-\$2.50). May stick for tour in October; may duck into next month, about breaking even at late end of week.

"Present Arms" Mansfield (13th week) (M-1,050-\$5). Another week to go, then to road; about \$12,000. Hardly flew to make run; dark for time, with new musical, "Chee Chee" next.

"Rain or Shine" Cohan (29th week) (M-371-\$5.50). Although new season promises extraordinary number of musical comedies, several holdover hits of that class are expected to stick; this among them; red about \$20,000.

"Relations" Masque (1st week) (C-700-\$3). Presented by Edward (Eddie) Mark; dialect comedy on unknown road where it was liked; opened Monday.

"Rosalie" New Amsterdam (33d week) (M-1,702-\$6.60). Agency buy; word of mouth; good support from that source; booked through September, then to road with "Whoopie" due to follow.

"Scandals" Apollo (8th week) (R-1,168-\$6.50). Topping list and aimed for continuance through last season; weekly gross claimed nearly \$4,000.

"Show Boat" Ziegfeld (35th week) (M-1,750-\$6.60). Reported getting top call in agencies last week despite out-of-town losses; improved, with gross approximating \$45,000.

"Strange Interlude" Golden (30th week) (C-800-\$4.40). A revival of "The Front Page" pushed summer dramatic leader into second place; still big, however, and fall continuing; visual asset; \$15,000.

"Skidding" Bayes (14th week) (C-860-\$3). Moved here from Bijou, where takings were estimated under \$2,000 average; costs little to operate.

"The Bachelor Father" Belasco (26th week) (C-1,000-\$3.85). Picked up nicely and listed well into autumn; \$14,000 or better again on week end.

"The Big Pond" Bijou (1st week) (C-605-\$3). Presented by Edwin H. Knopf and William F. Farnsworth; authors; Ed. M. Dieton and A. E. Thomas; opened Tuesday.

"The Ladder" Cort (97th week) (D-1,000-\$3). Theatre, since Nov. 10; nearly grossless attraction may continue until then.

"The Royal Family" Selwyn (35th week) (C-1,067-\$3.85). Due for road in October and should clean up as here; business comparatively moderate at \$9,000.

"The Silent House" Shubert (29th week) (D-1,295-\$3). Best run of last season's crop of mystery plays; probably going out soon; claimed summer average \$8,000.

"The Sign of the Cross" (2d week) (C-799-\$3). With money first night, business thereafter fair; with cut rate ad initial week's pace estimated at \$8,000.

"The Three Musketeers" (24th week) (O-1,395-\$6.60). One of Ziegfeld's three current musicals; along with "Show Boat" expected to extend well into new season; lately bit over \$30,000.

"The Trial of Mary Dugan" Harris (49th week) (D-1,051-\$3). Road companion; playing final weeks of last season's melodramatic leader; all for road after another week; \$8,000; "Camara" mentioned to follow.

"The Wins" Earl Carroll (3d week) (R-998-\$7.70). Selling out so far, with standees in most performances; strong agency demand; estimated gross last week about \$40,000.

"Volpone" Guild (16th week) (C-911-\$3.85). Expected to stick until early October, when "The Sign of the Cross" will have its last week; \$4,000 or more lately.

EDITH DAY

*Theatre Royal Drury Lane,
London, England*

Plays on Broadway

THE FRONT PAGE

Jed Harris presents a play by Ben Hecht and Charles MacArthur, staged by George S. Kaufman, setting by Raymond Scott, at the Times Square theatre Aug. 14, \$2.50 top.

Wilson, American..... Vincent York
Endicott, Post..... Allen Jenkins
Murphy, Journal..... Willard Robertson
McClue, City Press..... William Young
Schwartz, Daily News..... Tammann Young
Krugger, Journal of Commerce..... Joseph Spurrin-Calleja
Benninger, Tribune..... Walter Baldwin
Mrs. Schloesser..... Violet Barney
"Woodenhead," Signum..... Jay Wilson
Diamond Louns..... Eduardo Clannell
Hilly Johnson, Herald..... Claude Cooper
Jennie..... Carrie Leach
Molly Malloy..... Dorothy Stickney
Sheriff Hartman..... George Barrie
Peggy Grant..... Frances Fuller
Mrs. Grant..... Jessie Cronette
The Mayor..... George Leach
Mr. Pincus..... Frank Conlan
Earl Williams..... Osgood Perkins
Carl..... Matthew Crowley
Frank..... Gene West
A Policeman..... Larry Doyle
A Policeman..... George T. Fleming

The last room has been dramatized.

Shifting eras have held dalliance with all other rooms. The farcical comedy, the bedroom farce, the kitchen tragedy, the garret mystery, the ballroom extravaganza, the cellar thriller. There was but one room left, unsung and here it comes, with big letters on its door reading "Gents." For fear of any misunderstanding, an arrow points, with the legend, "Here it is."

Thus enters the chain drama, and Messrs. Hecht and MacArthur are flushed with a success.

"The Front Page" is dough—dirty dough, but plenty dough. Sexless, rude, profane, roughhouse, harder than the heart of a shark, with no reverence for man, woman, God or the profession which suckled the authors and the directors, it will clean up unless it's cleaned up. It is a brilliant piece of work, so raw and cruel and brutal that its unprintable and indescribable commentaries on life may be a sweep by the stage all that the newspapers of all ages have ever been able to do to the stage.

Its gospel is the assassin's of newspaper men taking their work more seriously than men in other jobs do—nursing the illusion and serving it at all costs, that they are soldiers of a cause, publicists, rather than underpaid hangers who commit every crime known to man-

kind to help make profits for publishers.

Written by two renegade reporters who thus divorce their own whence, "Once a newspaperman always a sap." It will pay off its 13 pieces of silver many times over. That they emancipated themselves from the despised editorial sphere is forgivable; but they came out of it with such vindictive, malicious spite—such hot hatred and cold contempt—why?

With smacking of lips they slash and slander the ancient calling that gave them bread and the opportunity to learn life. They make the beast, the butt and the bully of the editor, an obvious caricature of one of the ablest editors in America, one of the most beloved, one whom they both served; in their distorted chronicle him, they lie through him and the rest of their characterizations and incidents, they lie; "The Front Page" is a masterpiece of playwrighting, but it is the faker, the charlatan and the impostor that it claims the newspaperman is.

This reviewer was for seven years stationed in the Criminal Courts building in Chicago, the sole scene of "The Front Page." Many of the names employed are bona fide. The principal character, Hilly Johnson, was put in the business by the undersigned. That was when Ben Hecht was unheard of and Charlie MacArthur was in diapers. The men who covered that high spot of news were as much like the rats and lice pictured in this play as honest bourbon is like bootleg booze.

But how many will realize or believe it? "The Front Page" is so convincing, so moving so thrilling, and so amusing that millions will accept it as living truth. Truth is essential to the drama. Daily life begins with truth, and is pretty dull. But the appearance of truth across footlights by skillful dramatization and spectacular acting is mighty.

Veteran reporters that Hecht and MacArthur are, they still pass up rule No. 1 of their old training, "Play the women and the rats and lice to speak of in this piece. It is mostly concerned with the atmosphere (and odor) surrounding reporters at work. The frame of mind, their intercourses, their sneers and jeers at the silly public that reads their copy, the predatory and soulless impulses of public officials, the larceny

that is in us all, and the joke of justice.

The story is quite thin. One reporter, in love, has decided to quit the racket and go advertising man—pictured somewhat as though he were a safe-blower determined to shoot a woman's salubrious influence to shoot square. But he can't. For one thing, that "newspaper instinct" pictured as something commendable, grips him; for another, he is a valuable newspaperer, and so his managing editor cajoles him, defrauds him, robs him, then frames him to keep him in the office and out of jail.

Through this runs a sub-story of a political victim condemned to the gallows, to be executed as a sop to the negro vote for a murdered colored cop. There is a jail break and an escape, a suicide (and cold blooded a piece of business as was seen on a civilized stage), all manner of double-cross, bunfay, skulduggery, alibi language, banality, venality, mendacity, audacity and idleness.

Yet the tension never breaks, the climaxes are tremendous, the suspense is terrific, the comedy is explosive and the action is progressive. "Ringing with wit" and "savory" have been uttered across footlights before, rattling with reckless observations on the few remaining topics never before striven for in a play, ringing with irony that spares nothing for a laugh, "The Front Page" is an extraordinary opus. It is a far thing for the native theatre.

Kaufman's direction, for what it set out to accomplish, is colossal. The cast is inspired and the acting superb. No discounting of Harris as one of the truly marvelous showmen of all times.

Let us say, Hilly Johnson, duplicates his own and dance man of "Broadway," and that is the last gasp in performance. Osgood Perkins, as the managing editor, is too good; he makes an overdraw and impossible role so plausible and so surefire that the more's the pity. Dorothy Stickney, of the memorable "Chicago with a Vengeance" title, chips with cunning and power. Claude Cooper as the thieving, conniving sheriff, turns in the top exhibit of his life. Even Tammann Young has been taught to act.

Cinch hit for the box office unless heavily deleted, which is hardly likely. Barring accidents, should rule the season.

He Understood Women

Comedy in three acts presented at the Belmont Aug. 15 by Michael Kallouss; written by the author, staged by Frank C. Bond.

Peggy Allenby
Lieutenant Maurice Lonsaine..... Allan Devitt
Baroness LeLonde..... Hilma Spang
Baron LeLonde..... Joseph Gramby
Julian Romain..... Joseph Gramby
Auguste Bertrand..... Frank G. Bond

And that's his weakness now. Dames.

Nothing original about that but the up-stage hero in this French farce thought he had a scientific system, later discovering he was the real push-over. Though crestfallen, he stayed that way. "He Understood Women" is extremely talky, very unsympathetic and if it has those lines supposed to be risqué, they are for the cut-rate crowd.

Michael Kallouss has been trying with naughty pieces for a couple of seasons. Best remembered was "One Man's Woman," which stuck at the 18th Street for some time as a devious way to attract some attention likewise in Chicago and then pestered out. With Frances Lynch he wrote "He Understood Women," billed as a Continental comedy and perhaps adapted from the French.

Julian Romain with something to do with the government, rates himself a wonder with the women. As he explains the various conquests to a pal, he has a system involving brainwork. It turns out the gentle creatures who fell for him did so to get favors for their lovers. He discovers that after deciding to come so he may have a son to whom he plans to impart his knowledge and art of making dames.

Romain weds the former maid of an A. S. Baroness, a country girl of intelligence and ambition to sing. The girl Aline had fallen for Maurice Lonsaine, a lieutenant who had promised marriage and who was the paramour of the Baroness, supposed to be his aunt. Romain is informed of the Aline-Maurice affair by the gabby old girl and orders Aline out of the house. But the rouse discovers he really loves his attractive wife. Despite his ego she feels that way too and when it is clear that the affair with Maurice was prior to her marriage, everything is o.k. and there is a son for that son anyhow or however.

The first nighters got few giggles out of the lines, one or two coming unexpectedly. A line overworked in the first act was that about somebody being the laughing stock of Paris and that was anything but funny.

Peggy Allenby didn't look the part as the maid in the first act when graduated as the mate of the roisterer Romain, she was a charming as could be expected in such a situation. Hilma Spang was more baroness whose husband was dumped off accommodately by Romain whom he accused of making him the laughing stock and so forth. When she copped the lieutenant who

PLAYS OUT-OF-TOWN

THE K GUY

Denver, Aug. 7.

Mystery comedy in three acts (one act by Walter De Leon and Athena Luce. Presented by the Elitch Gardens Playhouse, summer stock, Denver, week Aug. 5.

Miss Meadows..... Isabel Elsom
The Kid..... Fredrick March
Peggy Allenby..... Francis Compton
Tom Kusch..... Henry Gordon
Priscilla Golden..... Sylvia Sidney
Mrs. Stevens..... Jessamine Newcomb
Rogge Maxwell..... Henry Gordon
Mr. Sammelberg..... Jay Fasset
Tiny..... Harry Cornell
Big Bill Wyseil..... Dean Borup
Frank Toney..... Albert Hackett
Sadie Kelly..... Frances Goodrich

De Leon and Luce have laid their drama in a Hollywood studio restaurant, where all three acts take place. This presents difficulties, since such locales are nearly always crowded with customers moving in and out.

Because a notorious check forger known as "The K Guy" has duped several eastern and southern cities, his last port of call being El Paso, the characters get excited because they are certain his next stop will be Los Angeles. Why he should go to Hollywood—and does—immediately after leaving El Paso is one of the unsolved mysteries.

("The K Guy" gets his title from the fact he uses the letter "K" in some part of the name which pins on the worthless paper he passes.)

While Tom Kusch, movie director, and Jane Meadows, former vaudeville and now owner of the tunch room, are talking about "The K Guy," the door opens and a stranger staggers in, weak from missed meals. He says he has just come from El Paso, where he has been for his name, looks startled and obviously gives a phoney. He fits the description of the forger, of course, and immediately is placed under suspicion. Kusch is all set to call the cops and turn him over, collecting the ten grand reward, but the girl, Jane, wins out with her plea of: "Let me handle this in my own way."

Oddly enough, Kusch gives The Kid (as the stranger is soon dubbed) a job as assistant director, gratified, he announces, to get someone to do the job he admits he doesn't know everything about directing a picture. Meanwhile, The Kid and Jane fall for each other, and when she asks him to tell her the truth about his past, he tells her he is suffering from amnesia, and doesn't remember anything.

Big Bill Wyseil, a dumb dick in love with the girl, suspects The Kid but can't prove anything. Tiny and Curley, two tramp-looking individuals who mysteriously drift into the restaurant and take jobs as extras after discovering The Kid is the create movie star, until the finale, when they disappoint vastly.

Ptolemy is eventually accused by the girl of being "The K Guy" when he gets got too hot for The Kid. Ptolemy makes a break for the door, accidentally blocked by The Kid. Ptolemy shoots, the bullet hitting The Kid in the head, and—your've guessed it—restoring his memory. Then, with the fake Egyptian being led off to the house with the iron slats, the audience learns that The Kid was one of a lot of comedians who had been before one day falling into an orchestra pit, denting his skull and losing his memory.

Tiny and Curley, who've been pussy-pussy around all this time, were his partners in the act. Why they didn't have The Kid put under good care instead of just following him around the country is left to the imagination of the customers.

Supporting players in this hard-to-take story of Hollywood include Priscilla Golden, bathing beauty ingenue; Mrs. Stevens, grand dame of the motion picture industry; one of those leading men whose soft-focuses drive the famous daffy; Mr. Sammelberg, independent motion picture producer who might have been seen in a pants presser; Frank Toney, cynical, wise-cracking title writer, and Sadie Kelly, beauty contest winner of Podunk Iowa, one of the hashers in the beanery.

The play contains some fair laughs, built around life in the cinema metropolis, but the business and situations are too incoherent and unbelievable to get by Burke, the director, and his company have done the best they could by the script, which, as is, can't click.

Ford.

those marrying her, rather than going to Morocco, it seemed rather nauseating punishment. Joseph Gramby tried to make Romain a partly real guy after being smartened up. Allan Devitt played Maurice.

"He Understood Women" is a six character play. On paper it figures easy to operate. Even with bargain tickets in a small house it has little chance.

NEWS FROM DAILIES

(Continued from page 56)

hold furniture and \$500 damages. She alleged Rubini failed to deliver the furniture awarded her in divorce action.

Karl Brown, film director, and Edna Mae Cooper, screen actress, his wife, have split. Brown's constant absence from home caused by his work was stated as the cause of breach. Couple were married 10 years ago and have son eight.

The first transcontinental reception of radio television in a private home was effected when the broadcast was received at the residence of Gilbert C. Lee of this city from Station WGY, Schenectady, N. Y. Owing to the fact that the station was operating on a new wave length and to static interference results were not particularly satisfactory. The test was made by prearrangement with WGY and more special experiments with the eastern station are expected.

Jean O'Hara, artist and film actress, was appointed guardian of the estate of her mother, Mrs. Minnie Rogers. Miss O'Hara and this court her mother was unable to care for the rapidly dwindling estate.

Charges by Lola Englehart, Russian film extra, that Eugene Iyanamirsky, 34, interior decorator, broiled into her apartment and threatened to kill her, after she had called off her engagement to him, resulted in a guilty plea by man and sentence of \$50 fine or 25 days in jail.

Alfred Tommasino, Santa Monica municipal bandmaster, has been convicted of a statutory offense against a 10-year-old girl.

Marvin E. "Doc" Schouweiler, reputed owner of the gambling table Johanna Smith, anchored off Long Beach, paid a \$5,000 fine for liquor smuggling.

Charles Seeling, film director, was sentenced to six months on the plea at \$2 a day, following his plea of guilty to a charge of failure to provide for his two children. Sentence was then suspended on condition that he pay \$40 a month for the support of the two boys.

Jo Dell Kershaw, 11, dancer, was awarded \$30,000 damages in her case against Lloyds and L. H. Tibury, practitioners of an asserted radio-active treatment method. Child charged that as a result of the Tibury treatments, her leg was permanently injured and her dancing career ruined.

Sylvia Breamer, screen actress, has instituted divorce proceedings against Dr. Harry W. Martin, physician, on grounds of mental cruelty.

Babe London, obese film actress, was robbed of her new automobile and her pet Siamese bandits while driving near Hermosa Beach Aug. 17.

Settlement of Rudolph Valentino estate dispute indicated when counsel for S. George Ullman executor set for Alberto Guglielmo and Mary Valentino, brother and sister of the actor, stipulated to court that the contesting executor's account might go off the calendar.

KILEGI'S SPOTLIGHT DEVICE

Washington, Aug. 21.

Kilegi Bros. will shortly bring out a new theatre spotlight invented by John H. Kilegi. It will automatically put its own color screen in place.

Operation is through the use of a magnet which upon energization moves the color screen into place. A release upon the same lines causes the screen to return to its original position away from the lens of the light.

Patent Office has granted the Kilegi company protection on the device. It is numbered 1,679,361.

COAST NEWS PAPER PLAY

Los Angeles, Aug. 21.

Edwin Booth and Carroll Graham have written a play called "Dynamite," story of newspaper life.

Brown will take the play to New York, where he will attempt to interest some eastern producer.

LAST WORD IN TALKING PICTURES!
SEE TALKING WORD IN ADVANCE
BY FRANK TONEY AND JAY FASSET
TODAY 8:15-10:15 P.M.

THE TERROR
SEE AND HEAR
WARNER BROS.
SECOND 100%
ALL-TIME RECORD
FRANK TONEY
JAY FASSET

WARNER THEATRE 8:15-10:15

LEWIS E. GENSLER

PRESENTS

"UP-A-DASHY"

A musical comedy in two acts and seven scenes

WITH A STAR CAST

Including

WILLIAM KENT, LUELLA GEAR

MARIE SAXON

BUSTER WEST, ROY ROYSTON

BOBBIE PERKINS GEORGE PAUNCEFORT NEIL KELLY

Book and Lyrics by

ROBERT A. SIMON and CLIFFORD GREY

Music by

LEWIS E. GENSLER

Play Directed by **EDGAR J. MacGREGOR**

Dances Staged by **EARL LINDSAY**

Settings and Art Direction by **JOHN WENGER**

Orchestra Directed by **GENE SALZER**

OPENING SEPTEMBER 17

CHESTNUT ST. OPERA HOUSE, PHILADELPHIA

NEW YORK OPENING IN OCTOBER

LEWIS E. GENSLER PRODUCTIONS, Inc.

1482 Broadway, New York City

"Senator" Pyle Guilty Of "Shake" Attempt

"Senator" Ivan Pyle, 49, who said he was a mine owner, stopping at 104 West 49th street, was found guilty in Special Sessions of petty larceny and was remanded to the Tombs for investigation and sentence Aug. 27.

According to Barney Schwartz, owner of the Don Royal restaurant at 104 West 49th street, the defendant was introduced to him several weeks ago by a mutual friend. Following the wholesale indictments of night club owners, Pyle called on Schwartz and told him that as a former United States Senator and connected with the Federal Department at Washington he had received information that Schwartz was among those indicted. He informed the restaurant man that through his acquaintance with "Judge West," who was to preside at these cases, and also with Mrs. Willibrand, Deputy U. S. Attorney General, who brought about the indictments, he, Pyle, could have the case against Schwartz quashed.

"To do this," Pyle is alleged to have told Schwartz, "it will cost a lot of money."

Pyle told Schwartz he would have to confer with his friend, "Judge West," before he could set a price. Several days later, Aug. 1, Schwartz testified, Pyle called on him with another man whom he introduced as "Judge West." Pyle told Schwartz that everything was fixed and that it would cost the restaurant man \$500. Schwartz informed him he did not have that much cash but could get him \$300 if he called later in the day. Pyle agreed, telling Schwartz to place the money in an envelope.

When the detective called at the restaurant later, Detective James Leach witnessed the passing of the envelope and arrested the "Senator."

Edward K. House, organist, will alternate between the Uptown and Tivoli theatres for B. & K., Chicago.

Jerry Friedman and band are at the Pelham Heath Inn on the Pelham road, New York, replacing the Cass Hagan orchestra.

GREEN HAT OPENS

Los Angeles, Aug. 23.

Shanley & Furniss, the 50-50 boys, best known hotel men on the Pacific coast, have opened a cabaret this week at the Waldorf hotel, San Diego, called the "Green Hat." Celebrities from the motion picture colony attended the opening. Each guest was given a green felt hat and a pair of green gloves as souvenirs of the occasion.

Damrosch Again on Air

Walter Damrosch will give a series of Friday morning musical hours via 28 stations on the NBC network. Damrosch will lecture on the numbers his orchestra plays. The feature is intended for schools. It was first introduced last year, but this time there will be a special effort by NBC to get a check-up on the extensiveness of radio's use by schools. An incomplete checkup last season indicated that approximately 500,000 school children were listening in during school hours.

Remote Control vs. Union Demands in Detroit

Detroit, Aug. 21.

Theatre, hotel and dance hall broadcasting by remote control may be suspended in Detroit if the present position of the radio studios and the musicians' union is maintained. The union is demanding that the studios have seven-piece orchestras on weekly salaries or else they can not broadcast orchestras from hotels, theatres or dance halls by remote control.

M. C. Weddings

Los Angeles, Aug. 21.

Epidemic of orchestra leader weddings has started here. Dave Good, m. c. at the Boulevard, revealed he and Jean King, formerly pianist for Bob Albright, were married in Salt Lake City July 28.

Phil Lampkin, new leader at Metropolitan, announces his engagement to June Clyde of the Will King unit of the Fanchon & Marco acts. They are to be married in about four weeks.

Mose Gumble's Bet

Mose Gumble Monday bet a hat he could not get the Walter Donaldson song title, "Melody Out of the Sky" in Variety without paying for it as an ad. As Mose now loses and the hat will cost the chump \$20, the rate is not so bad.

Woodmansten's Lagoon For Diners in Boats

A peep at Venice will surround the open air dining space of Woodmansten Inn, in Pelham, Bronx, next summer. Gene Gelger, Vincent Lopez' partner and personal manager, has had plans drawn for a waterway, 15 feet wide around the dining room. It will accommodate about 50 lagoon boats, made to permit eating aboard as the boats, guided by oarsmen, glide around and around.

As the open air space at Woodmansten seats around 400, the boats are likely to be largely reserved in advance.

For the winter the inner fireplace room has been enlarged. It will seat 275. Frank Libuse, the floor comic, will reappear at Woodmansten, Oct. 18, for the winter season. In the inside room the fireplace, a traditionally Woodmansten Inn trademark, will be retained.

Lido Venice Grabbed

Saratoga, Aug. 21.

Dry agents hopped onto the Lido Venice last night, with search warrants.

About \$1,500 worth of champagne, Scotch and ale was located in the roadhouse.

A waiter in the place claimed possession and took the rap.

Lido Venice has been doing the biggest business thus far in the racing month of any roadhouse locally.

Announcer's Threats

Bridgeport, Conn., Aug. 21.

Ernest Braithwaite and Steve Rahrig, program directors at WICC, local broadcasting station, will get through Sept. 1. Both are employed as announcers in local radio houses and have held down the WICC job for three months.

They promise to tell plenty about the goings on at the station when they get through.

WICC joins the Columbia system next month. Managed by a corporation headed by Harold Feuer, WICC has had tough sledding recently.

MARATHON DANCER ARREST

Albany, N. Y., Aug. 21.

Tommy Dundee, marathon dancer, who danced 288 hours to win first prize in a contest at Blossom Heath, a dance pavilion which burned down recently on the Schenectady-Albany road, was arrested here for federal authorities at Boston on a charge of robbing the mails in Pittsfield, Mass., in 1927.

The robbery involves thousands of dollars authorities said. His real name, police said, is Patsy J. Sino, of Pittsfield. He is being held here in \$10,000 bail pending extradition to Boston.

It is further charged that Dundee jumped a \$1,000 bail bond after release from Middlesex, Mass., jail.

COACHING DEMPSEY

(Continued from page 1)

on at least 10 times and 10 times a young woman said to him, "Hello Mr. Driggs, do you want a manicure?"

Just as Jack arose from his chair and tipped across the stage with his lines in his hands all prepared to spout, the strange presence of the Variety reporter was discovered. Admitting she had nothing to do with the show, the reporter was told to leave.

"But I just wanted to watch Jack Dempsey," said the reporter. "This is different than most rehearsals," said the bouncer, "Mr. Dempsey just can't stand being watched by anyone."

Jack as a leading man looks pretty good even when wearing suspenders and his hair curls in hot weather.

Inside Stuff—Music

Robbins-Harms and Synchronization

It is reported a deal may be in the offing between T. B. Harms and the Robbins music firms. If going through it is reported Harms may acquire an interest only in the Robbins concern with Jack Robbins remaining its business manager.

The deal is said to have been brought about through an offer to Harms by the Public Theatres to organize a joint Harms-Public music publishing corporation, through the synchronized musical scores on the sight and sound pictures (Paramount). This the Dreyfuss boys of Harms are reported having declined, suggesting the Robbins connection instead, because of the Robbins catalog. Robbins has many of the earlier synchronizations for pictures and is equipped to handle that branch.

Nothing definite other than the reports. Max Dreyfuss is said to have rejected a proposal made by Fox to assume full charge of the musical end of the Fox talkers.

Pseudo Song Writers

Chicago band leaders, who compose popular tunes, have passed up the practice of using their names on either discs or sheet music. One m. c. found that his tune got great plugging from his rivals, they not knowing what composer was so effectively cloaked with a non-de-plume. The director-composer has ordered his publishers to discontinue the use of his stage name entirely. His first number, released under the fictitious name, has now hit the best seller class.

Madonna Doubling

Louis Madonna is the boy who, at what is called the supper show at Fox's Academy, leads the orchestra while the regular director is out for his cats.

Madonna this week is doing something unusual; he's playing two shows at Keith's Palace uptown and also doing his nightly leading trick at the Academy. Last week the Berkoff dancers played the full week at the Academy, and Madonna handled their music so well that when they went up to the Palace for this week they took Madonna along.

Poli Circuit Music in Meyer Davis' Charge

Meyer Davis, the musical magnate of New York, Philadelphia, New York, and other good towns, has been appointed the general musical manager by John Zant for the Poli Circuit of 20 New England theatres, now under operation by William Fox.

As general director, Davis will have the charge and appointment of hundreds of pit musicians. Additionally he has other vast musical interests, including orchestras and house men.

Al Short, W. C. Musical Manager

Los Angeles, Aug. 21.

Al Short has been appointed general musical director for all de luxe houses operated on coast by West Coast-Public. He has been assigned in this capacity to the Fanchon and Marco organization.

Short was formerly with the Capitol, Chicago.

Medical School Gets Body Of Unidentified Musician

Utica, N. Y., Aug. 21.

The body of a young man found dead May 3 on top of the coal tender of a freight train and given to the medical school at Syracuse University has been identified as Jack Baker, 19, widely known in central New York as a ukulele player on the radio.

Private detective work by Walter Stack, a friend, resulted in tracing the body. Young Baker had sent home all his belongings and had hitched the freight from New York. He apparently had been killed going under a bridge.

AL LYONS AT STATE, L. A.

Los Angeles, Aug. 21. Al Lyons is being brought from the New California, San Diego, to replace Rube Wolf as m. c. at Loew's State starting Aug. 24. Wolf, here from the Loew's Warfield, San Francisco, returns to his old berth.

Lyons has been with Fanchon & Marco and West Coast Theatres for several years. Albert, now at Denver, gets the San Diego assignment.

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Arrowhead Inn Meyer Davis Orch Ben Glaser John D'Alessandro	Connie's Inn Sam Manning Rev Leroy Tibbs Orch Evereadies	Jardie Royal Carroll Dunlap Or Leverich Towers Hotel	Pavilion Royal Meyer Davis Orch Pelham Heath Inn
Castilian Gardens Harold Leonard Or Cliff O'Rourke Revue	Eddie Davis Alan Lane Or Montmartre	Brooklyn Mel Craig Orch Montmartre	Hal Hixon Roy Mack's Rev Cass Hagan Or
Castilian Royal Hoty Toty N T G Rev	Frivolity N T G Rev Tom Timothly Bd	Emil Coleman Bd McAlpin Hotel McAlpine's Orch	Pennsylvania Hotel Johnny Johnson Or
Chateau Madrid Harold Leonard Or Al B White Keller Sis & Lynch	Helen Morgan's Helen Morgan J Friedman Bd	McAlpin Hotel McAlpine's Orch Oakland's Terrace	Salon Royal Texas Guinan Tommy Lyman
Harold Leonard Or Al B White Keller Sis & Lynch	Hotel Ambassador Frances Mann Fred Carpenter Van der Zanden Or	Palms D'O' Van Steeden Or Park Central Hotel	Bigelow & Lee Silver Slipper N T G Rev
Don & Jerry Alire Ridner Mary Lee Joey Wagstaff	Hotel Biltmore Madeline North Geo Chiles B Cummins Or	Charlotte Ayres Rudolph Mallinfr Radio Franks Snyder & Steel	Small's Paradise Chas Johnson Bd Woodmansten Inn
Club Monterey Bunny Weldon Rev Carol Boyd Orch	Joe Hail Orch Geo Hail Orch	Wm Scott Orch Vincent Lopez Or	

CHICAGO

Alabam Dale Dyer Law King Ralph Bart Ernie Adler Eddie South Bd	Irene George Mary King Texas Redheads Joe Martinez Bd	Terrace Garden Crimine Di Glovini Spike Hamilton Bd	Con Sanders Bd Four Seasons Jules Novits Bd
Ches-Tierce Earl Hoffman's Or	Kelly's Stables King Jones Charles Alexander Johnny Dadds Bd	Turkish Village Al Gault Jack Hamilton Eileen Tanner	Garden of Allah Harry Moons Josephine Taylor Rose Wynn
College Inn Cloyd Griswold	Lantern Cafe Freddy De Syrette Frances Taylor Betty Tascot	Vanly Fair Larry Vincent Eddie Walker Jane McAlister	Lincoln Tavern Al Handler Eddie Collins Eddie Sio
Oriental-Davis Loomis 2 Suzanne France Amilo & Juvia Della Steppera	Samovar Olive O'Neil Carroll & Gorman Joffre Eis	ROAD Eddie Clifford Allan Snyder LaMar & Josine	Victrola Angela Doolley 2 Klirly De Gage
Golden Pumpkin Myrtle Lansing	Fred Waite Bd		Al Bouche Rev James Wade Or

WASHINGTON

Carlton Meyer Davis Orch Cherry Chase-Lake Meyer Davis Orch	Club Mirador M Harmon Orch Jardin-Lido E Dougherty Orch	Mayflower Sidny Siden's Or Boulevard Slaughter Orch	Willard Roof Meyer Davis Orch
Club Madison J O'Donnell Orch	Lotus Orch	Roma Gardens Chas Wright Orch	Wardman Park Meyer Davis Orch

PHILADELPHIA

Club Lido Broadway Folies Club Madrid Chas Barrymore Velo Yallande	Jean Wallin Jocely Lyle Marcella Hardie Pauline Zeno Buddy Truly Joe Candullo Orch	Piccadilly Al Whisman Murray Sio Jean Gaynor Isabella Dwan Mattie Wyne	Al White Avenida Charles Abe Ballinger's Rev Walton Roof Charles Crafts Lafrey Smith Orch
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Damage Actions Total \$30,000; Minor Beaten

Chicago, Aug. 21. White City, south side amusement park, is defendant in two damage actions started in the past week. Sol Blumenthal, minor, asks for \$5,000 for injuries received in an alleged beating by a park employee, while \$15,000 is sought by a Ruth Carroll for injuries.

Riverview, on the north side, also named in a recent damage action for \$10,000, filed by Robert S. Nicol, for injuries.

Wm. Canow Kills Park Owner and Himself

Norwich, Conn., Aug. 21. Charles B. Schultz, 55, proprietor of an amusement park at Gardner Lake, was murdered August 16 by William Canow, 65, concessionaire at the park.

Canow shot Schultz after a dispute and then committed suicide. He is thought to have been insane.

CARNIVALS

(For current week (Aug. 20) when not otherwise indicated).

Alabama Am. Co., (Fair) Russell Springs, Ky.

Anderson-Strader, Hardin, Mont.

B. & E. Am. Co., Davis, W. Va.

Barkroot Bros., Piqua, O.

Barlow's Big City, Sparta, Ill.

Barnhart, Macy, (Fair) Preston, Minn.

Benton Am. Co., Cayuga, Ind.; 28, Rockville, Ind.

Brodbeck Bros., (Fair) Meade, Kan.

Brodbeck Am. Co., Chanute, Kan.

Brown & Dyer, Marlinton, W. Va.; 27, Roncoveite, W. Va.; 3, Galax, Va.

Eunts Am. Co., (Fair) Ripley, W. Va.

Butler Bros., (Fair) Cayuga, Ind.

Evers Bros., Jefferson, Okla.; 27, Apache, Okla.

Coe Bros., (Fair) DeWitt, Ia.

Colley's, J. J., (Fair) Geary, Okla.

Conklin & Garrett, Lehighbridge, Alta., Can.

Copping, Harry, (Fair) Lancaster, Pa.; 27, (Fair) Cumberland, Md.

Crafts Greater, Turlock, Cal.

Crounse United, (Fair) Norwich, N. Y.

Dodson's World's Fair, (Fair) Caro, Mich.

Edwards, J. R., (Fair) Wellington, Ohio.

Fleming, Noble C., Picher, Okla.

Fleming, Mad Cody, Loogootee, Ind.

Foley & Burk Shows, (Fair) Stockton, Cal.

Galler's Am. Co., New Albany, Ind.

Gold Nugget, (Fair) Mountain City, Tenn.

Greenburg Am. Co., Seward, Neb.

Gruberg's Famous, (Fair) Quakertown, Pa.

Happyland, (Fair) Greenville, Mich.

Harris Expo., (Fair) London, Ky.

Henke's Attractions, (Fair) Sault Ste. Marie, Mich.

Hayne, H. L., Edwardsville, Ill.

Hoffner Am. Co., (Fair) Knoxville, Ill.

International Am. Co., Richmond, Can.

Ialer Greater, (Fair) Monticello, L.

Krause Greater, Lexington, Ky.; 27, (Fair) Somerset, Ky.

Lapp, M. J., (Fair) Lewiston, Pa.

Lippa Am. Co., Negaunee, Mich.; 27, Cheboygan, Mich.

Lynch, Bill, Charlottesville, P. E. L. Can.

McGregor, Donald, No. 1, (Fair) Fredericksburg, Tex.

Metropolitan, Abbottstown, Pa.

Miller, Ralph R., Hot Springs, Ark.

Mississippi Valley, Dierks, Ark.

Monarch, Nassau, N. Y.; 28, Canton, N. Y.

Murphy, D. D., (Fair) Springfield, Ill.

National Capitol, (Fair) Rockville, Md.

Nations, Al, Expo., (Fair) Avoca, Ia.

Nelson Bros., Sharon Springs, Kan.

Northern Expo., (Fair) Wadena, Minn.; 24, (Fair) Lima, Pa.

Okla. Am. Co., (Fair) Oklahoma Ranch, Guymon, Okla.

Page, J. J., (Fair) Barboursville, Ky.

Pearson, C. E., Gibson City, Ill.

Poole, H. B., Eastern, Tex.

Reiss, Nat., (Fair) Hudson Falls, N. Y.

Rice-Dorman, (Fair) Creston, Ia.

Rice Bros., (Fair) Vienna, Ill.; 27, Fulton, Ky.; 8, Creston, Tenn.

Rock City, (Fair) Bardstown, Ky.

Rubin & Cherry, Mauston, Wis.

Rubin & Cherry, (Canadian Natl. Exhib'n) Toronto, Can.

Savidge, Walter, Am. Co., Atkinson, Neb.

Scott's, Kimball, Neb.

Smith, O. L., Shows, Lancaster, N.

27, Schenectady, N. Y.

Spencer, C. L., Cushing, Okla.

Why Streater Is Sore

Streater, Ill., is through with carnivals. Last year a tent show overcame the local ordinances prohibiting carnivals by promising new uniforms for the police department. The cops never got the uniforms.

SEA LION BOTHERSOME

R. B. Mammoth Causing Delays On Road and Lot

Minneapolis, Aug. 21. The sea elephant, new 4 1/2-ton attraction with Ringling-Barnum, responsible for the circus breaking into the front page of Twin City newspapers twice within a week by causing two circus train wrecks in the vicinity of Minneapolis.

The weight of the strange animal and his steel railroad car caused the derailment of eight circus cars en route from Rochester to Minneapolis. A few days later, when the show was en route from St. Paul to Duluth, the sea elephant threshed about in his tank car so vigorously that he derailed the car.

During his parade around the arena on a specially made truck the sea elephant again gunned up the works. It required three of the largest elephants in the Ringling herd and eight horses to pull the animal out and permit the performance to proceed.

13 Racing Days

Springfield, Ill., Aug. 21. The Fairmount track, near East St. Louis, has filed application for a permit to operate 13 racing days, between Sept. 1 and 15.

The chief qualification for the permit was a certified check for \$32,500 which accompanied the application and went into the special state fund from that source, now totaling \$349,820, of which the state fair will receive \$150,000, and various county agricultural fairs \$520,000.

Diver's Injury Fatal

Sylvia June, 19, member of the June Sister, fancy high diving trio, which act recently played Summit Beach Park, Akron, O., when Miss June was injured when she dove 100 feet in a tank of water, died in a Chicago hospital.

Following her accident which she said resulted from a cramp in her neck as she was making a "swan dive," she lay for four days in an Akron hospital. Then she was taken to her home in Chicago.

Attach Carnival

Charles City, Ia., Aug. 21. The American Legion post of Nora Springs, near here, attached the merry-go-round and ferris wheel of the McMahon carnival on the closing night of the engagement here claiming the carnival had breached its contract to appear in Nora Springs.

The attachment was taken on the two amusement devices to protect the post's suit for \$250 damages against the show.

WILLOW GROVE CLOSES

Philadelphia, Aug. 21. With the attendance figures for the summer well over 2,500,000 Meyer Davis is announcing Sept. 9 as the closing date for his Willow Grove Park.

Spencer, Sam E., (Fair) Punksutawney, Pa.

Stoneman Attractions, Hammond, Wis.

Strayer Am. Co., (Fair) Plymouth, Wis.

Sutton, Great, Fayetteville, Ark.

Tidwell, J. T., Perryton, Tex.

United Am. Co., (Fair) Carrolltown, Pa.

Weir, J. C., Bronson, Mich.

Williams, Ben, Bangor, Me.

Zelzer, C. P., United, Dayton, Wash.

CIRCUS ROUTES

Hagenback-Wallace Circus

23, Litchfield, Ill.; 23, Taylorville, Ill.; 24, East St. Louis, Ill.; 25, St. Louis, Mo.

John Robinson's Circus

22, Newell, Tenn.; 23, Bowling Green, Ky.; 24, Madisonville, Ky.; 25, Paducah, Ky.; 27, Memphis, Tenn.

Sells Floto Circus

22, Salina, Ore.; 23, Albany, Ore.; 24, Eugene, Ore.; 25, Klamath Falls, Ore.; 26, Mt. Shasta, Calif.

Miller Bros. 101 Ranch

22, St. Louis, Mo.; 23, Mansfield, O.; 24, Marion, O.; 25, Toledo, O.

Drive Against Carnivals

(Continued from page 1)

now working out details of the legal procedure. It is planned to fight the carnivals, in most cases, by employing state and county laws and city ordinances. In many towns these laws have been laid dormant and unenforced for years. Great States will insist upon the enforcement.

Holding Money in Towns

One conclusive argument in the theatre's favor is that by throwing the business to a local theatre the money is kept in the town. Great States has for years been building patronage on a community basis, taking advantage of every possible angle to sell the natives on the community spirit idea.

Keeping local money in the town has always been stressed as a strong point. All Great States theatres are members of the Chamber of Commerce of the towns in which they are situated and are substantial contributors to the community chests and other local charities. These facts will be brought to bear upon the city executive boards in fighting the carnival issue.

In explaining their stand against carnivals, Rubens said that he does not class carnivals as competition. "They are here today and gone tomorrow," said Rubens, "leaving behind them an unclean and illegitimate imprint upon the show business which we have spent so many years raising to its present honorable position."

Lion Bit Trainer's Head, Then Ate Bad Meat; Dead

Lockport, N. Y., Aug. 21.

Capt. Dan Riley had unbounded confidence in the cordial relations seemingly existing between himself and "Joe," 7-year-old Nubian lion. Dan had carefully trained. To show the training Capt. Dan would place his head in the lion's mouth.

A few days before "Joe" died he bit Capt. Dan, who seemed slow in removing his head. Cap said the blame was entirely his, he hadn't lived up to schedule with the beast and "Joe" might have wanted to spur him on.

When the Rubin & Cherry carnival played here, with Cap Dan and "Joe," the latter must have munched on some bad beef, not Cap's head that time, though. So "Joe" died of ptomaine poisoning and the whole show troupe attended the burial.

N. Y.'s World Fair

Chicago, Aug. 21.

Trouble looms as word comes from New York that a world fair is planned there for 1932. Chicago has extensive plans under way for an exhibition in 1933.

Pays for Ride With Life; Answered Plane Leap Ad

Minneapolis, Aug. 21.

The price of a free airplane ride for George Kalka, 20, former University of Minnesota student, was his life.

Eager to experience the sensation of flying, Kalka answered an advertisement offering a free airplane ride to any person who would make a parachute jump from a plane at the Perham county fair near here. When the plane, with J. R. Imm as pilot, attained a height of 3,000 feet Kalka leaped. The parachute failed to open and he plunged to his death.

"101" Parade Restored

Alliance, O., Aug. 22.

After several days of no parade, Miller Bros. "101 Ranch" Wild West Show restored the street pageant, declaring it to be necessary in exploiting the show.

After leaving New York newspaper advertising read "No street parade," but after several days without the feature it was restored at Olean. Although no parade was advertised for here, one was given.

Skill or Chance

Toronto, Aug. 21.

Rolling pin throwing contests for wives only have been added to the local outdoor sports. Starting at picnics the idea hit some of the carnival parks with cash prizes being offered.

Now one of them offers a week's engagement in a local vaudeville house to the femme with the most deadly aim.

Obituary

"Prunella," Gilbert and Sullivan operas, McCall Opera Co., "Old Lady 31," etc. She was born in New York and was the widow of Frederick Cobb, artist. A cousin, C. C. Howard, survives.

Remains were cremated at the Fresh Pond Cemetery, Middle Village, Long Island.

AL PLEAU

Al Pleau, 50, veteran vaudeville, died in San Francisco, Aug. 9. He had been ill for the past year. He was born in Rochester, N. Y., and had been in show business for 35 years.

Pleau was a brother of Erv Weibert and Gene Pleau. His best known vaudeville partnership was with Jerry Gordon. He was a member of the Troopers in Los Angeles and the Old Timers in Oakland, Cal. Interment in Holy Cross Cemetery, San Francisco.

ROBERT BOUCHIER

Robert Boucher, 66, actor, blind and crippled for 25 years, died Aug. 18 in a New York hospital. He had been under the care of the Actors' Fund of America.

Marcus Coew

N. J. He was a director of and leading stockholder in the U. S. Playing Card and U. S. Printing & Lithograph companies, Cincinnati, and leaves a considerable fortune. Surviving him are a daughter, Mrs. Agnes Reed, of Atlantic City; a grandson, Gilbert Reed; a nephew and grandnephew, both named John G. Robinson; two grandnieces and a great grandnephew. Burial was in the Robinson vault in Spring Grove Cemetery, Cincinnati, Aug. 20.

ARTHUR J. LAMB

Arthur J. Lamb, 59, lyricist and playwright, died suddenly at Providence, R. I., Aug. 10. Funeral services were held in New York City Aug. 15, with interment at Woodlawn Cemetery under the auspices of the American Society of Authors and Composers, of which the deceased was a member.

Mr. Lamb was born in Bath, Eng. At an early age he showed talent as a rhymster. In his youth and before coming to America he composed lyrics for a number of music hall artists, more or less as a ghost writer, giving his client credit but sometimes splitting the royalties.

He later came to America and free lanced into song writing as lyricist for the late Ernest R. Ball, Harry Von Tilzer and others. Author of more than 100 songs, most of which were popular, he is probably best remembered by "Asleep in the Deep," "Only a Bird in a Gilded Cage" and "The Bird on Nellie's Hat." He also wrote the lyrics for several musicals, among them "Madame Mosele."

After practically retiring from the pop song field 10 years ago, Mr. Lamb devoted his energies toward playwrighting and authored "Flesh," which he also produced at the Princess, New York City, three years ago. He had written another, "Why Widows Worry," due for rehearsal at the time death claimed.

Intimates say that his disappointment over finances for the new show had worried him for some time before his death, with many believing he really died of a broken heart when unable to raise the money for the new show.

Mr. Lamb had been twice married, having married Isabel Ostrander in 1907, from whom he was divorced, and Mabel Burns in 1913. The latter survives.

FRANK URSON

Frank Urson, 41, film director and former cameraman, was drowned Aug. 17 at Indian Lake, Mich. A detailed account of his death appears elsewhere in this issue.

Remains cremated at Oakwood cemetery, Chicago.

ADAH ST. CLAIRE

Adah St. Claire, 74, stage and screen actress, under the care of the Actors' Fund for several years, and a Fund patient at the Brunswick Home, Amityville, L. I., died Aug. 16.

During her early stage career Miss St. Claire had appeared with "The Rejuvenation of Aunt Mary,"

Fund of America. Boucher had been both an actor and manager and for eight years was with the Kiralfi Brothers' shows. He also appeared in "Michael Strogoff," "Derby Mascot," "Around the World in 80 Days" and in support of Adelle Belgrad. He was married to Susie Summerfield, dancer, but they later separated. Interment in Actors' Fund plot in Kensico Cemetery.

MARIAN FA VERA

Mrs. Herbert M. Israel, known professionally as Marian Fa Vera, died at the Grand View hospital, Ironwood, Mich., August 15, after an illness dating back to last November. Mrs. Israel, whose home was in Milwaukee, was injured in November when a fire truck hit her car. Complications setting in following the accident caused her death. She was 22.

Going on the stage at the age of 15, Mrs. Israel appeared in tabloids and vaudeville in Detroit, Chicago and Milwaukee and for two seasons was on the road. She retired two years ago upon her marriage to Mr. Israel, Milwaukee newspaperman.

MAUDE RONAIR

Mrs. Maude Ronaire (Ward) of War and Ronaire died July 26 at her home, 38 East 39th Street, New York, after a short illness. Couple were a standard vaudeville team until retiring two years ago.

Mrs. Ward suffered a nervous breakdown a year ago and in weakened condition fell a victim to a minor illness.

GEORGE MACK

George Mack, retired actor, 42, died at the Ann Mary Hospital, Spring Lake, N. J., following a stroke of paralysis, and is survived by his wife, daughter and son.

Ernest D. Pitzer, 50, former vaudeville and musical comedy actor, died at the home of his brother at Chicago, Aug. 8. The body was taken to Ames, Ia., for burial.

PETE PITZER

E. D. "Pete" Pitzer, 48, vaudeville

In Memory of My Wife

MAUD RONAIR

Who Passed Away July 26, 1928

Joseph P. Ward

actor for 25 years, died Aug. 8 at the home of his brother in Chicago. His last appearance was in a two-act with Maurice Downey.

Burial was at Ames, Iowa, his birthplace.

B. A. NEVUIS

B. A. Nevuis, manager Nevuis-Tanner show company, died in his hotel room while the company opened an engagement at Leon, Iowa. The body was taken to St. Louis.

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LOS ANGELES

Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed care Variety, Loew's State Bldg., Suite 1221-22, Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

Orpheum

Pay customers got their money's worth last week. All-around good old-time vodvil. Several favorites were back, a diversity of fare and two legit holdovers. Business good, despite continued heat. Le do's outfit of 30 male musicians and soloists, second week, and in closing spot held almost everybody in for the final airs. Program about same. Band rates high as a musical organization, with seven voices that stand out.

Another holdover was Paluo, Paquita and Chikita, Spanish dancing and vocal act. Allotted opening spot, and started the show off with a bang. Act repetition in its entirety from first week, but, like Mexican band, this didn't seem to make much difference.

Grace and Marie Linc, comedy, singing, talking and dancing, started slowly, but soon had the mob out front. The girls work hard and did nicely in the early position.

Enrico Rastelli, juggler, showed plenty of shuffling skill as well as ability. But his act ran entirely too long, with too much similarity in many of his stunts. However, all good stuff.

Outstanding was Doris Canfield, with Eddie Allen, couple of coast favorites. The Canfield girl can garner the laughs. In Allen she has an admirable foil, and incidentally the latter can warble a ballad. Their sophisticated comedy mopped and the team completely stopped everything.

Jack Norworth and Dorothy Adelphi are back with their comedy skit. The Nagger played entirely in bed. It had many of the married couples out front nudging and poking each other as the battle waged. For an encore, in "one," Norworth sang a couple of new members, one a ballad with the frau at the piano doubling on the last number. The Norworths are surefire hercabouts.

Sharing laugh honors came Bert Hanlon with his snappy gags and nonsensical patter. Hanlon recited a two-reel scenario that drew many laughs and for a finale had "George Cohan," finish in "We Americans," a march number that couldn't help click. Hanlon should cut that "Stars and Stripes" number, as his comers more than get the across, and he could use something else there just as well.

Lerdo's band closed and held 'em for 30 minutes. Father News and Humor from the Press for fillers.

Edwards,

Pantages

Weather hotter than the vode at Pantages last week. Forbes Randolph's new act, Royal Hawaiians, headlining and finishing in "We Americans," a march number that couldn't help click. Hanlon should cut that "Stars and Stripes" number, as his comers more than get the across, and he could use something else there just as well.

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and wound up with one in which she sang while she played a violin, then performed on the organ, yodeled and finally went into a jazz finish. Nothing to rave over.

Kelly and Jackson followed, with Green and Austin, colored duo, next. Their pipes were better than their comedy. Fair. Royal Hawaiians closed the bill.

"No Other Woman" (Fox), with Dolores Del Rio drawing. Fabrics picture and newscast on the screen.

When Sam Sax returned from New York he found Gotham's offices shifted from the back lot at Universal to the administration building at Tec-Art.

The Theatre Mart, new "little theatre" project, organized in Hollywood to present original plays in new house at Juvenile and Clinton streets, Hollywood. First production, "Sensation," by Rita Kisin, formerly of Universal scenario staff. Non-profit organization, to act as agent for its dramatic and musical offerings, surplus to go into permanent production fund.

Max Dill will present special midnight shows each Saturday night, with some added features, when he brings out his first independent musical comedy, "Fair O' Dues," at Hollywood Music Box, Aug. 22.

Murray Peck, formerly of Leo Peist professional department, has taken over the management of the Harms, Inc. office.

Frederick Pym replaced Carl Reed in "Dracula." Reed returns to the cast in New York. Pym will also serve as stage manager.

Manual and Vida replaced The Caninos with the Public unit, "Rio Romance," effective with Denver engagement. Caninos will return east.

Rex B. Goodcell was unanimously elected president of the 233 Club, a Masonic organization of Hollywood, succeeding Monte Blue. George Bancroft, Jean Hersholt, John LeRoy Johnston and Harry Zahner named vice-presidents. Otto Olsen, treasurer; Raymond McKee, secretary; Fred Douglas, corresponding secretary; William J. Fleckenstein, John J. Lawler, Russell Woodson and James Watkins, directors; Ray Coffin, publicity director.

Plans are afoot for the construction of a \$100,000 home for the Pilgrimage Play, Biblical drama, which for nine years has been presented annually through a summer season in an open-air theatre high in the Hollywood hills.

Dudley Clements, Leslie Austin and Clara Vendera, who headed the cast in the San Francisco presentation, will, have the principal roles in Henry Duffy's production of "The Wooden Kimo" at the President Aug. 26. Others in cast are Leal Winslow, Helen Keers, Leslie Palmer, Joseph de Stefan, Purnell Pratt, Carl Gerard, Robert Adams and Frederick Wallace.

Shrine Civic Auditorium, largest theatre in the world, which became a night club last house Aug. 10 has been equipped with the Bush Synchrophone to cue sound and music to picture.

Miller & Slater's all-colored musical, "Running Wild," slated to open in San Diego, pending arrangements for a Los Angeles house, will come directly to the Mason here, instead, Sept. 2. Gertrude Saunders, Cliff and Radcliffe, Broomfield and Greely, Ina Dunne, George Spence and Walter Geege head the cast. Chorus of 30 femmes and 12 males and colored orchestra of 16 men in pit.

William Rowland, of Lyons & Lyons, has booked Woods Miller, Adele Kellogg and Vivian Fay, doubling from "Good News" for Roscoe Arnsby's new show at the Plantation Club.

Will Morrissey, who had troubles aplenty on his first venture with a

night club revue at the College Inn, Playa del Rey beach resort, south of Santa Monica, is apparently a glutton for punishment. He will reopen at the same place with a new revue Aug. 23. Wm. Rowland, of Lyons & Lyons, is booking the revue. Morrissey's former try landed him in the courts and he's not entirely out from under yet.

Virginia Fabregas, Mexican stage actress, with supporting cast of 25, will open a return season of Spanish drama here, beginning Sept. 1.

Screen rights to "My Life," biographical sketch of Isadora Duncan, have been purchased by Belle Bennett in partnership with Ernest Crowell, her manager. Miss Bennett will be started with arrangements for production now going on.

M-G-M has assigned Charles F. Reisner to do "At Sea" with Karl Dane and George K. Arthur. Story is by Byron Morgan. The same company has named Edward Sedgwick to direct his second Buster Keaton, as yet unnamed.

Paramount has signed new contracts with George Mackenzie, with George Bancroft.

Jesse L. Lasky, in presence of complete production department, presented Josef von Sternburg with a gold medal for "Underworld," declared best picture to be shown in Paramount's new State, now under construction, are links, has purchased of the Elm Amusement Company circuit the Marlboro theatre at Marlboro, the Elm at North Attleboro, the Milford opera house at Milford and the Gem at East Boston, all Massachusetts houses.

William Wellman will direct "Tong War," featuring Wallace Beery, for Paramount.

Bess Meredith has signed a term contract to do continuities for M-G-M.

The first independent production of Henry Falaise at the Metropolitan studio will be "Yours to Command," starting Sept. 8. The director and cast have not been selected as yet.

Oliver Morosco, former legit producer, is now operating a school for acting in Culver City, specializing in talking picture instruction.

Hollywood Community Players have reorganized, with Dr. Percival Garston as president. Several fall and winter productions are planned.

Virtually the entire Pacific coast membership of the Theatrical Press Representatives of America (legit press agents), has affiliated with the newly organized association of Theatrical Agents and Managers, as an adjunct of the American Federation of Labor.

Louis B. Mayer bought the south-east corner of Wilshire boulevard and Benton for \$215,000 as an investment.

Phil Goldstone, in New York for two months, dropped into town for three days on personal business and then returned to New York.

Owing to over-supply of complicated Vitaphone talkers available, Warner Brothers' theatre in Hollywood, which has been following a long-run policy, will hold no picture there more than three or four weeks, regardless of its drawing power.

"The Wooden Kimo" will follow "Why Men Leave Home" at the President (Henry Duffy), opening Aug. 26.

Elena Binkley, film editor of a Hollywood newspaper, has joined Edwin Carewe's scenario staff. Will collaborate with Finnis Fox on scripts.

Eddie Nelson, featured comedian of "Good News" at the Mayan, has returned to the cast; absence due to illness and death of his mother Jack Murray subbed.

Belasco and Butler have decided to present "The Squall" at the Belasco here Sept. 24. To date no cast has been selected.

Charlotte Walker is here to rehearse for the role of "The Royal Family," which Belasco & Butler-in-association-with-Homer Curran will produce. Cast includes Emmelle Melville and Fredric March. It opens at the Geary, San Francisco, Sept. 17.

Both Laemmle has been loaned by Carl Laemmle, head of Tomskesky for his charity pageant to be staged at the Hollywood Bowl Aug. 26. Joseph Diskay will be featured singer.

The annual outing of the Exhibitors and Exchange Men's Benefit

Association will be held at the Edge-on Beach Club at Santa Monica, Sept. 20.

After a season of chiefly modern dramas the Pasadena Community Players are going to offer that hoary old melodrama, "East Lynne."

Dolly Warfield, double for Dolores Del Rio in pictures, has replaced Fern Price in the cast of "Good News" at the Mayan. "Fern Price" is Shirley Collins, who married Al Christie, film producer, Aug. 16.

PORTLAND, ME.

By HAL CRAM

Strand—Vaude, and pictures. Keith—Vaude and pictures. Jefferson (Stock)—"Nightstick," Empire—"Four Walls," Maine—"Four Sons."

Paul Whitteman and his orchestra are booked to appear at the Old Orchard Pier Sept. 1.

Work on the new State theatre actually started last Monday. The house will be the largest east of Boston and will cost about \$1,000,000.

Keith's is holding a masked bathing beauty contest this week.

Sam Pinanski, president of the Netecco chain of theatres, operated by New England Theatres Co., of which the Maine theatre here and the new State, now under construction, are links, has purchased of the Elm Amusement Company circuit the Marlboro theatre at Marlboro, the Elm at North Attleboro, the Milford opera house at Milford and the Gem at East Boston, all Massachusetts houses.

SAN FRANCISCO

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Charles Farroll, for 11 years manager of the American Oakland, has been transferred to the Senator, that city, owing to the closing of the American. Both are West Coast houses.

Opening of the California here now set for Sept. 1 with "The Patriot" feature. House dark for some months.

New Oakland scheduled to open Oct. 15 as a West Coast house.

Homer Curran has "What a Man" with John T. Murray to follow "Mid-Channel" at Curran.

J. Philip Nathan elected president of Theatre Arts.

West Coast will reopen the California Aug. 24. Sam Pechner will be manager.

SEATTLE

By DAVE TREPP

President—"Antonia" (stock). Orpheum—"The Cop" and vaude. Pantages—"The Foreign Legion" and vaude.

Seattle—"Excess Baggage" and stage show. Fifth Avenue—"Warming Up." Columbia—"King of Kings." Winter Garden—"Trail of Courage."

Blue Mouse—"State Street Sadio" and Vita.

Coliseum—"The Hawk's Nest." Embassy—"The Halder Bender." Palace Hip—Al Franks and girls (musical comedy).

Sells Floto circus last week got good gate.

Puyallup fair set for middle of next month is the big show of this kind in western Washington. Yakima as usual has the state fair.

F. A. Flader, new general manager for Universal, will be here August 25, according to Mike Newman, northwest manager for the chain. He is on an inspection tour.

John Hamrick has changed bookings in his three cities, Portland, Tacoma and Seattle, where day and date prevailed.

Clubs and conventions are using many acts this summer in Seattle, this being a new vogue. Best summer ever. Al J. Keigley says, by about 80 per cent. Chevrolet Motors convention used ten acts, and seven acts were used this week by Washington Medical Association. International Assn. of Game and Fish Commissioners has four shows booked, opening August 27 in convention in Seattle.

Winter Garden wiring for second run Vita and also Movietone, com-

pleted. In three weeks the stage will speak here, too. Getting to be all the rage here.

Mayor Edwards personally went into the theatre bombing matter, following the last hurl at a John Danz house, and with Chief of Police Forbes made an investigation. They found evidence that a small group, angered over the non-union policy of Danz, were at the bottom of the outrages. The trouble arose with the union over the orchestras and their size, at the various Danz houses. "I am positive, however," said Danz, "that the union has organized or federated labor groups had no connection with these bombings. Those at the bottom had a personal grudge." The musicians' union had dropped the dispute with Danz long ago.

Toby Leitich's comedians open at the Hellig, Tacoma, next week for six weeks. Mayor Edwards have closed at Tacoma and returned to Spokane.

Bob Blair is here as manager of the Seattle, Al Levin returning to the south. Blair came up from Portland.

So-called dance marathon ended with four dancers on the floor for 500 hours. The gag was to dance 4 minutes every hour. The state troops needed the Army, where the contests were held, for drilling, and as the lease had run out they simply took possession. Seems certain an ordinance will be passed to prohibit repetition of the affair.

ROCHESTER

By E. H. GOODING

Rochester—"Marry the Girl" and vaude.

Eastman—"Mysterious Lady." Regent—"Half a Bride." Piccadilly—"Ladies of the Night Club."

Lockport had a carnival last week for one day. Then the smaller of the two, the Southern Tier Shows, left town, leaving in control the Ruben & Cherry Shows, under Elks' auspices. Both were granted permits, due to a misunderstanding in dates on the part of city officials.

Fire believed caused by defective wiring caused about \$2,000 damage last week to the Fisher theatre in Seneca Falls.

Martina Brothers of Mount Morris, owners of theatres there and in Skanda, Danville and Wayland, have added the Pictorial in Naples to their string. Possession passes Oct. 15.

PITTSBURGH

Pitt (Stock)—George Sharp Players in "Upstairs and Down."

Nixon (Stock)—"Gone With the Wind." Loew's Penn—"Forbidden Hours" and stage show.

Stanley—"The Racket."

Academy—"The Big Show."

Two stock companies have been drawing big returns this summer. With \$1 tops, the Sharp Players and the Bannister-Harding group have been playing late successes and drawing the heat. Sharp says he has local backing for a permanent stock house which he expects to open within eight months. And there's talk that Bannister-Harding Players will continue in another house.

Fox's Movietone breaks into town when Loew's Aldine, closed for the summer, opens Labor Day. Vitaphone is in the Stanley and the Regent.

Because of the Mutual-Columbia merger, George Jaffe has a theatre on his hands. Academy opened Sunday night with Mutual. Gayety remains dark.

The Alvin, Shubert, dark all summer, lights up Labor Day with Hal Kima and the Regent. The Nixon is leaving the legit temporarily to open with a picture.

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TALENT FROM 30 NATIONS

Los Angeles, Aug. 15. — A census of foreign-born studio workers, prominently and actively engaged in making pictures in Hollywood, shows a total of 189, of whom 15 are producers or executives; 36 in directorial positions; 14 writing for the screen; seven in various technical occupations; 78 actors and 39 actresses representing 27 countries foreign to America except Hawaii which is a territory of the United States.

No doubt a large number of these people have been in this country long enough to be considered Americans if they have not taken out naturalization papers, but no attempt has been made to distinguish this, nor is it found practical to enumerate the large number of other aliens now in Hollywood clamoring for recognition in the picture industry or working now and then at various studio jobs.

People taken into this census represent as complete a list as could be compiled at this time of all foreign born people actively engaged or established in such a position as to be recognized in the industry.

A brief outline of the theatrical and picture career of these people both in America and abroad is given to make the survey more complete and are listed under their respective countries in which the party is born with these countries alphabetically arranged:

ARGENTINA

Argentina gives us one director and two actors.

Harry d'Arrast, a director, under contract to Paramount, born at Buenos Aires but reared in Paris with no previous theatrical experience. He came to America in 1919 where he entered the business as an assistant director, production manager and is now a director.

Paul Ellis, born in Buenos Aires, appeared on the South American stage and in pictures five years before coming to America in 1925. He has been a featured player for various film companies.

Barry Norton, born in Buenos Aires, came to America in 1924. Reared his first screen part in "Pigs" for Fox, who now has him under contract.

AT SEA

So far but one member of the picture colony recorded as born at sea.

Larry Kent who was born at sea under the British flag and of American parents. Kent broke into college theatricals at the University of California and entered pictures in 1921.

AUSTRALIA

The Antipodes furnish one writer, three actors and three actresses.

John Farrow has been in America for several years, writing for the literary market and the screen.

Frank S. Hagney, born in Sydney, worked on stage there and became prize fighter. Came to America, worked as extra around New York and signed with Pathe to do serial with Pearl White. Has been playing feature character parts for eight years.

Sydney Bracy, born Melbourne, spent 20 years in comic opera touring the world. First picture work for English film company in 1903. Came to Hollywood in 1917 and remained as a picture actor.

Marc MacDermott, born Gouldbourne, New South Wales, played repertory beginning 1896. Came to America shortly after and played first screen part for Edison in 1914, in "Les Miserables." Remained in pictures.

Dorothy Cumming, born Burrows Sheep Station, worked for H. B. Irving stock in Australia. Came to America and worked for Belasco. First picture work in "Ladies Must Love," produced by George Loane Tucker in 1920. Remained with pictures.

Marion Douglas, born Sydney, came to Hollywood, 1922, and began screen career in Comedy comedies.

May Robson, born Melbourne and came to America at seven years of age. Began stage career in "Hoop of Gold" in 1883. Spent 22 years under Frohman banner during which time she took an occasional flyer at pictures. Her screen debut

was in a picture called "Pals" made by an independent in the east.

AUSTRIA

Austria gives three directors, five actors and two actresses.

Arthur Gregor, born Vienna, became distributor for M-G-M pictures in central Europe. In 1918 became producer and director for Ufa. Brought to America in 1923 by Universal where he could not agree and made his first American picture for L. B. Chadwick, "The Count of Luxemburg." Now a contract director for Tiffany-Stahl.

Josef Von Sternberg, born Vienna, grew up in New York where he became connected with the theatre and distributing end of the picture business. Came to Hollywood around 1924 and made "Salvation Hunters." Has been director ever since.

Eric Von Stroheim came to Hollywood in 1914 and worked as an extra for W. D. Griffith. Later became director for Universal and has been directing since.

Ricardo Cortez, born in Vienna but came to New York at age of three. Received his first part in support of Marguerite Clark in a picture called "Out of a Clear Sky." Now a featured contract player to Tiffany-Stahl.

Bernard Siegel, born in Lemberg. On German stage for several years and came to America in 1912 where he made his first screen appearance for Lubin at that time. Has since appeared on American stage and screen.

William Orlamond, born Vienna. Played in operas in Berlin and Vienna. Operated in London and New York, touring Europe and America.

First screen work for Lubin two-reelers in 1913. On stage and screen since.

Gustav Von Seyffertitz, born Vienna. Spent 35 years on stage, 17 of them as a stage director in Vienna and the balance with Chas. Frohman in New York.

First screen work in 1917, playing a part in "Down to Earth" with Douglas Fairbanks.

Now a free lance featured player.

Joseph Schildkraut, son of Rudolph, born in Vienna. Stage training under Max Reinhardt. Came to America in 1918 and appeared in "Promander Walk." Returned to Germany in 1914 to study music and appeared on stage there until 1921, when he returned to America to play "Lillian" and many other New York plays.

Made his screen debut with "Two Orphans" for D. W. Griffith. Now under contract to Universal to play in "Snow Boat."

Joseph Norman, born Vienna but came to America at an early age where she studied art and was later given a spot in Ziegfeld's Follies.

Entered pictures in 1924.

Marietta Miller, born Vienna, worked for Ufa two years, then came to America under contract to Paramount in 1926.

BRAZIL

Olympio Guilherme, like Lia Tori, discovered in Brazil when Fox staged its European beauty contest.

Both signed to appear in Fox pictures without any previous stage or screen experience. They have been in this country a little over a year.

CANADA

Canada is a large contributor of picture talent, having given Hollywood four producers and executives, one director, two writers and five actresses.

Roy Fitzroy, better known as Bud Barsky, affiliated himself with pictures as a film salesman in 1916. Later became a producer and now associate producer with Tiffany-Stahl.

Al and Charles Christie, both born in Canada, considered two of the pioneers in the picture business. They became picture producers in 1912 and now own and operate the first studio built in Hollywood, making Christie comedies for Paramount release.

Reginald Barker, born in Winnipeg but reared in Scotland. Came to America while in his youth and went on stage. Later drifted into pictures and directed his first feature for Thomas H. Ince in 1913, titled "The Wrath of God." Directing since.

Louis B. Mayer, born St. Johns,

New Brunswick, where he entered the shipbuilding business with his father.

Became picture exhibitor in New England during 1910, later becoming a distributor and now producer, in charge of M-G-M in Hollywood.

W. Scott Darling, born Toronto, became scenario writer for Christie Films in 1920, has been writing for various studios since.

Elinor Glyn, born Toronto, has spent the past 20 years writing in London, and England.

Writing for the screen in America for the past six years.

Norma Shearer, born Montreal. No stage experience. Made first picture in 1920 with Robertson-Cole, titled "The Strollers." Now Metro-Goldwyn-Star.

Marie Dressler, born Colburg. On stage, circus and in pictures for 30 years.

First screen work "Tillie's Punctured Romance" for Mack Sennett in 1914.

Marie Prevost, born Sarnia. Moved to America at early age and joined Mack Sennett comedies at expiration of her high school term.

Now a free lance featured player. **Fray Wray**, born in Canada but came to Hollywood at early age. Concluding her education she worked as an extra around the various studios and was selected last year by Von Stroheim for the feminine lead in "The Wedding March." Now under contract to Paramount.

Mary Pickford, born in Canada, moved to New York at an early age, appeared on stage for David Belasco. When Biograph company was organized she switched to pictures and has been with them since.

CZECHO-SLOVAKIA

Paul Kohner, born in Teplice Sazavsky. A newspaperman for his father until 1922 when he came to America and affiliated with Universal's foreign department in New York.

Reached Hollywood in 1924 and became casting director. Now production supervisor for the organization.

CHINA

Sejin, born in China. Appearing in Chinese character roles for pictures here more than five years.

DENMARK

Denmark gives us one director, four actors and one actress.

Benjamin Christensen, born in Viborg, studied dramatics at Royal theatre school, Copenhagen and became actor on stage there.

Produced and directed his first picture, "Orlogs Under Seal," and sold to Ufa in 1914. Made more for Dansk Biograf and Swedish Film Industry.

Came to America in 1926 and directed his first "The Devil's Circus," for M-G-M.

Now under contract to First National.

Karl Dane, born Copenhagen, where he had a short stage experience. Came to American in 1900 and entered pictures in 1917. His first part in "My Four Years in Germany."

In pictures since, now under contract to M-G-M.

Kit Guard, born Hals. Spent seven years on stage and in road shows here and abroad. First American picture work was with Fox in 1921.

Robert Anderson, born Odere. Without previous stage experience he made his screen debut for D. W. Griffith in 1917 when he made "Hearts of the World."

Jean Herscholt, born Copenhagen. Became actor for a short period at the Royal Danish theatre, then came to California on a government commission to oversee the Danish exhibit at the World's Fair held in San Francisco.

Moved to Hollywood where he has been working for Universal for 14 years.

Belle Reising, born in Denmark. In Hollywood for several years playing character parts for the various studios.

ENGLAND

England is the largest foreign contributor of studio talent having given one producer, five directors, five writers, 17 actors and two actresses.

William Siström came to Holly-

wood in 1911 where he joined the Universal company as production manager.

He is now acting in the same capacity at the Pathé studios.

Huntly Gordon, with 20 years' experience on stage and in pictures both in England and abroad.

Cyril Chadwick, with several years' experience in both stage and screen in England and here.

Stan Laurel, born of theatrical parents, entered stage at early age and came to America for stage career.

Entered picture work 10 years ago. Now featured in Hal Roach comedies.

Charles Brabin, born Liverpool. In this country on stage and screen for 30 years. Career in pictures has been mostly directing.

Edmund Goulding became playwright for English stage and came to America. Has been identified in the writing field for both stage and screen since 1919. Also as director.

Donald Crisp came to America in 1906 where he appeared in Grand Opera for the first time. Year later joined American Biograph Company (1907) and has been in the business since, mostly as a director.

Edward Sloman, born in London, came to America at 12, became a stage actor and began directing pictures for Hodgkinson in 1913. Directed for several companies. Now with Universal.

Edward Sutherland, born in London, appeared on London stage and vaudeville. Came to America where he appeared before the camera for Triangle and Universal. After acting for several years, became a director.

Tom Terriss, born in London. After graduating from Oxford joined the stage and later came to America where he worked for Frohman.

Joined the picture ranks at the time the old World Film company was being organized, has remained as actor and director. Now with Tiffany-Stahl.

Edward Montaigne came to this country at an early age where he affiliated with the picture business around 1910.

Writing for it and now scenario editor for Universal.

P. J. Woodhouse came to Hollywood a few years ago where he is writing for the screen.

Ernest Pascal writing for literary market in England and America for 10 years. Contributor of original stories for the screen.

Leonard Praskins, writer since boyhood. Came to America in 1918 and continued his literary work. Now writing for screen under contract to Pathé.

Cecil Holland, born Gravesend Kent, entered stage work in Seattle in 1906.

First picture work for Selig in 1913. On stage and screen since.

H. B. Warner, born in London. Joined his father in the stage play of "Drink" in London. Remained with him for several years and came to America in 1905 to play in "Merely Mary Ann" with Florence Robson. Later starred in a number of stage plays over here.

Came west and joined the late Thomas H. Ince company, making his screen debut in "The Beggars of Cowapore." With pictures since.

Reginald Denny, born Richmond Surrey, became stage actor and travelled Europe, Orient and India. Joined English navy and came to New York after the war.

Played with George Arliss on the stage. While in New York he and Harry Pollard made the first of a series of "Leatherpusher" pictures, which Universal bought in 1921 and also signed Denny to a long term contract.

William Austin, born Georgetown, British Guiana. One year in Little Theatre work while attending college in England.

Three years in Los Angeles stock and seven years in picture work here. Now under contract to Paramount.

Clive Brook, born London. Two years in English stage. Four years of screen work for London film companies and four years on the American screen.

Now under contract to Paramount.

Ronald Colman, born in London Surrey. Worked from early youth until 1919 on London stage. Then came to America, where he appeared on the stage for four years.

First picture work in "The White

Sister," made in 1922. Now under contract to Sam Goldwyn.

Walter Byron, born Leicester. Went on London stage at age of three. Son of old theatrical family dating back 200 years. Worked two years in picture work for Graham Wilcox Company, London, then in Paris for French company, and brought to America March, 1928, by Sam Goldwyn to appear opposite Vilma Banky.

Victor McLaglen, born London. Became prizefighter in Canada, then went on Pantages vaude circuit with wrestling partner. Became world traveler and starred for his first picture, "The Call of the Road," for a British film company.

Brought to America by Stuart Blackton, where he played his first screen part here in "The Beloved Brute." Later signed by Fox, where he is now being featured.

Charles Stransky, born in London. Received early stage training in English vaude. Came to America around 1910 and appeared in vaudeville.

His first important screen work was in "Tillie's Punctured Romance" for Mack Sennett.

George Barnard, born London, began stage career in England as understudy to Sir Gerald du Maurier.

First screen work in America was in "Little Old New York." He has since divided his time between stage and screen.

Conway Tearle, became actor in England at an early age and came to America, where he appeared on the stage.

Later branched out into pictures, where he was a leading figure until a few years ago. Tearle is now a free lance featured player.

Alec B. Francis had same experience of several years.

Entered pictures some 15 years ago and is now a free lance character actor in Hollywood.

Hayden Stevenson, appeared in American pictures for several years. At one time star for Universal. Now under contract to the same organization as a feature actor.

Percy Marmont, for several years connected with English and American stage.

Has been a star in pictures, but now a free lance feature actor in Hollywood.

Ralph Forbes, born London, had short stage career in England and in America. First picture work in 1921, for Davidson Film Co. in England.

Entered picture work in America for Paramount. Now under contract to M-G-M.

Lillian Rich, born Herts Hill, London. Received her first stage experience with Harry Lauder's production "Three Cheers." Followed by other English stage attractions and musical comedies.

Came to Hollywood five years ago and made her first screen appearance. Free lance feature player since.

Dorothy Mackaill, born in Hull. Appeared on London stage as dancer and while at the Hippodrome played her first screen part in "The Pace at the Window" for a British company.

Came to America shortly after and appeared in Ziegfeld's "Follies." Attracted to Hollywood. She is now under contract to First National as a star.

FINLAND

Carl Von Hirtmann, became Finnish captain and served in German army. No European stage or screen experience.

Came to America in 1925 and made his screen debut in "Four Sons." Now a free lance screen player.

FRANCE

France contributes six directors, one writer, four actors and four actresses.

William Wyler, born Alsace-Lorraine, arrived in New York in 1920, attached himself to Ufa work and came to Hollywood in 1921.

Became director of short subjects for Universal. Now a director of features for same organization.

Louis J. Gasnier, born in France, directing pictures in America for 12 years or more.

Emile Chautard, born in France, where he worked both stage and screen. Director. Directed and acted in pictures in America for past 15 years.

Robert Florey, worked in France as a picture director for five years.

(Continued on page 64)

TALENT FROM 30 NATIONS

(Continued from page 63)

Here about two years where he has directed and produced for himself and other producers.

George Fitzmaurice, born in Paris. With no stage or screen experience, came to America in 1913 where he immediately aligned himself with the picture business as art director and scenario writer.

Now a director under contract to First National.

George Archambaud, born in France, but has been in the picture business here for more than 15 years.

Now directing under contract to Tiffany-Stahl.

Jean De Limur, writer, contributing to literary markets in France and America.

Now under contract to Paramount as a screen writer.

Nigel de Brulier, free lance player at various studios in Hollywood.

Albert Pellet, born in Paris. On stage in America since 1906.

Made his screen debut in 1915 for old Triangle company, now free lance actor.

James Mason, born in Paris and with no stage experience came to America in 1909. Played his first screen part in "The Great Train Robbery" for Vitaphone in 1909. In pictures since.

Lily Dimitti, born in Paris. Spent three years in Paris Opera Ballet, worked in pictures 1 1/2 years for Sascha and Felner companies.

Brought to America in April, 1928, under contract to Sam Goldwyn.

Jetta Goudal, born in Versailles. Joined travelling rep stock at age of 15.

Came to America 1918 where she made her screen debut in "Broken Blossoms" for D. W. Griffith. In pictures since.

Renee Adoree, born Lille. Travelled Europe with circus from early childhood. Came to America in 1921 and made her screen debut in "Made in Heaven" for Sam Goldwyn.

Now under contract to M-G-M. **Yola d'Arvil**, born in Paris and worked in musical comedies in Paris for a few years. Came to America in 1925 and became stock contract player for First National, then to M-G-M.

GERMANY

Germany ranks second to England in the number of people contributed to the making of pictures in Hollywood. Three producers, seven directors, two writers, two technical men, six actors and two actresses.

Carl Laemmle, born in Laupheim, started in pictures here as an exhibitor in Wisconsin 22 years ago.

Now producer and founder of Universal Pictures.

Abe and Julius Stern, born in Germany, entered the American film business without previous training around 1912. Have been producing short comedies for Universal ever since.

Ernst Lubitsch, born in Berlin. Had had 1 1/2 years stage acting in Germany and 11 years acting and directing for European film companies.

Directing pictures in America past four years.

Lothar Meier, born in Berlin. Directed pictures for Ufa 3 1/2 years. Two years in America. Now under contract to Paramount.

Ludwig Berger, born in Mainz. Had had 14 years of stage and screen experience in Berlin and one year in America.

Now under contract to Paramount.

Ernest Laemmle, born in Munich, and nephew of Carl Laemmle. Came to America in 1922 where he began directing for Universal.

Now under contract to U.

Paul Leni, born in Berlin. Worked on stage there as director and producer. Later joined Ufa, where he directed his first picture "The Three Wax Works."

Came to America in 1926, under contract to Universal as a director.

Max Davidson, has had over 20 years on stage and screen in Germany, continental Europe and America.

Now under contract as star in Roach comedies.

Paul Bern, born in Germany, came here at age of nine and has been writing for pictures past eight years.

Now under contract to M-G-M.

Paul L. Stein, born in Berlin. Spent 20 years of German stage as actor, writer and director. Later became director of pictures and

came to America in 1926, where he is under contract to Pathe.

F. W. Murnau, born in Bielefeld. Graduate of Heidelberg and appeared on stage under direction of Max Reinhardt in "The Miracle." Remained on stage several years before going into pictures. First important directorial job was directing Conrad Veidt in "Dr. Jekyll and Mr. Hyde" for Ufa.

Came to America in 1927 and directed for Fox where he is now under contract.

Berthold Viertel wrote for German film companies for five years. Came to America early part of this year and now under contract to Fox as a screen writer.

Alfred Stern, born in Fulda, came to America five months ago while learning the picture business at Universal as an assistant in the casting office.

But 16 and nephew of Carl Laemmle.

Alexander Kahle photographed for various German film companies for several years.

Came to America in 1925 where he has been in the employ of Pathe as a still cameraman.

Emil Jennings, although born in Brooklyn, N. Y., spent most of his life in Germany. Upon arriving in America, decided to remain German by taking out German naturalization papers. Spent 12 years on the European stage, 11 years in European films and came to America two years ago to play in Paramount pictures, where he is now under contract.

Conrad Veidt, born in Berlin, where he spent a number of years as stage player, then switched to pictures and featured by Ufa.

Came to America in 1927, and under contract to Universal as a star.

Paul Vasei, born in Kiel, was submarine lieutenant in German Navy. Came to America without previous stage of screen experience in 1925.

Made his screen debut shortly after in "Heid by the Law." Now a free lance picture actor.

Arnold Frey, born in Munich. Leading man at Court theatre, Berlin, for three years. Came to America in 1926, where he made his screen debut in "The Student Prince" for M-G-M.

Now free lancing.

Ferdinand Schuman Heine, born in Hamburg. Spent most of his career as manager for his mother's singing tours. Served in American army and entered screen work here in 1925, playing in a Gloria Swanson picture.

Now free lancing.

Owen Gorin, born in Hamburg. Spent five years playing and featured in more than 60 stunt pictures for European film companies. Came to America in 1923 under contract to Universal. Returned to Germany and back here in 1927, where he worked in several United Artists pictures.

Lena Malena, born Berlin. Dancer for Metropole revue in Berlin. Came to New York in 1926 and made stage debut at Hippodrome; then played vaudeville and entered picture work in Hollywood during 1927.

Camilla Horn, born Frankfurt-on-Main. Became attracted to stage in Berlin and was later given contract by Ufa.

Came to America in 1927 under contract to United Artists.

HAWAII

Duke Kahanamoku, born in Honolulu, became champion swimmer and without theatrical experience came to America in 1923.

Made his screen debut here in "The Adventure" and has appeared as a free lance actor in pictures ever since.

HOLLAND

George Davis, born in Amsterdam, worked the stage in Europe two years. Came to America in 1926 to play on stage and has travelled back and forth, interspersing his stage career with picture work. Worked for Pathe and Eckhart in Europe. Came to Hollywood in 1920, where he starred in Educational comedies.

Now free lance comedy character actor.

HUNGARY

Michael Curtiz, born in Budapest. Worked in Europe for several years as picture director.

Came to America in 1925 and is now under contract to Warner Brothers.

Alexander Korda spent seven

years directing for Ufa and came to America in 1926.

Now directing for First National. **Lajos Biro**, born Budapest, became writer for several European picture companies.

Came to America two years ago, where he has contributed a number of original screen stories.

Maria Corda, born Budapest. Acted in pictures and stage in Europe for 10 years.

In pictures here for two years, under contract to First National.

Paul Fejos, born in Budapest. After deserting medical profession became a stage director in Berlin, then directed a number of pictures for Phoebus and Ufa.

Came to New York two years ago, where he returned to medicine for a short while, then to Hollywood, producing his own picture to get recognition.

Now under contract to Universal as a director.

Ernest Vajda, writer in Hungary for eight years, has been in America five years. Now under contract to Paramount as a writer.

John Stumar and **Charles Stumar** became cameramen in Hungary during 1910. Came to America in 1912, where they have been photographing pictures since. Charles is now under contract to Universal.

Paul Lucas, born Budapest. Nine years of stage experience in Europe and one year on screen.

Came to America one year ago. Now under contract to Paramount.

Victor Varconi, born Kisvard, became leading actor on Budapest stage. Later joined Ufa as screen actor.

Came to America in 1925 and contract player for Pathe.

Ferike Gyros, born Neydoro. Played on European and American stage. Screen debut in "Children of the Ghetto," for Fox, in 1918.

Vilma Banky, born Nagadodor. Studied dramatics when a girl and entered picture work at age of 17. Worked for Sascha and Ufa until coming to Hollywood in 1925.

Now under contract to Sam Goldwyn as a star.

IRELAND

King Baggot, born in Ireland, came to America at an early age. One of the pioneers of the picture business after abandoning a stage career.

Now directing.

Herbert Brenon, born in Dublin, came to America in 1896 and became a stock actor on stage. Started in pictures during 1905 with Carl Laemmle in the old Imp days.

Director of pictures since 1910.

Cedric Gibbons, born in Dublin, became art director for Thomas A. Edison in 1912. Followed this work ever since.

Now under contract to M-G-M.

Charles and Douglas Girard came to America at an early age. Both have been working as actor and director in pictures for 20 years.

Tom and Matt Moore, both born in Ireland and like their brother, Owen, have been appearing in pictures in America for several years.

Owen Moore, born County Heath, began stage career in New York in 1901. Made first picture with D. W. Griffith in 1911. On screen since.

Tom Dugan, born Dublin, spent 18 years in vaudeville, musical comedy and medicine shows.

Made screen debut in "What Every Girl Should Know" for Warner in 1927.

Nora Cecil, spent several years on English stage. Worked for Klaw and Erlanger in New York for three years. First screen work in 1914 for Maurice Tourneur in "The Wishing Ring."

ITALY

Dario Farello, came to America in 1916 where he became attached to the distributing and business end of pictures.

Now business manager at First National studios.

Arnold Kent, born in Florence, one year on stage in Italy and four years on screen. Came to America in 1925. Has been appearing in Paramount pictures.

Robert St. Angelo, born in Elena, brought to America at early age and joined Ringling circus. Remained but short while. Several years later showed up in Hollywood where he did his screen debut in "To Have and to Hold" for Paramount.

Paul Ralli, born in Isle of Cyprus. Spent four years on New York stage and vaudeville. First screen work in 1927 in "Cabaret" for Paramount.

Sylvani Balboni, came to America over 12 years ago. Later became a cameraman and then director.

Tony Gaudie has worked in pic-

tures here for past 15 years as cameraman.

Gino Conti, brought to this country one year ago to act in Fox pictures. No previous stage or screen experience.

Lola Salvi, born in Italy, and like Conti was brought here by Fox without previous experience.

LITHUANIA

Ivan Lebedeff, born in Uspoliat, received his first screen experience in Lithuania where he played in four pictures.

Then came to New York where he appeared in "Sorrows of Satan" for D. W. Griffith.

Now under contract to Henry King.

MEXICO

Gilbert Roland came to America in 1924 without previous stage or screen experience. Worked for two years as extra.

Now under contract to United Artists as featured player.

Ramon Navarro, born in Durango. Came to America in 1917 and joined Marian Morgan dancers, until 1919. Made screen debut in "Omar Khayyam" for Ferdinand Earle.

Now M-G-M star.

Donald Reed, formerly known as Ernest Gillum, has acted in pictures for four years.

Now under contract to First National.

Dolores Del Rio, born in Mexico City, came to Hollywood three years ago.

Now a United Artists star.

Lupe Velez, born in Mexico City, dancer there in musical comedies and cabarets. Came to America in 1927 and appeared for a short time on stage in Los Angeles. Appeared in Roach comedies.

Now under contract to U. A.

Raquel Torres, born Hermosillo, Sonora county. First picture work here in "White Shadows" for M-G-M made this year.

NEW ZEALAND

Rupert Julian, born in Auckland. Went on stage at 16 and toured all of Europe as an actor.

Came to Hollywood and joined Universal as an actor and later a director.

NOVA SCOTIA

Charles Hix, born at Halifax and began in 1903 as concert artist. First picture work in 1909 for D. W. Griffith. Character actor for screen and stage since.

POLAND

Sam Goldwyn, born in Poland, came to America in 1896 where he became engaged in the manufacturing of gloves. Affiliated with the picture business as a producer in 1913, through Jesse Lasky at that time his brother-in-law.

Pola Negri, born in Lipnau, had seven years' stage experience on Polish stage. Three years' picture experience with Ufa and came to America in 1921 where she has appeared in starring parts for Paramount pictures.

Lya de Putti became dancer on the stage and attracted to pictures when offered a contract with Ufa. Made several starring pictures with them until production of "Variety," when offered a contract by Paramount in early part of 1927. Has been appearing in American pictures since.

RUSSIA

Russia contributes two producers, two directors, one writer, five actors and two actresses.

Joseph M. Schenck arrived in America in 1892. Became identified with the amusement park business and penny arcades around the year 1905, then with Loew circuit, and later in producing pictures.

J. G. Bachman, identified with the production and distributing end of pictures in America for 15 years.

Now an associate producer for Paramount.

Dimitri Buchowsky, born in Moscow, where he spent one year in "The Twelfth Night" in the Moscow Art Theatre. Directed his first picture, "Danton," for a German company. Came to America in 1922 and directed "All For a Woman" for First National.

Lewis Milestone came to America in 1914 where he joined the photographing staff of the American army. This prepared him for a picture career that started in Hollywood in 1923. He is now director for U. A.

Sonya Levien, born in Ukraine, came to America when a youngster and became fiction editor for various publications. Started scenario writing in Hollywood during 1922. Now under contract as a writer for Pathe.

Michael Vavich was on the Rus-

slan stage before coming to America in 1925. Has appeared on the New York stage and in Hollywood for pictures during the past three years.

Michael Visaroff, on Russian stage before coming to America in 1922 where he worked around New York for a year before coming to Hollywood and entering picture work.

Now free lance screen actor.

Tenen Holtz, born in Ozeran, played all over America on the stage and in Yiddish theatre in New York. Made screen debut in 1926 in "Upstage" for M-G-M. Now under contract to the same organization.

Nicholas Soussanin is now a free lance screen actor in Hollywood.

Boris Charsky is now a free lance featured player.

Olga Bacalanova came to America and played on stage, then to Hollywood where she was a free lance for a few years before being signed to a contract by Paramount.

Vera Veronina, born in Odessa, worked in places for various European companies. Came to America in 1927 and is now a free lance screen actress.

SCOTLAND

Margaret Mann, born in Aberdeen and moved to South Africa at an early age. Came to America around 1890. Persuaded to play the part of Martha Washington at the San Diego Exposition pageant held in 1914. This attracted her to picture work. For years extra around the studios, then received a big part in "Four Sons" with Fox, and is now under contract to them.

David Torrence, on stage in America and Scotland. In pictures here for past seven years.

J. P. McGowan. No previous stage experience. Came to America at an early age. Became director of "Our Gang" comedies eight years ago and has been directing since.

Stuart Payton in America identified with the theatrical and picture profession as writer and director for 20 years.

Frank Lloyd, born in Glasgow, here in pictures as a director for 15 years.

Ernest Torrence, born in Edinburgh, studied most of his early days for a musical career, became leading baritone singer around London. Came to America and spent three years on American stage before making his screen debut in "Tobias David."

Now under contract to Paramount.

George K. Arthur, born in Aberdeen, played Shakespearean dramas in Scotland and made screen debut in "Kippa," produced by Stolls English company in 1921. Came to America in 1922.

Now under contract to M-G-M.

SERVIA

Eva Von Berne, born Sarajava, and came to this country in June, 1928. Is receiving her first screen work with M-G-M where she is under a term contract.

SPAIN

Maria Alba, formerly known as Maria Casajuna, born in Bravelona Spain. Imported by Fox and brought to a year ago to play in Fox pictures.

No previous stage or screen experience.

Antonio Moreno, born in Madrid, has appeared in pictures here for 12 years.

Rosita Moreno, born in Madrid, became child dancer and later toured the world. First U. S. tour was in 1922.

Signed by United Artists in 1927 but not cast in any picture so far.

SWEDEN

Mauritz Stiller, brought over three years ago and signed by Paramount as an associate producer.

Now free lance director. Believed to be in Europe at this time.

Victor Serry, born in Varmaland. On stage in Sweden and Finland since 1897. Acted in "The Black Mask" for Swedish Biograph in 1912, then became director and actor until 1924 when he came to America and directed for M-G-M.

Lars Hanson, born in Gothenburg, went on stage in Sweden in 1911. Received first screen work in the same country in 1917.

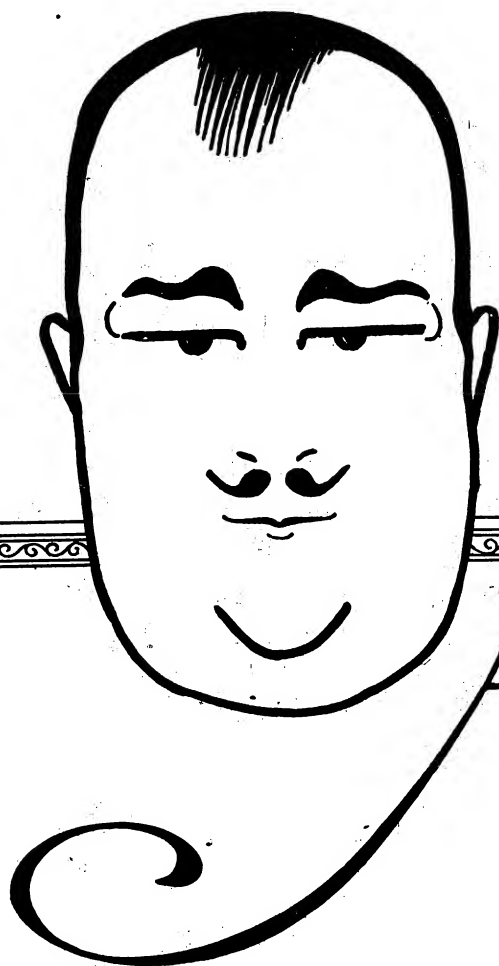
Came to America in 1927 where he made his first screen appearance in "The Scarlet Letter" for M-G-M.

Anna Q. Nilsson over here in pictures for past 12 years. First screen work with Metro and now under contract to F.B.O. as featured player.

Greta Garbo, born in Stockholm, without previous stage experience. Worked in her first picture "Gosta Berling" produced by Swedish Film Industry.

Came to America in 1926 with

(Continued on page 117)



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By MAE WEST



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—Percy Hammond, New York "HERALD TRIBUNE."

"Mae is to the New York stage what a match is to a scuffle of gunpowder—what a hot fire is to a shivering wienewurst. Just when the theatres wink out and the first nighters begin to deal time tables from the bottom of the deck, in flames Mae West in a sizzling drammer that sets Times Square to roaring."

"She is the prize tang-inserter of the American theatre. Probably no other stage in the world could produce such a phenomenon as this opulent girl whose acted works prove just because a lady is a little vulgar it is no sign that her heart isn't 22 karat gold."

—Leonard Hall, New York "EVENING TELEGRAM."

"Glamor Miss West undoubtedly has . . . she is alive on the stage as nobody is in life, she shines, she astonishes—shocks, if you like—engages and puzzles you. In 'Diamond Lil' all roads lead indeed to Rome. This Rome of all roads is Miss West. . . . You may watch her performance and take it anyway you like; the theatre, you perceive, is a place for your pleasure. . . . Miss West is a part of the secret of 'Pan before the footlights.'"

Stark Young, "THE NEW REPUBLIC."

"As a plain, undisriminating theatregoer, as a cash customer in the show shops of our town, I'm here to tell you that 'Diamond Lil' is a swell play. Using 'The Gangs of New York' as a foundation, Miss West has added a little of 'Sex,' a bit of 'Lulu Belle,' a fair quantity of 'Myra,' a dash of 'The Drag' and 'The Captive' and quite a lot of 'The Bowery After Dark.' The result is a grand Bowery folk play."

—Robert Garland, New York "EVENING TELEGRAM."

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"VARIETY," JULY, 1922

"Mae West doing dramatics! Oh, Boy!

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"One of the real sensations of the bill is Felovis, the European juggler, who opened the show and stopped the running cold. . . ." (Palace, New York.)

—"Morning Telegraph," N. Y.

"What a performer! This chap makes 'em all take a back seat. . . . There seems to be no limit to his ability. . . . He not only attempts the most difficult and seemingly impossible feats, but he does them in most finished manner. . . . Perhaps his finest exhibition is performed with the pins and ball. He makes the latter do unbelievable things on the pin held in his mouth. . . . He scored a smashing hit when reviewed. . . ." (Fox Academy, New York.)

—"The Billboard."

" . . . and among the brilliant of the brilliant is Felovis, juggler de luxe, juggler supreme, whose dexterity—which well might be called an art—would seem to have been born into him rather than acquired. For he works with the smoothness of velvet and the speed of the lightning flash. . . . As the juggler, Felovis sits among the gods. And runs first in this chart. " (Palace, New York.)

—"Zit's," New York.

"Felovis, a juggler, set himself for immortality by stopping the show directly following intermission. . . . All of Felovis' tricks are worked deftly and make up one of the most interesting dumb acts in vaudeville. " (Keith Riverside, New York.)

—"Variety," New York.

" . . . The greatest class was shown by a misplaced entry. Felovis, who opened the show, is the cleverest juggler this track has ever seen, and, in the opening spot, stopped the show cold. . . . His manipulation of the ball and sticks could be placed in the hall of fame, for other jugglers to look at for inspiration. " (Palace, Chicago.)

—"Zit's."

"The Palace flashes a really great performer in Felovis, the juggler. He is the finest of his ilk I have seen on a local stage. . . ." (Palace, Cleveland.)

—"News," Cleveland.

"Felovis, the European juggler, does tricks with a ball which can be described as apparently miraculous and provides the thrills of the evening. " (Orpheum, Winnipeg.)

—"Free Press," Winnipeg.

" . . . This chap, Felovis, stands out on the program as did Al Smith at Houston. "

—"Democrat," Davenport.

" . . . Felovis, the juggler, amazed with his extraordinary ability in balancing. . . . Felovis is one of the finest artists in his line to be seen on a local vaudeville stage. . . . Every trick that he performs has a touch of artistry that makes his act highly distinctive. " (Gazette, Rockford.)

—"Gazette," Rockford.

" . . . Felovis, the juggler, amazed with his extraordinary ability in balancing. . . . Felovis is one of the finest artists in his line to be seen on a local vaudeville stage. . . . "

—"Examiner," San Francisco.

" . . . Felovis is one of those jugglers who performs the seemingly impossible right in front of your eyes. " (Free Press, Detroit.)

—"Free Press," Detroit.

" . . . What this fellow can do in making a rubber ball and some sticks behave according to his will is positively uncanny. " (Journal, Dayton.)

—"Journal," Dayton.

" . . . amazes everybody with his uncanny dexterity with sticks and a ball. " (Daily Province, Vancouver.)

—"Daily Province," Vancouver.

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CHICAGO "DAILY NEWS"
July 21, 1928**No More Baby Stage Idols;
Child Actors Out of Fashion**

By AMY LESLIE

With the passing of Thomas Russell as a sedate middle-aged art collector and the advent of a really charming little child performer at the Palace, a child named nothing but Mitzi so far, but really rather in the way of revival, a lost idolatry is vitalized in memory as child acting has been out of fashion some time.

"Tommy" Russell, as the lovely little boy was affectionately called for many popular years. He was our Little Lord Fauntleroy of long ago and his prettiness, his talent,

his babyhood and appeal were things which helped make him one of the greatest of all child actors.

And Elsie Janis as "Little Elsie" came along to play many child roles brilliantly and before her time there was Fay Templeton, who played the serious child roles.

Elsie Janis nearly always had her comedies written for her when she was a little bit of a wonder child, though she supported some of the great players and did the baby princes and lost children of heroines of an earlier day.

Elsie Leslie was a good deal after the pattern of Wallace Edinger, another rival of Tommy's who never scored heavily against him, though making a fine popularity for the Edinger banner successfully unfurled by the Frohmans or other of the great promoters of another hour.

Elsie Janis kept right on and built upon her baby celebrity one of lasting glory, so that now nobody quite fills her splendid niche in the tower of stage fame.

Mary Pickford shook her curls with infantile rapture and success long before the movies claimed them, and Belasco adored her for her child heroines, as he did other little girls who never came to much after they left the Belasco building camp. Indeed, Lenore Ulric was not much out of her teens when Mr. Belasco discovered and developed her amazing gifts. She's a nice little joy now, still very young and with much of her childish gift preserved youthfully.

But these days when "Little Evans" are scarce and Lord Fauntleroy's do not grow on billboards there is not much demand for the call for a great baby actress.

baby actors of long ago, so when a wonderful little child appeared without much warning in a rough and tumble variety act in the Palace bill last week, there was a sigh of remembrance for the little great ones of long ago, especially when last week, too, brought the obituary of Tommy Russell, the greatest and prettiest of them all.

This Mitzi child is exquisite. She has talent and does an imitation full of gimp and genuine fun without that precocious offensiveness which is so often a quality in the infant prodigy. Mitzi answers her father's questioning and gives a perfect Negro dialect as her chief comedy effect, though her whole act is immensely attractive and amusing. Mitzi will be a little somebody out of vaudeville some day, when there is a there is not much demand for the call for a great baby actress.

CHICAGO "DAILY NEWS"
July 14, 1928**Palace Has Another Good Show; Chic Sale Heads Bill**

By AMY LESLIE

At the Palace, aside from Sale and Mr. Warwick, there is the most enchanting little child named Mitzi, who will be held over, and her parents with her. They are pretty good old-time clowns, Keno and Green, who go on roughly till their lovely offspring goes them one better.

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Direction, MAX E. HAYES

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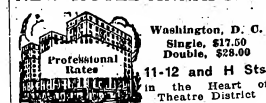
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Rialto
Savoy
Rialto
Karlton
Orpheum
Wintergarden
Palace
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Loew's State
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Grand
New
Uptown
Piazza
Belasco
Keith's
10th Street
Colonial
Queen
Kisnoide
Tivoli
Grand
Majestic
Virginia
Savoy
Rialto
Bijou-Park

May 5-8
May 13-19
May 31-June 2
June 10-12
June 9-10
June 7-8
May 28-June 2
June 30-July 6
June 16
June 22-23
June 30-July 6
July 5-11
June 28-30
July 8-14
June 6-11
May 14-16
May 31-June 1
June 3
June 29-30
May 27-30
July 1-7
April 12-14
July 4-6
June 17-23
July 12-14
June 17-23
June 20-21
May 3-5
June 5-6
June 25-26
June 14-15
May 28-29

Crawston, R. I.
Manchester, N. H.
Pawtucket, R. I.
Brookton, Mass.
Columbia, S. C.
Rock Island, Ill.
Joliet, Ill.
Bloomington, Ill.
Canton, Ohio
Marion, Ohio
Youngstown, Ohio
Steubenville, Ohio
Toledo, Ohio
Lorain, Ohio
Galveston, Tex.
El Paso, Tex.
Fruita, Colo.
Sioux City, Iowa
Creston, Iowa
Frederick, Iowa
Ft. Dodge, Iowa
Ames, Iowa
Paines, Iowa
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Winfield, Kans.
Parsons, Kans.
Emporia, Kans.

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Neocut
Plaza
Capitol
Rialto
Rialto
Family
Strand
Grand
Zim
Best
Strand

June 17-19
June 4-6
June 10-16
July 5-11
June 18-19
June 6-7
July 1
July 24
July 5-16
June 14-16
June 24
April 12-14
May 10-12
May 26-June 1
July 5-11
June 17-23
July 4-6
June 1-2
June 14-16
June 1
June 6
July 9
June 22
June 29
July 6-7
June 7-9
July 5-7
June 3-5
May 30-31
May 30-31
June 8-9

Coffeyville, Kans.
Oasatoomie, Kans.
Moberly, Mo.
Salina, Kans.
Atchison, Kans.
Long Beach, Cal.
San Diego, Cal.
Madison, Wis.
La Crosse, Wis.
Sheboygan, Wis.
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Muskegon, Okla.
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Easton, Pa.
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Erie, Pa.
Wheeling, W. Va.
Salem, Ore.
Marshfield, Ore.
Vancouver, Wash.
Corvallis, Ore.
Medford, Ore.
Rooseburg, Ore.
North Bend, Ore.
Sacramento, Cal.
Norfolk, Va.
Quebec, Que.
Montreal, Que.
St. John, N. B.

Tackett
Empress
Grand
Grand
Orpheum
Palace
Palace
Capitol
Majestic
Majestic
Lyric
Loew's
Loew's
Broadway
June 23-28
June 25-27
July 2-7
June 4-6
May 27-June 2
June 11-16
June 23-26
June 17
Previous to June
Previous to June
Previous to June
Previous to June
May 27-29
June 21-23
June 24
July 10-14
July 1-6

June 15-16
July 2-4
April 16-17
April 16-17
April 20-21
May 26-June 1
June 5-10
June 22-23
June 26-27
June 19-21
June 13-15
June 21-22
June 21-22
June 23-28
June 25-27
July 2-7
June 4-6
May 27-June 2
June 11-16
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July 10-14
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Adaptation

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CARL KRUSADA

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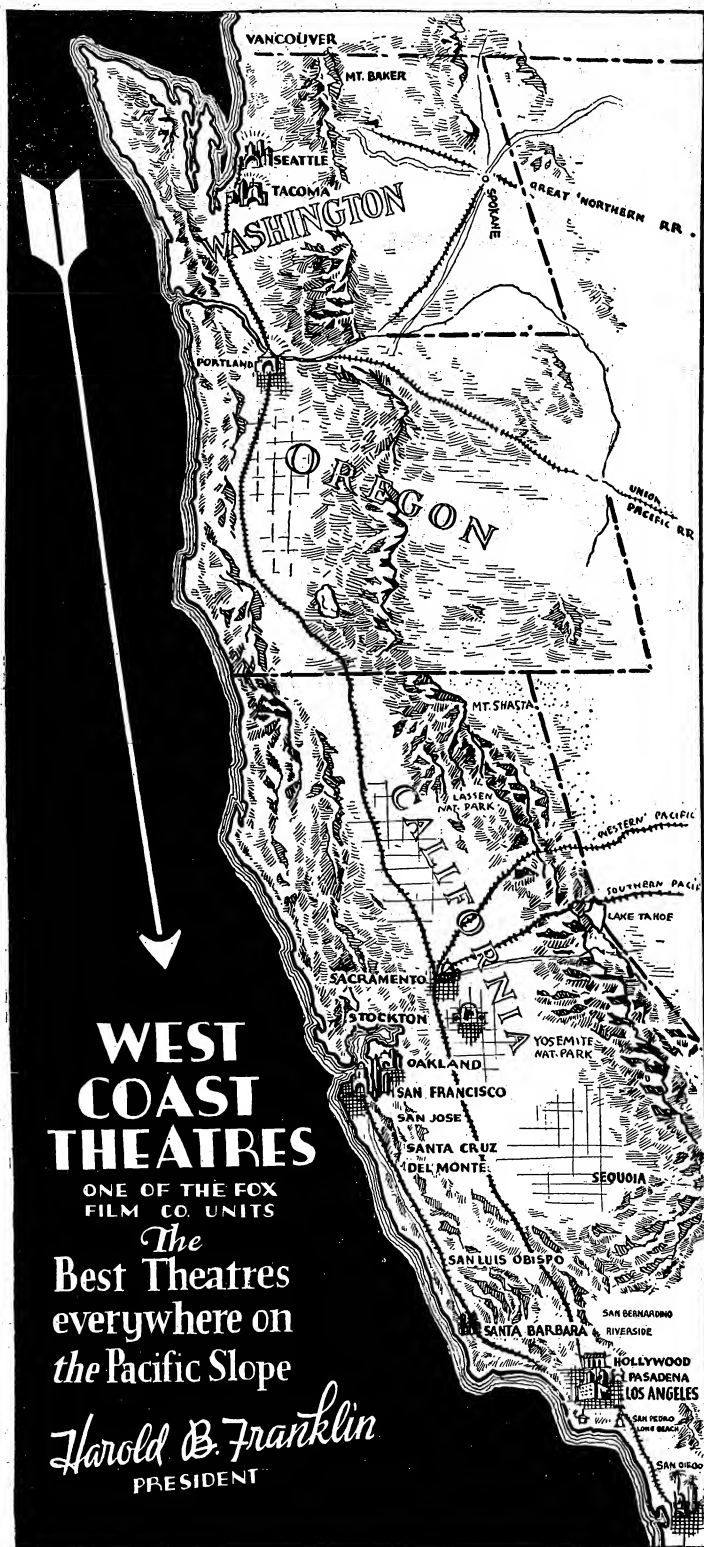
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"VARIETY," JULY 11.

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Direction CHAS. MORRISON

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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

Talent from 30 Nations

(Continued from page 64)
first picture work in "The Torrent" for M-G-M.
Greta Granstedt, born in Malmo, obtained first stage experience in Los Angeles as model for Fanchon and Marco then became Mack Sennett Bathing beauty in 1927.
Now free lance player.

Sven Hugo Borg, born in Winslow, spent two years on European stage.
Made his picture debut in "The Show" produced here by M-G-M in 1927.
Nils Asther, born in Malmo, became actor on stage and screen in Sweden and Germany for five years.
Came to America in 1927 and

jumped into feature parts with the Duncan Sisters in "Topsy and Eva" for U. A.

TURKEY

Rudolph Schildkraut, born in Constantinople, joined travelling repertoire company in Germany while attending school and travelled for nine years through Germany and Austria. Joined Max Reinhardt players in 1905.

Came to America in 1910 and appeared on stage at Irving Place theatre. After a long run returned to Germany, but in 1920 came back to America where he played at the Yiddish art theatre.

While in Chicago met Carl Laemmle who brought him to the coast. In pictures since.

Frederick Linderman and John C. Ogden, San Francisco business men, are bringing a remodeled ocean steamer to a spot off Santa Monica and intend to establish a new floating pleasure resort there. The boat will be known as the Hotel Buford with accommodations for 1,000 guests.
Ship will be anchored within the three-mile limit.

Vera White, picture actress, slightly injured in an automobile accident, recovering at the Good Samaritan Hospital, Los Angeles.

Kit Guard is working with Monty Collins in a Mermaid Comedy at Educational. Jules White is directing.

Clinton Lysle, added to "Gold Braid," M-G.

"Dodging Danger," short western, started at U with Edmund Cobb, Lotus Thompson and Doran Cox directing.

George Chandler, featured player, has started on first of "Tenderfoot" pictures being directed by Walter Fabjan for U.

Paul Vincent, signed for Fox stock company.

George Hill and players left for San Diego, where they will film the naval aviation scenes for "Gold Braid," M-G-M.

Victor Varconi and Dorothy Revier, co-featured in "Sinners Parade," Col. Being directed by John Adoff.

Jean Plannette, signed by Educational to write titles and stories.

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'THE FOUR FEATHERS' (Now Making)

FOR PARAMOUNT-FAMOUS-LASKY COMPANY

COAST NOTES

Because of conflicting dates, Louise Brooks' assignment to "The

Canary Murder Case," Par. has been cancelled and Mary Brian substituted. Miss Brooks starts in "Red-skin" (Par) Aug. 20.

Betty Bronson and Buster Collier

featured in "One Stolen Night," (WB), starting around Sept. 1. John Adolf directing.

Caryl Lincoln added to "Tracked," FBO. Jerome Storm directing.

U. has started on its first all-talker, "The Lullaby." Leigh Jason directing.

"The Wolf Song," Halvey Ferguson's novel, with Garry Cooper starred, is planned by Par. John Farrow doing screen treatment.

Otto Brower, Par. director, in northern Arizona hunting locations for "Avalanche."

Frank Tuttle will direct Adolph Menjou in "His Private Life" (Par) starting Aug. 27. "Divorce Bound," starring Florence Vidor, on the same lot.

Leonard Boyd, former free lance press agent, engaged by Fox studio publicity office to write future stories of Fox productions.

Patsy O'Byrne, foreign picture actress, engaged by F. N. for "Outcast," directed by William A. Seiter.

Gwen Lee and Eugenie Besserer added to "The Little Angel" for M-G-M. Sam Wood directing.

"Heart in Hand" will be the next picture directed by Wesley Ruggles for U. Paul Scofield now making screen treatment.

Kathleen Collins opposite Ted Wells in "Grit Wins," U. Josef Levigard, director. Cast includes

Al Ferguson, Buck Connors and Nelson McDowell.

Bud Murray has signed a year's contract with Sam Salvin to function as general stage director for

all of the latter's enterprises on the coast. Murray at present is handling "Good News."

George B. Seitz to direct "Hey Rube" as his next for FBO.

JACK WILSON

WILLIAM J. COWEN

DIRECTING

"NED McCOBB'S DAUGHTER"

IRENE RICH THEODORE ROBERTS
ROBERT ARMSTRONG
FOR PATHE

MAHARANA

and his

SACRED ELEPHANT

BIG ROSIE

Touring Keith-Orpheum Circuit

Direction PAT CASEY

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BALTIMORE

Leonard B. McLaughlin, manager of the Maryland, is back from a seven-week vacation in Europe.

Managing Director Howard P. Kingmorse has started a price scale innovation in the Loew houses here to capitalize on the shop girl patronage the matinee rate—35 cents—now in effect until six instead of five o'clock as formerly.

Over 1,700 juveniles participated in the Loew-Scraps Howard Post "Our Gang" contest here.

Lyric, Baltimore's only major musical hall and opera house, has lost a fight to share its block with a gymnasium-recreation building. Municipal Board of Zoning Appeals decided that a local oil company, owners of the adjacent lot, can improve their property with a building to house, among other things, prize fights and dances. Aaron George, local prize fight promoter, and Harry Van Hoven, publicity director for the Whitehurst and Carling Amusement Park, are the prospective lessees of the proposed building.

MONTREAL

By C. W. L.
Orpheum—"Quarantine" (stock).
Capitol—"Mysterious Lady."
Loew's—"Head Man."
Strand—"Modern Mothers."
Buck—"Privates." "Second to None." "Walking Back."
Imperial—"Vaude."
Empress—"Heart of Broadway," and "Dead Man's Curve."

The injunction protesting the constitutionality of the Children's Act barring admission to picture theatres of all children in this province under 16 has been answered by Prime Minister Taschereau by the announcement that he will introduce a bill in the coming session of the Quebec Legislature doing away with recourse to the Superior Court for writs of prohibition in some instances. He specifies those instances as writs against the operation of the "Lucky's Act" against people regarded as charlatans from practicing medicine, and against the Children's Act. Whether this legislation will be retroactive is not clear. It may be a case of the government shutting the stable door after the horse is out. Anyway it shows that one of the biggest fights in this province is well under way.

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Amusement parks around this city had the biggest week of the season last week and all were running capacity every night. Weather almost tropical and all Montreal turned out every evening.

Wiring of the Palace is going forward and reopening Sept. 1, assured.

ALBANY, N. Y.

By HENRY RETONDA

Ritz—"Oh Kay"; wired.
Strand—"Big Killing."
Loew—"Love Hungry."
Clinton Sq.—"Fortune Hunter."
House of Scandal."
Grand—Vaudeville.
Hall—Vaudeville.

Majestic, independent, opens with burlesque (Mutual) Saturday.

Sunday benefit performance given at the Loew Aug. 12 by the Klitz band, American Legion organization, netted \$550. The show was given despite protests from opponents of Sunday movies. Albany is Sunday movieless town.

Jerry—Thomas, new organist at Proctor's, succeeding Edward Fitzgerald, now at Clinton Sq. Thomas featured on program with songs.

Loew, pictures, changing programs twice weekly to dispose of features contracted for during season. House preparing to open new season with all-Fox super-feature program. Last week the Loew played "The Gateway of Moon" first half and "Road House" last half.

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NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Wings" (second week).

Broad—"Whispering Friends."

Proctor's—Vaude—"Sunset Legion."

Loew's State—Vaude—"Forbidden Hours."

Newark—Vaude—"The Hit of the Show."

Bransford—"The Night Watchman," e. policy.

Mosque—"Warming Up"—Vita-phone.

Fox Terminal—"Midnight Life."

"Wild West Romance"—Movietone

Capitol—"The Last Moment"—"A Blonde for a Night"

Goodwin—"The Butter and Egg Man."

Orpheum—"Black Pepper Revue"—films.

The State, on Valley street, West Orange, opened today (Saturday), running continuous. It is owned by the Orange Theatre Corporation. Manager is Jack Halpern from Lyanne. House seats 1,200.

Fox Terminal plays "Street Angel" Sept. 1. Prices will be raised to 50-75c, with lozges \$1. To be followed by "Four Sons."

Since Fox Terminal displaced the orchestra for Movietone the musicians have been paid half pay without playing. The Mosque will probably attempt to drop its orchestra if Fox gets away with it, as Stanley Fabian wants to make its prize loser altogether sight and sound. The talkers are saving the house for S.-P., but there will be a battle royal before the Mosque orch. goes out. At the Bransford the musicians are demanding \$150 a week, for doubling on the stage.

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Pictures

Columbia—"Garden of Eden."

Earle—"The Cop."

Fox—"Road House."

Met—"United States Smith."

Palace—"Forbidden Hours."

With the turning of the Stanley-Crandall Baltimore house over to Loew for operation Harry Lohmeyer has been brought back here to his former assignment at the Earle. He replaced Roy Sherman, Crandall's son-in-law.

Washington is the prize sight-seeing town of them all, Hollywood included. Now the local dignities of which there are hundreds, must be licensed.

Adolphe S. Kornspan, original conductor of the Fox orchestra, is back for the next two weeks as guest conductor. Leon Brusloff, now conductor, is doing the baton wielding on the stage when she was orchestra becomes the Fox Melody Masters.

Mutual burlesque opens at the Strand Saturday (Aug. 25) with "Hello Paris." Ira J. LaMotte house manager.

Roadhouse marriage several months ago of Vivian Harris, daughter of feminine publicity dispenser for Meyer Davis, was annulled here last week. The girl testified that the marriage, which took place on the floor of the Villa Roma, was on the spur of the moment when she was "sick and dizzy" from intoxicating liquor. She said the man was a "mere acquaintance."

Corbin Shield, Jr., son of the publicity man of the Rio, beat up Chris Evans on 8th street because, as he told the police, Evans had been annoying his mother. Young Shield substantiated his story by bringing the manager of the apartment house where they live, who stated that Mrs. Shield had appealed to him to keep Evans out of the building. Shield was released after telling his side of the argument. Evans is well known to professionals.

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VOL. XCII. No. 7

NEW YORK, WEDNESDAY, AUGUST 29, 1928

64 PAGES

37 "DON'TS" FOR PICTURES

11 ARE POSITIVE; 26 RESERVATIONS

24 Coast Producers Subscribe to List—A. M. P. P. Strict on 11—Others May Be Properly Fitted Into Films After Conferences

INTERNATIONAL ASPECT

Los Angeles, Aug. 28. In making pictures there are now 11 "don'ts" which must be observed by all producers to avoid international complications and general censorship throughout the world.

There are 26 instances where special care must be exercised in the manner in which certain subjects are brought to the screen that vulgarity and suggestiveness may be eliminated and good taste can be emphasized.

The Association of Motion Picture Producers, Inc., resolved that these various matters must be strictly adhered to and under no circumstances can anyone of the 11 "Don'ts" be used or included in a picture. The other 26 points must be discussed with the Producers' Association before being injected into a film.

On this coast 24 picture producers have pledged themselves to observe all of these "Don'ts".

The 11 "Don'ts" are:

- 1.—Pointed profanity by either title or lip which includes the words God, Lord, Jesus Christ, unless they be used reverently in connection with proper religious ceremonies. Also other profane and vulgar expressions no matter in what manner spelled.

- 2.—Any licentious or suggestive nudity—in fact or silhouette; and any lecherous or licentious notice thereof by other characters in the picture.

- 3.—The illegal traffic in drugs.

- 4.—Any inference of sex perversion.

- 5.—White slavery.

- 6.—Miscegenation.

- 7.—Sex hygiene and venereal diseases.

- 8.—Scenes of actual child birth—in fact or in silhouette.

- 9.—Children's sex organs.

- 10.—Ridicule of the clergy.

- 11.—Willful offence to any nation, race or creed.

The 26 Points

The other 26 so-called "don'ts" which can be used if properly treated, are as follows:

- 1.—Use of the flag.

- 2.—International relations (to avoid picturing in an unfavorable light other countries' religion, history, institutions, prominent people, citizenry).

- 3.—Religion or religious ceremonies.

- 4.—Arson.

- 5.—Use of fire arms.

- 6.—Theft, robbery, safe cracking and dynamiting trains, mines, buildings, etc.

"Roll Your Own"

Los Angeles, Aug. 28. The almost extinct custom of "rolling your own" cigarettes made it difficult for Pathe to find a man in Hollywood who could double for Alan Hale to roll a cigaret with one hand. After trying out several they finally found an old cow hand who could do it successfully, but when taking a close shot of his hand they found his wrinkled skin would not match with that of Hale's. They are now looking for another man.

ings, etc., (the idea in handling of this point being that the producer must have in mind the effect which the too detailed description of this may have upon the moron).

- 7.—Brutality and possible gruesomeness.

- 8.—Technique of committing murder by whatever method.

- 9.—Methods of smuggling.

- 10.—Third degree methods.

- 11.—Actual hanging or electrocution as legal punishment for crime.

- 12.—Sympathy for criminals.

- 13.—Attitude towards public characters and institutions.

- 14.—Sedition.

- 15.—Apparent cruelty to children and animals.

- 16.—Branding of people or animals.

- 17.—Sale of women, or of a woman selling her virtue.

- 18.—Rape or attempted rape.

- 19.—First night scenes.

- 20.—Man and woman in bed together.

- 21.—Deliberate seduction of girls.

- 22.—The institution of marriage.

- 23.—Surgical operations.

- 24.—Use of drugs.

- 25.—Titles or scenes that have to do with law enforcement or law enforcing officers.

- 26.—Excessive or lustful kissing, particularly when one of the characters is a heavy.

Some time ago a much milder and lesser list of "Don'ts" was formulated for general picture production. It carried little authority at that time.

Millionaire's Daughter Picking Up Film Biz

Los Angeles, Aug. 28. Mabel Young, 20, daughter of L. A. Young, Detroit millionaire backer of Tiffany-Stahl, is in Hollywood spending short periods in each of the production departments of the T-S studios.

The idea is to familiarize herself with the biz.

The daughter angle is new to Hollywood.

Projected Into Opera

Chicago, Aug. 28. John Puno-Gasser, once a local picture projection operator, recently made his debut as an opera singer in Verona, Italy.

Gasser is a tenor. He financed his studies with the picture house salary.

MAY SCREEN PICTURES ON NIAGARA FALLS

Projector Would Throw 800 Ft. from Canadian Side—Comm. Objects to Mayor's Idea

Toronto, Aug. 28.

A proposal to screen pictures on the American Niagara Falls is before the Niagara Falls Parks Commission of Ontario. Idea originated with H. H. Stephens, mayor of Niagara Falls, who is assured by electricians that the scheme will work. Stephens has named a committee to get in touch with equipment outfitters. Projection machine would be in Victoria Park, on the Canadian side, and would have to throw 700 or 800 feet to the American cataract.

The commission, all of whom are Toronto men, are said to oppose the plan and newspapers here attack it.

Booze Record, \$115,000

Montreal, Aug. 28.

The No. 1 Government liquor store here on Peel street, opposite the Mount Royal Hotel, where only hard liquors are sold, with no wines or cordials dispensed, grossed a record high of \$115,000 in sales last week.

The usual summer average for this most popular of tourist oases is \$75,000.

The annual gross to the Province of Quebec exceeds \$300,000 weekly, the spring and fall lulls bringing the average down because of minimized tourist trade. It goes up generally for the Xmas holidays.

Smith Theatrical League

An Al Smith Theatrical League is reported in formation.

Sam H. Harris will be its chairman, from the same report.

Tapestry's Week's Delay

Los Angeles, Aug. 28.

Delay in arrival of one piece of property caused the postponement of shooting on "The Iron Mask," the Fairbanks picture, from Aug. 20 to the 27th.

The "prop" was a piece of tapestry coming from Cincinnati.

Ginger Ale Instructions

Chicago, Aug. 28.

All local night clubs which have escaped padlocking are serving waters with the following placard looped over the end of each bottle's neck:

Notice: This ginger ale is sold to you as a beverage and positively must not be mixed or used with any intoxicating liquor of any kind. By order of the management.

Carol Frink Tells Why She Wants Her "Genius" Marriage Annulled

Chicago, Aug. 28.

"Some bum outside wants to see you, Miss Frink. Claims he's distantly related to show business, despite delusions."

Carol Frink, picture critic of the Chicago Herald-Examiner, sniffed a wafting scent and smiled. "It must be one of those Variety reporters. Dust him off and send him in." She placed a chair conveniently near a window and parked 12 feet from it.

The Variety reporter creaked in, put on his hat and shook hands. "Pleased to meetcha," he said, looking for a place to hang his coat. "Maybe you heard Charlie MacArthur, the playwright, is married to Helen Hayes, the actress."

"When a man bites a waffle, that's news," retorted Miss Frink. "Your paper has been treating me nicely on the picture box scores."

"You were married to MacArthur, didn't you?" asked the reporter as he unlaced his cuffs.

"Yes, but please don't take off those shoes. It's not right."

"Oke, sister, but if you had these here bunions from legging the Loop—"

"We were talking about the box office score, weren't we?" asked Miss Frink.

"Who gave you that steer? We were talking about MacArthur. The papers claim you tried to stop the bells with Hayes, and the judge aired you."

"If anyone needs airing around here—" began Miss Frink. Then she let loose.

"That news of their marriage was no news to me. The papers carried their engagement announcement three years ago, which was long before our divorce hearing."

"I didn't try to stop the wedding. The order carrying my petition to the appellate court to nullify his divorce decree was signed by Judge William Lindsay of the superior court five hours before I heard of the MacArthur-Hayes marriage."

This action has been in the courts since 1926, and the possibility of a nullification when the case is de-

(Continued on page 59)

Slave Bracelet Suspects

There are such a number of men wearing slave bracelets in Mae West's show "The Stage" that the rumor has started that the new show is merely a rehash of "The Drag," stopped by the police some place in Jersey and some time ago.

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Newport

Newport, Aug. 28.

Roy Royston has come from England to play in "Ups-a-Daisy," having previously acted on Broadway in "June Days" and "Marjory." His real name is Roy Crowden, and he made his stage debut in London in 1910, as one of the children in "The Blue Bird." During the war he was a lieutenant.

Last winter Royston married Laura Carter, who hails from Ardena, N. J., and a professional dancer. She married and divorced George J. Gould, Jr., which made her a daughter-in-law of the late Edith Kingdon, once an actress, and later, of Genevieve Sinclair, also an actress, these ladies having been the first and second wives of the late George J. Gould.

After divorcing Gould, Laura Carter settled in Paris and was reported engaged to Nicolas Basualdo, whose brother, Carlos Basualdo, married Leonora Hughes, former dancing partner of Maurice. Mrs. Royston is the mother of two Gould sons.

Van Vechten's Legacies

Carl Van Vechten has long been known as a clever writer, and his wife, Fania Marinoff, has long been known as a clever actress, but they are also becoming known as "inheritors."

A year ago, when the will of Carl's brother, Ralph Van Vechten, president of the State Bank of Chicago, was filed, from an estate of \$5,500,000, generous legacies were left to Carl and Fania.

Recently, when the will of Avery Hopwood was filed, disposing of over \$1,000,000, again legacies were left to Carl and Fania. A few years ago Carl served as apprenticeship as assistant musical critic of the Times.

Harry Fender Social Absentee

Harry Fender, of late more conspicuous in society than on the stage, returns to Broadway in the musical, "Rainbow." At Palm Beach, where another actor, Hugh Dillman, wooed and won Mrs. Dodge, one of the richest widows in the world, Fender had been devoted to Mary Brown Warburton, daughter of Major Barclay Warburton, and granddaughter of the late John Vanamaker. However, Mary has also received attention from William Collier, Jr., of the movies.

Mary is the sister of Barclay Warburton, Jr., who was divorced by Rosamond. Lancaster, after marrying the divorced W. K. Vanderbilt.

Barclay has tried his luck as assistant director for Fox productions.

Frederick Worlock made a favorable impression at the Casino theatre this summer, first with "The Last of Mrs. Cheyne," then with "She Had to Know," and next in "The Admirable Crichton."

Various fashionable folk at Newport wish that Elsie Person, who is Mrs. Worlock, might have joined the Casino cast as a visiting star.

At the height of the season, Arthur Somers Roche, the novelist, arrived at Newport to visit Mrs. Turnbull Oelrichs, former sister-in-law of Michael Strange. Later he rented a cottage for the first time. He has long had a house at Palm Beach. "The Crooks' Convention," dramatized from his story in Collier's Weekly, is being produced by Lyle D. Andrews as a "satirical melodrama."

Ina Claire's Social Hit

Ina Claire scored a personal triumph during the two weeks she was at Newport, rehearsing and acting in "The Last of Mrs. Cheyne," the smart hostesses, including Mrs. James Denison Sawyer, Mrs. Maude Howe Elliott and Mrs. Paul Fitz Simons, mother of William H. Vanderbilt, expressing the hope she will return next season.

It will not be surprising if the actress will visit Newport in 1929.

This in Paris

By David Sturgis

Paris, Aug. 15.
Mark Twain roamed at American travelers and wrote "Innocents Abroad." Yank stage and screen producers are innocent enough in Paris. They do not understand the language; absorb nothing; depart with personal and patriotic pride. Then they smear interviews in the New York press.

"Nothing in Paris! Nothing in Europe!"

The truth is there never has been, there never will be, anything but mud in their mentalistic skulls. They bring their provincial earth; they return with their commercial dirt. They should stay in the U. S. A. with their little mud-pies.

What are they doing in France? What are they doing in the drama at all? The old, fake stage is over. Spirit, mind, will control the new, universal theatre.

I am its pioneer, the poet of this renaissance. Producers, without spiritual intelligence, artistic taste, will be driven to the stars where they belong. They are horrors, in a capacity above their category; misfortunes and misrepresentatives to the masses.

Poets Arriving

The new, universal theatre will be the rendezvous of the masses. They are leaving the theology of the church, the politics of the state. When preachers and politicians fall the poets arrive. They are here with the four elements, the magical four in one. The spirit of China, the soul of Russia, the heart of France, the body of the U. S. A.

Deep? I am not I nor we. I am the universe. Stage and screen listen to me. You are two parts of the same whole; inside, outside, of the same thing. Leave the brain and the heart; come into the soul; you will find the twin as one. This is the new theatre, the new art, the new religion of the universe.

Players, get out your whips! Drive these materialists from the renaissance! They have spilled enough blood. They will not change for centuries. Grant them no quarter. Let chemistry have them now. And give the spirit the glory when the theatre is born again.

David and Goliath

The election is coming. Smith or Hoover? What is the stage doing? It should control the church and state. Why? It is the institution of the poet. Homer, Dante, Goethe and Shakespeare. They were poets and Shakespearean politicians. The poet is vision. People without vision are lost. When the stage is not the master? The church and state make it the slave. Hence the Puritan censor and padlock laws. The theatre in the U. S. A.? It is a coward before a bully.

Back to France and Greece. Back to democracy and nature. The American does not know natural and supernatural values. He understands neither the church, state nor stage. He has had preachers and politicians to fool him. Now he has a poet to make him wise. A poet of France, Greece, democracy and nature. A poet is a magician who represents the universe. Only the theatre can claim the poet.

Sounding the Alarm

I sound the alarm in Variety. The first call to the renaissance. The theatre is now the favorite of the universe. Variety is the voice of the player. Why should it not record the voice of the poet? They are the inside melody of the theatre. Director and manager? The outside melody. The four together in harmony? But the outside following the inside, and never, never the reverse.

The theatre should give its vote to Smith. He has made a natural gesture. The theatre is nature through the mind of a poet. There is a little of France, Greece, democracy and nature in the spirit of Smith. He is trying to be natural. The people forgot the church and state when Lincoln became a poet.



GEORGIE WOOD

Address BM/Jim, London, W. C.

1. My mind goes back to my first week of my 1923-1924 tour of America and that opening week in Buffalo. He graduated. Basil Lytton, the Gorman Boys, Mercedes, Olive Briscoe and Al Rauh and the other lovely people. Then Toronto and Montreal with the same bunch, the same capacity business and two a day! Just imagine that's more'n five years ago. Walter Winchell's a "star" now!

Booze Fines Set

Plattsburgh, N. Y., Aug. 28.

Show people and other persons who attempt to bring undeclared liquor into the United States from Canada are now being fined \$5 for each bottle of hard stuff found by customs inspectors and \$2 for each bottle of beer or ale.

Motorists are getting smarter or the urge to smuggle in a few bottles is becoming weaker, for the fines this year are not as heavy as they have been other seasons. Travel, if anything, is greater.

Viennese Musicals

Vienna, Aug. 18.

New musical operettas to be produced here during the coming season include the following: "Frederick," by Franz Lehar, book by Ludwig Herzer and Dr. G. Beda; "A Marriage in Hollywood," by Oscar Strauss, book by Jacobson and Hardt; "A Night in Cairo," by Jean Gilbert, book by Jacobson and Hardt; "Casanova," by Ralph Benatzky, book by Schanzer and Welisch; "The Woman of Gold," by Michael Kraus, book by Jacobson and Hardt; "The Singing Venus," by R. Kuneke, book by Beer and Lunzer; "Poor Knights," by Walter Kollo, book by Bach and Arnold.

"Le Aiglon," Moscow-Barred

Moscow, Aug. 15.
Moscow censorship officials have forbidden the production of Rostand's "Le Aiglon."

SAILINGS

Sept. 1 (London to New York), Thomas J. Ryan, Hazel Harrington (Carmanua).

Aug. 29 (Paris to New York), Tom Waring (Republic).

Aug. 28 (London to New York), Francis and Wally (Homeric), Van der Black (Carinthia).

Aug. 25 (London to New York), Beverly Nichols, Ernest Glendinning, Margaret Moffatt (Mauretania).

Aug. 22 (Vancouver to Sydney), Beeman and Grace (Aorangi).

Aug. 22 (London to New York), Mary Charles (Olympic).

There is beauty in the smile of Governor Smith.

Whisky and Wine
Whisky? It is the poison of ugliness. America without wine is an atheist. America with whisky is a fiend. I was the first American apostle of beauty. My inspiration came from wine. It was resisted by those who drank whisky. Here is love enough for me. There is truth in the smile of Governor Smith.

Long faces project nothing. Playboys reflect the universe. I will accept America when the ideal is real. Perhaps if I came back home—The theatre should give its vote to Smith.

Plenty of Nerve

London, Aug. 20.

With the comment in New York dailies and other American publications about the wonders of construction engineering performed in putting through the new subways and other big projects, it is worthy of note that nothing has been said about a job now being done in poky old London that would make the nerviest of American contractors think twice.

The Bank of England is being put on stilts while three new sub-cellars are being dug underneath it. Contrary to casual opinion the Bank of England is not one building, as it appears from any of the four streets on which it faces, but is, in fact, a rim or hollow square of buildings erected at various times in the last 300 years, all tied together architecturally speaking, with one exterior wall. There are practically no basements under any of the old buildings and it has been decided to erect a modern building seven or eight stories high occupying all the ground in the hollow square and keeping all the old buildings, as is the English fashion, just about as they were. Ample space being needed for vaults, all the old buildings are being shored up while the earth is being taken from under them down to a depth of possibly 60 feet.

All this is being done without interrupting the business of the Bank. Considering the great age of much of the old structure it is an extremely nervy undertaking. The job will take at least six years more to finish. They have been at it more than a year already. America could, perhaps, do the same thing in two years—but give Britain credit for doing it.

Paris Boils

Paris, Aug. 28.

Fine weather early last week, but it started to boil Friday. Everybody pulled out for the beaches again.

Theatres report a consequent drop in attendance.

PICCADILLY BIG ACT POLICY

London, Aug. 28.

Renoff and Renova opened at the Piccadilly (hotel) cabaret last night for a two-week stay, immediately prolonged to a month, with the privilege of doubling in vaudeville.

Management is also dickering with Chamberlin and Himes, indicating a big act policy will be revived on this floor.

AMBASSADEURS CLOSING

London, Aug. 28.

David and Hilda Murray had a successful opening at the Ambassadors. Sissie and Blake are still featured here and the Runaway Tour have been doing very well. But the Ambassadors will close Sept. 15, according to its custom.

IRENE BORDONI RESTING

Paris, Aug. 28.

Irene Bordoni has fully recovered from her recent appendicitis operation and has gone to Lido.

She will remain there until her strength returns and sails for New York next month to star in "Paris."

Tom Waring Returning

Paris, Aug. 28.

Tom Waring, doing a single at the Paramount (picture house), casually got across, but closed last Thursday.

He sails for New York this Wednesday on the Republic and states he's going through to California.

Show's 12 day Stay

London, Aug. 28.

"Aren't Women Wonderful" closed at the Court Saturday after playing 12 days.

Revue's Postponed Opening

London, Aug. 28.

Charles's Revue, scheduled for the Vaudeville Saturday, has been postponed until this Wednesday (Aug. 29).

Budapest

Budapest, Aug. 10.

Summer shows and outdoor places are being killed off by the swimming pools. Extremely hot weather has caused Budapest to feature these pools. There always was the Danube to be had for the asking, and the usual sprinkling of thermal baths, but now there are exactly 12 new beach bathing places, most of them large artificial pools, with artificial sand, and all with places to eat. One big establishment displays three pools, each over 200 feet in length, and three restaurants. The big hit of the season, however, is the St. Gellert hotel swimming pool.

This is an open-air site on a hill-top. No beach. It is patronized by the thousands who consider themselves the four hundred of Budapest. One attraction is a mechanical contrivance producing six-foot breakers. Superb at night, being open until 10 and lighted by colored submarine lights more effective than glass dancing floors. Pool belongs to the municipality of Budapest and is the best business proposition in years. Small dimensions and high cost of admission insure select patronage. The pool is so small that the waves have been, apparently, dubbed "a storm in a teacup." American visitors staying at this hotel sit in the teacup from morning till night. Business conferences are held in it, and the Italian Minister signs official papers upon the teacup's marble steps.

Traditional

Another but traditional feature of Budapest summers are the many small houses, some with the garden and back yards of the cottages in the old quarters of the city. There are also scores of big outdoor places in the city.

A Fad

Tearoom and restaurant management is the latest fad of society women. A countess belonging to Europe's oldest aristocracy figures nightly in the prayers of motorists running down to Lake Balaton, Hungary's chief summer resort. The road runs across her estate. The Countess has turned a shed formerly used for the stabling of sheep into a tearoom for motorists.

The best wines of Hungarian cellars and the rarest titbits of a countess' cuisine are served by flunkies in knee breeches. No self-respecting haberdasher running down to spend a week-end near Lake Balaton can afford to miss tea at the Countess.

Chatter in Paris

The so-called Bostock American circus, pitched for some weeks in Luna Park (with a separate entrance for the ring show), is a combination of the German circus Gleich in co-operation with Perno of Brussels (Belgium). The circus program is a fair entertainment with the additions of local acts and French clowns headed by Darlo, but the menagerie of W. and Carl Hagenbeck is the feature. Business excellent. Leon Volterra is in control of Luna, also advertised as the Parc de Paris.

Another revue is due at the Palace in September, signed, as usual, by Leo Lelievre, Henri Verna and Fernand Rouvray. The cast will comprise Tina Miller (sister of Raquel), Cherry Kolber, a newcomer from Vienna; Henry, popular Belgian comedian; Irwins Twins, Piazarvo and his orchestra; Edmond Guy and her dancer, Van Doron; also Douanel and Pournier, local comedians.

The Russian composer, Dmitri Tiomkine, is writing the score of an opera for which R. Sanner has furnished a book. The lyrics will be written by Pierre Varenna, and the jazz opera is to be produced by Albertina Rasch (Mrs. Tiomkine), in Paris with her girls.

The new American embassy which has just been purchased by the home government, will be a great attraction for all travelers but to all concerned. The entire American delegation here will all be housed in the one building where an entire city is divided into three houses all of which are at great length from one another.

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London as It Looks

By Hannen Swaffer

London, Aug. 17.
"Good News," which is the most idiosyncratic American musical comedy produced in London since "The Belle of New York," may be a success. I doubt it.
I liked it. The first-night audience gave it a fair reception, but then it was largely an Anglo-American audience, who applauded the people when they came on, although nobody knew their names. It is as well. It was the most mediocre company ever brought specially over.

I Am a Fan
I liked "Good News," in spite of its noise and blatancy and ugliness, and the fact that no one could sing. But that is because my favorite journal is the Saturday Evening Post, which I read all through every week. American short stories fascinate me, even if they are the bunk. I so enjoy studying the people about whom they are written. I am the worst moron of them all, when it comes to American literature. I adored "Revelry."
So I understood "Good News." I doubt very much if London will.

"It Isn't Done"—Here
For instance, our high-class staid people, those connected with English universities in any way, past, present or future, will hate the vulgarity of American college life shown on the stage. They do not do things like that here.

They would never lose a ball game than boast about it. The co-eds are so vulgar. Everything, from our point of view, is low-class.
"Good News" lets your country down in the eyes of Europe. But then all your plays do. If you are really like this, you should not let anybody know.

America Will "Knock" Herself
Still, I have told your nation this, now, for some years, and nobody listens. Your films insult your race every time they show one, but still I suppose there is money in it.

Every time some sport is shown in an American play, the most degraded side of it is emphasized. Games are played at public schools to improve character, not to make people noisier than they were before.

Still, you Americans know best.
Our navvies wouldn't behave like that. Do you know what navvies are? Well, they were the fellows with the rock-drills outside the theatre who were trying to make as much noise as "Good News" did inside, but failing lamentably.

Jenny Dolly, who went with Gordon Selfridge, seemed to like it very much. Indeed, all the American aristocracy was there.

Truth About Yank Plays in London
I have been at some pains to find out whether American plays pay in London, after all. The truth is that, nearly always, they are a hopeless failure, never mind what anybody tells you, or the bunk you hear.

During the present year, 19 American plays have been produced in London. No fewer than 16 were failures! One, "The Second Man," was a doubtful proposition. "The Trial of Mary Dugan" and "Show Boat" were the only successes of the lot.

It is more risky, you see, to bring over American plays than it is to try the home-made muck.

The Sixteen Failures
"The Adding Machine" was merely revived for a short season. No one went after two weeks.

"Sauce for the Gander," once "The Cradle Snatchers," had a wonderful first night reception but fizzled out and lost money.

"Judith in Israel," which I praised, ran only two weeks.

"The Spider" lost money during a two-months run.

"The Monster" was a public disgrace.

"Cocoanuts" was a ten-day wonder.

"Gentlemen Prefer Blondes" had a five-week limp.

"Baby Cyclone" should have succeeded, but did only three months of fair business.

"Square Crooks," of course, was a hopeless proposition.

So was "The Barker," which our public did not understand.

"Our Little Wife," Avery Hopwood's last venture, lasted five nights.

"The Road to Rome" ran for three weeks.

"Marjolaine" ran two months and lost thousands of pounds.

"The Enemy," which comes off tomorrow, ran for only four weeks.

In spite of the boost of the first night and Sir Auckland Geddes' money.

"The Skull," produced a fortnight ago, will probably last another week.

"Spread Eagle," which was called a great play by some people, did just six weeks, as I prophesied.

Now, are you proud of that American list when I have been through it? It is, of course, a disgraceful one. Still, you did beat us with "The Skull," which was worse than anything we could do. I congratulate you.

Wodehouse Does It Again
P. G. Wodehouse, this time in a team with Ian Hay, put on a play, the other night, one called "A Damsel in Distress" in which a middle-aged cricketer called Basil Foster, one of the management played the lead. A. A. Milne, I believe, has money in the show.

If you have read any P. G. Wodehouse stories, well, that is it. It shows no brain, no anything, but it is not intended to and it does for these floppy times. It is really a musical comedy without music.

I do hope it will be a success. Plum Wodehouse, as they call him, is a very decent fellow, and Ian Hay looks as though he still lived in Edinburgh.

Wodehouse knows his business. Every lowbrow in the audience roared. There are lots of those.

You will see this thing on your side, although I expect that, by then, the music will have been put in.

2 Am. Acts Over
Maxwell and Lee, making their first London appearance at the Holborn Empire (vaudeville) yesterday, satisfactorily demonstrated they're a neat pair of comedy dancers and scored accordingly.

Achilles and Newman, making their local debut, No. 3, at the Alhambra (vaudeville), a "position rare" for "dumb acts" on this side, also left a good impression.

LEE SHUBERT DELAYS SAILING
London, Aug. 28.
Lee Shubert suddenly called off sailing for home last week and went to Letouvet.

He may be on board the "Homeric," which departs from Cherbourg tomorrow (Wednesday).

Ardath De Sales Dies at Sea
London, Aug. 28.
Ardath DeSales, American dancer, died Aug. 23 on board the "Homeric," four days after a mid-ocean operation for appendicitis.

Gest's "Redemption"
Paris, Aug. 28.
Morris Gest sails for home tomorrow (Wednesday) to immediately start work on "Redemption" with Max Reinhardt.

Play is due to open in New York during November with (most particularly optimistic over its prospects as a road attraction).

Gest also has Balfout leaving shortly for Manhattan with a new troupe.



WILL MAHONEY

O. O. McIntyre said, "Will Mahoney is my favorite harlequin of the season. He is hilarious. When in his wooden shoe dance he suddenly realizes he is falling and uses his coat for a shock cushion this hysterical correspondent had to be taken out for air."

Direction
RALPH G. FARNUM
1560 Broadway

"Cardboard Lover" Hit

London, Aug. 28.
"Her Cardboard Lover" looks like a certain hit at the Lyric. Leslie Howard is the cast's highlighter. Splendid acting also by Tallulah Bankhead and Jack Melford.

An American mystery play, unproduced in New York, came in at the Comedy under the title of "The Devil's Host." Proved but mildly interesting and figures to either yield a small profit or shortly close.

Cabaret Scene, Play's Hit

Paris, Aug. 28.
Rasimi and Boncompagni, having taken the Ambigu for the summer season, presented "Le Chemin de Buenos Ayres" to a fair reception. It is an adaptation of Albert Londres' novel, concerns the white slave traffic and an imported girl who, following amorous adventures, marries a diplomat.

Feature of the evening was Rosita Barrios with an orchestra and the dancing in an Argentine cabaret scene. In the cast are Rivory, Jean Peyrieres and Ninon Gilles.

In Show for Year

London, Aug. 28.
Willis and MacFarlane, after a year at the Palace in "The Girl Friend," open at Deauville for a fortnight Sept. 8.

From here the couple go to the Ambassadeurs, Paris.

French Pianists in Pit

London, Aug. 28.
Jacques Fray and Braggiote have been brought over from Paris to play pianos in the pit for "Funny Face," as did Arden and Ohlman in New York.

England's Sensation

London, Aug. 28.
Sensation of the Palladium's reopening as a vaudeville house will be the passing about of ice water.
It's the first time in the history of England where anything in any theatre is free.

Divulging Fakir Tricks

Paris, Aug. 28.
The headliner at the Empire this latter fortnight of August is Paul Heuze, who has made a special study of fakirs. He has published a book exposing their tricks, and now is appearing as an act showing how "it is all done."
Heuze declares he has the approval of illusionists, whereas the professional fakir pretends to practice psychic science.
After seeing Heuze all may lie on a nail pointed board with safety.

Foreign Operettas as Talkers Over Here

A market for musical operettas by European composers has opened again in America as a result of the requirements for talking pictures by the picture companies.

For the last few years American music has practically dominated all over the world, in every theatrical center. Very few musical arrangements by foreign composers have been accepted for production in the United States owing to this popularity of American music.

Operettas by the most prominent composers in Europe, lying on the shelf for a long time, are now in demand for production as talkers with Fox, Metro-Goldwyn-Mayer, Paramount and Universal reported bidding against each other for the scripts.

"Squealer" Ousts "Skull"

London, Aug. 28.
Edgar Wallace, sub-lessee of the Apollo, of which Robert Lorraine is, the lessee, will move his melodrama, "The Squealer," to the Shaftsbury Sept. 17 where "The Skull," now current, is doomed.

Lorraine, already enjoying a profit from the Wallace rental, wanted additional emoluments for the extension of the lease, hence the portage by truck.

BEE LILLIE PREPARING

Paris, Aug. 28.
Beatrice Lillie leaves here today for London to start immediately on preparing for "This Year of Grace" and its New York premiere.

Rehearsals for this show have been put back three weeks due to Noel Coward undergoing a fistula operation last week. The author-actor is in a private sanatorium in New York.

Buster West Tied Up; Too Many Contracts

Paris, Aug. 28.
Buster West is still over here trying to edge his way out of London and Berlin contracts in order to reach New York to appear in "Ups-a-Daisy."

West signed to appear in these two cities, but when the New York offer brought on that homesick feeling he went to Lartigue, agent, and told him London and Berlin were off. Lartigue notified the respective managements. They holiered murder, and the agent's explanation that if West broke these contracts he'd never be able to play over here again has the dancer worried.

The youngster had a tough argument with Sayag at the Ambassadeurs over his passage home. The Sayag contract supposedly read that if West remained abroad after finishing with him, Sayag didn't have to pay the return passage. West signed to play elsewhere, and when he finished last week asked Sayag for transportation. It was refused and West dipped into a temperamental outburst which got nowhere.

Louis Gensler, producer and composer of "Ups-a-Daisy," now in rehearsal in New York, engaged Brown and Whitaker when Buster West and his father failed to report. Russ Brown will have the intended Buster part.

Other roles are being held by Gensler, for the Wests if they show before the show opens next month.

Wallace Plays for Shuberts

London, Aug. 28.
Before sailing for home, Lee Shubert made a deal with Edgar Wallace to produce a series of the latter's plays in New York.

First of these which Broadway is set to see will be "The Squealer," now playing here.

2 Marriage Denials

Paris, Aug. 28.
Ruth Donnelly denies she is engaged to wed Count Jose Decesa, supposed cousin of the King of Spain.

Mary Garden, sojourning near Monte Carlo, also refutes the statement that she will marry Pierre l'Essais, French Journalist.

Hallie Stiles' Cold

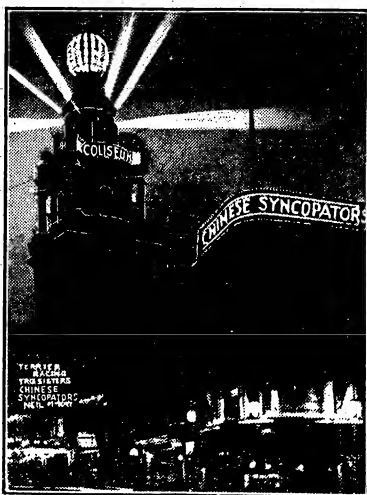
Paris, Aug. 28.
Hallie Stiles, American singer, was forced to cancel her performance in "Manon," with the Opera Comique, Friday because of a cold. She is now improved.

DeBear's Revue Over Here?

London, Aug. 28.
Archie DeBear's revue, "Many Happy Returns," now at the Duke of York's, is reported negotiating for a New York showing.

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New Classes Now Forming

Milton Finds Those Minus Stage Experience More Sound Plastic Than Vets Who Have Gone Screen

Los Angeles, Aug. 28.

Former stage actors, who have been on the screen exclusively for years, are less plastic material for dialog sequences than keen youngsters who have never looked across footlights. This is the experience of Robert Milton, who technically guides the recording of dialog for Paramount. These same youngsters, and others not so young, are being forced to acquire the knack of weeping without the assistance of violin and organ. They are being taught how to cultivate their imagination.

Milton points out an instance of where several young stage players devoid of stage experience being put through a rehearsal and going to their lines with spirit and genuine enthusiasm. Personality, the chief asset, stood out. In the case of an older player, his stage work had been in melodrama, considerable time had to be spent in getting the proper shading in his lines.

Playwright's Discovery

One playwright has discovered that the writing of spoken sequences for a picture is more difficult than writing for the stage. This writer made seven versions of one scene before he hit the mark. The difficulty was in making the step from silent action to sound so that the spectator would easily and naturally follow without "killing" the illusion. The same process in reverse was also necessary.

Milton has no patience with the suggestion of employing elocutionists in the studio. He is emphatic in his opposition. What has got to be recognized, he declares, is the imperative necessity of time devoted to rehearsal and to securing the right touch in tone and shading. This is more important in the case of a picture because there is no opportunity of continuous amendment.

\$100,000 Picture Rights

Nibbles by picture people to make "The Royal Family" into a talker are reported to have brought a reply that \$100,000, without a percentage arrangement, will secure the rights to transplant it to the talking screen.

This is Jed Harris' comedy which has been at the Selwyn ever since Harris first started talking about "Front Page."

Harris is also fighting with the picture rights to "Coquette" at around the same figure.

P. A. Takes Newspaper Party on Location by Air

Los Angeles, Aug. 28.

Pete Smith, M.-G.-M. publicity head, is the first p. a. to take a party of newspaper people on location via the air. He got together a party of 20 trade, daily and fan representatives and took them in two Ford tri-motor planes from here to San Diego, a distance of 128 miles. They travelled both ways in 70 minutes.

Visitors were taken to the Naval air station at Coronado Beach, where they got a flash of George Hill directing "Gold Braid," starring Ramon Novarro.

Colleen Moore's Bottles

Los Angeles, Aug. 28.

As a reward for entering an essay contest, Colleen Moore becomes recipient of the prize exploitation stunt of the season.

Contest was staged by a local water company serving thousands of homes and business offices with distilled water. As the result of Miss Moore's efforts, the firm is placing a sticker bearing her picture and a few verses pertaining to "Lilac Time" on the front of each bottle.

It is estimated that more than 20,000 of these bottles are distributed weekly.

Kennedy's Efficiency Lost Valuable Men

Joseph P. Kennedy's efficiency system, inaugurated in the FBO studios, now going into force with Pathe, does not seem to be working out as intended, according to reports. While a systematic reduction of staff and centralization of efforts can be accomplished in other industries and looked fine on paper, when applied to the picture business it seems that the principles of efficiency as known in other fields are not and have never been found practical in pictures.

It is reported that in cutting down on operation, costs of production were temporarily reduced only to result in an increase later on. Where several men had been released in some phase of production it was later found that it took twice as long to turn out the required quota of work at a cost equal to or exceeding the original estimate with more men on the job.

It is understood that many men released under Kennedy's efficiency program were later needed, but that it was impossible to regain their services for less than twice their salaries, or to replace them with other people at the original salaries.

Estonia Fixing 20 Years As Age Limit for Theatres

Washington, Aug. 28.

An official decree is to be issued in Estonia prohibiting children under 16 years and students under 20 years from attending the picture theatres in that country.

In making this report to the Department of Commerce, George Canty, trade commissioner, states that the various government factions are in agreement on the proposal and that the issuance of the decree is but a matter of a few days.

Only way the children and students will be able to get in will be on a special permit.

Colony Wired, for "Tom"

Universal's Colony on Broadway is being wired and will reopen Sept. 19 with "Uncle Tom's Cabin," sounded.

The silent "Tom" picture U first sent to Broadway at \$2 is said to have undergone a marked change with the sound attachment.

U has kept the Colony dark for some time. It was reported that Flo Ziegfeld has the house, without denial following.

5,000 Attend Valentino Memorial in Hollywood

Los Angeles, Aug. 28.

Five thousand friends and admirers of the late Rudolph Valentino attended the second annual Valentino memorial held here Aug. 23. The procession passed the tomb continuously from 11:30 a. m. to one p. m.

More than 200 film actors were present at the services.

Unusual Film

Los Angeles, Aug. 28.

What is said to be one of the most unusual films ever assembled was reviewed at an exclusive showing by members of the local Advertisers' Club. Picture was contributed by members who have taken shots in almost every unutilized spot on the globe.

During the meeting that followed W. S. Van Dyke, M-G director, was elected into the club with the distinction of being the first picture representative to receive this honor.



EARL LA VERE
and His Accordeon

Paramount Theatre, New York. Now Putting the comedy punch in Frank Cambria's Unit, "Teasing Off" Paul Ash is a great straight Direction William Morris Agency

MIX-MORRISSEY MIXUP; ACTIONS DUE THIS WEEK

Complaint Also Filed Against Pappas, Reported Cafe Backer, on Alleged Bad Checks

Los Angeles, Aug. 28.

Out of the confusion of charges, counter charges, frequent court appearances and what not involving Tom Mix, Will Morrissey and Midgie Miller, Morrissey's wife, as a result of the brawl at the George Beban housewarming, the following are the points to date:

Mix appeared in court to answer charges of battery filed by Morrissey and Miss Miller. He pleaded not guilty and was ordered to appear for trial Aug. 30.

Morrissey and his wife, who appeared at the Venice beach resort police station to obtain medical attention, and in such a state that both were held on charges of intoxication, were found guilty Aug. 23. Sentence was delayed when Morrissey's attorney filed motion for a new trial the following day. Court is to rule on the motion Aug. 29. Intoxication charges against Miss Miller were dismissed on grounds of insufficient evidence. Morrissey, incidentally, reopened a venue at the College Inn night club at Palisades del Ray, Aug. 23.

Something Else to Worry About

As an aftermath of Morrissey's previous venture at the College Inn, which brought him into court when several members of his company charged 30 days in which to pay checks, a criminal complaint was filed with the city prosecutor against Tom Pappas, said to be Morrissey's backer, on Aug. 21, charging him with violation of the pay check law. The complaint, filed by the Labor Commission in the Los Angeles court, has three counts on behalf of Al Gloria, George Morgan and G. Freeman, who received respective checks of \$150, \$50 and \$150 signed by Pappas.

When the first check charges came into court a month ago, Pappas was given 30 days in which to pay the face of the checks. Upon his alleged failure to meet the sums demanded within the time limit, the criminal complaint was filed.

TO GERMANY FOR WEDDING

Lena Malena Marrying Manfred Noa—Will Do Berlin Picture

Los Angeles, Aug. 28.

Lena Malena goes to Germany to wed Manfred Noa, director-producer, as soon as she finishes work in "Tropical Madness" at FBO. Miss Malena came to this country as a dancer for Keith-Orpheum. She sails from New York Oct. 6 on the Columbus.

Miss Malena will be in Germany three months and while there will do a picture for Eichenbach directed by her future husband.

Couple return here in January for completion of her contract and "Tropical Madness" will direct her. She will return to Germany for one picture each year.

LARRY SEMON'S COLLAPSE

Los Angeles, Aug. 28.

Larry Semon is in a private sanatorium near San Bernardino, Calif., following a nervous collapse. It may take three months to a year for Semon to recover.

Fox May Abandon Program Films, Going in for Special Pictures Only—Swayed by Current List

Los Angeles, Aug. 28.

Picture or Show?

With the record in money and runs the Fox sounded specials are piling up at the Roxy, New York, there is less talk of any stage show excelling a picture as a regular draw, unless it is a special stage attraction.

Since the Roxy opened over a year ago, the claim there has been that the stage show held up business, with or without a good picture. When the Roxy commenced to slump during the forepart of the summer and grosses were under \$30,000 weekly as the rule, the stage show was credited for holding them up to that mark.

After Fox's "Street Angel" got in its four weeks, followed by a couple of more sensational ones in money for the same producer's "Four Sons" with the grosses shooting above \$125,000 each week, besides reaching over \$140,000 in the opening week of each picture, the street's comment switched around to the b.o. power of the picture.

Those same grosses brought up the Fox exhibition scheme of the spring and also this summer, of playing its specials at \$2 in Broadway houses, for the show window benefit. That benefit asserted itself at the Roxy for the start off of the regular releases with Fox again likely reaping on rentals in general.

A. F. of M. Takes Charge Of Talker Musicians

The American Federation of Musicians has assumed entire control over all services rendered by members of its affiliated locals for the synchronizing of music with screen pictures. It has informed each local that the working conditions governing men now employed may be formulated and announced at any time now.

All locals have been instructed to notify their members that none is to enter into contracts for such service except for periods from week to week. This includes the musicians for Vitaphone, Movietone, Phonophone and all similar devices synchronizing music for motion pictures.

Contrary to a report that the New York local, 802, had voted to adopt a new scale for musicians in talking shorts or complete sound films to \$100 per regular session, that amount the minimum, the scale on sound remains as it has been for the past year. The 802 scale is \$30 for three hours or less; \$50 a day for six hours, and \$200 for a five and one-half day week. For the leaders their stipend is just double that of the regular musicians.

Meanwhile the locals are waiting some definite word from the A. F. of M. which will determine the talker period more definitely.

Merchants Can't Locate Film Co. Owning \$7,000

Washington, D. C., Aug. 28.

Local merchants are endeavoring to trace International Film Producers of Los Angeles, Inc., for an alleged string of unpaid bills for merchandise totaling something like \$7,000.

A local credit and detective bureau has had no success in tracing either in Hollywood or at the address given, 505 Fifth avenue, New York.

Only thing the bureau seems to have is the "film" company is said to have recently made a street safety picture here.

Vadja as Asso. Producer

Los Angeles, Aug. 28.

Ernest Vadja, Hungarian playwright and scenarist for Paramount the past two years, has been made an associate producer of this organization.

William Fox and Winfield R. Sheehan are reported having reached a conclusion that the Fox regular program feature pictures should be supplanted by all Fox special film productions. It can not be foretold if or when this conclusion will be placed into effect. It is unlikely for any part of the non-summer season with the Fox schedule thoroughly defined for regulars and specials.

Fox's specials to date and especially the extraordinary showing made thus far by two of them at the Roxy, New York, in there on runs and sinking house and box office records is the mammoth New York house, together with big gross showings made by the Fox specials in other cities, turned the Fox-Sheehan attention to the strength of the special as compared with the regular weekly programmer. This decision is believed to have been sharply aided by the added advantage of sound in the film, along with dialog in later specials on the Fox list.

Reducing Output

At present the only producer of what might be called specials is United Artists. U. A. produces between 15 and 20 pictures annually, costing from \$400,000 to \$750,000 each. Fox producing specials only would give the film special producers, and reduce the yearly number of program features now being turned out. Decrease of production has been a standard argument among picture men for a long while.

It is said that Joseph M. Schenck's attitude against stage shows with pictures and his position on talkers are influenced by the fact of his U. A. pictures costing the amounts they do to produce. Schenck, from accounts, believes that pictures of that money magnitude should draw only on their own.

There is no information as to Sheehan's ideas on the cost of Fox specials. So far it is believed each Fox special has been handled in production cost as a distinct unit, with maximum appropriated according to indications from preparation. For "Sunrise," Murnau-directed, investment ran to \$1,200,000, far beyond what the Fox heads of production had decided upon. It is said that the Sheehan vision on a special does not see beyond a total of \$400,000, with a \$300,000 maximum preferred.

With the Fox organization seemingly seeking to build up a theatre background of its own sufficient to bear the production cost of any of the Fox output, the Fox heads are in a spot where any step taken by them is pre-protected.

Weather Forecast

Washington, Aug. 28.

Asked for the outlook for the week commencing tomorrow (29), the Weather Bureau furnished the following for the country east of the Mississippi:

Wednesday, showers in Atlantic States and partly cloudy and cooler in the Lake regions.

Thursday, mostly fair, followed by a period of showers beginning Friday or Saturday (30).

Continental Co-Producers

Washington, Aug. 28.

The Belgo-Sino, film organization of the Rutenian Republic (Soviet Union), is reported, says George Canty, motion picture trade commissioner, to have concluded an agreement with the Homfilm G. m. b. H., Berlin, which provides for joint production.

Belgo-Sino is producing in its own studio-in-Berlin—with Haritsh and Gardi, two Russians, on the Continent, doing the producing there.

Film Tourists Home

Los Angeles, Aug. 28.

Josephine Lovett, Florence Vidor, Hunt Stromberg and John Robertson are back in Hollywood after European tours.

FOX'S 100 N. Y. INDIE HOUSES

Sale Reports "Inspired," Says Harry Warner—No Deals On of Any Kind

Harry Warner, president of Warner Bros. and Vitaphone, now characterizes as deliberate attempts to cut into Warner film sales and disorganize indie exhibitors latest reports that Warners are negotiating the sale or merger of their interests.

While Warner a few weeks ago admitted that two of the biggest companies had bid for his company, he has since expressed complete disinclination to sell.

With their failure to buy the Warner plant and its valuable Vitaphone acquisition, Harry Warner let it be known that he believes the latest rumors are being inspired, to unloose reports which might hurt Warner sales of its advanced efforts in talker productions.

"What I mean is this," said Mr. Warner: "We don't need to sell our interests to any company because we are making more money than any company at this moment. We don't need any company because every company is now buying our product."

The latter comment was made by the Warner president when reports that Warners were active in a merger with First National were brought to his attention.

No deal to take over or combine with any company is now on or being considered, Harry Warner declared. He spoke of Warners as being young and fired with the aggressive spirit of youth. He let it be known with characteristic frankness that he looked upon most of his competitors as too old except to consider as customers.

Harry's brother, Abe, present at the interview, coincided.

Despite all rumors and denials there was a positive report yesterday that Warner Bros. are negotiating with the voting trust of First National to obtain control of that organization.

The voting trust was organized for ten years and is in control. It was formed, according to general opinion, to keep Fox from grabbing First National.

For Warner Bros. to secure First National it would be necessary for them to have the unanimous vote of all the members and circuits represented in the voting trust.

Last year First National did a gross distribution business of \$25,000,000. Its net profit ran a trifle over \$1,000,000.

While Warner Bros. on production have been unusually strong in the talking picture condition, they do not seem to have developed any strength meanwhile in silent pictures.

The addition of the First National producing organization might be for the purpose of strengthening the Warner Bros. silent department.

M-G-M's 1st Dialog Film Is "Nize Baby"

Los Angeles, Aug. 28. Metro-Goldwyn-Mayer's first dialog talking picture will be "Nize Baby," the Milt Gross cartoon, directed by Hubert Henley. Henley was the first director to make a picture at the time Metro-Goldwyn and Mayer were merged four years ago, entitled "Sinners in Silk."

Cast of "Nize Baby" includes Vera Gordon, Alexander Carr, Harold Walbridge, Tenen Holt, Lillian Gittleson, Jack Levine and Dorothy Janis.

Production starts Sept. 4 under the personal supervision of Harry Rapf.

Trying 48 mm.

Los Angeles, Aug. 28. D. W. Griffith and Billy Bitzer his veteran cameraman, are experimenting with 48 mm. film. Standard width is 35 mm. Results so far are advantageous in eliminating close-ups and various film angles required by standard width.

Indie Talkers

Within the past few weeks a number of eastern independent producers have gone into projection rooms with phonographic sound recorders and have been making captions as the film runs off with a few engaged players.

These pictures can be played in any unwired house, requiring but a phonograph to play the records.

Messing Up Tex's Coast Reception

Los Angeles, Aug. 28. Publicity zealots representing Texas Guinan personally created quite a mess of her Hollywood reception when going ahead without consulting Warner Brothers or anyone else.

The names of Conrad Nagel, John Gilbert, Lon Chaney, Greta Garbo, Clara Bow, Richard Dix and Colleen Moore were used as hosts and hostesses without authorization or permission.

After using Mayor George Cryer's name on the stationery without official okay, Tex's boy pilots tried to get in to see his Honor and arrange the date. They got as far as the secretary.

Al and Frank Kerwin are the bright lads.

Sight-Sound Recording "Scandals" at Apollo

It is understood that United Artists is making a complete talking picture of White's "Scandals" on the stage of the Apollo theatre. No other information is obtainable, nor is it known by what process United Artists can take a talking picture on the stage other than by the portable Fox Movietone process.

South Sea Natives For Stage "Atmosphere"

Los Angeles, Aug. 28. Alexander Markay is due in Hollywood next week after spending nine months in the South Seas directing "Taranga" for Universal. He will bring back with him 20 Polynesian natives who will accompany the picture on its de luxe travels for atmospheric prologs.

Novarro at \$5,000 Wkly.

Los Angeles, Aug. 28. Metro-Goldwyn-Mayer officials have started negotiations to renew Ramon Novarro's contract, which expires in December, offering him \$5,000 a week for a year.

This is an increase of \$1,000 weekly over his present salary. It is likely Novarro will accept.

VIDOR WITH GOLDWYN?

Director Reported Peeved Over M-G's Usual to Do His Picture

Los Angeles, Aug. 28. With M-G-M. reported to have put its foot down on King Vidor making a picture with an all-Negro cast, the director is reported negotiating with Goldwyn to take over his contract.

M-G. is said to be favorably inclined in this direction, the Vidor is getting \$75,000 a picture and it has no picture at present which would warrant that expense for directorial work.

COMBINATION IS REPORTED DEAL

Possibility of William Fox Buying or Taking Into Partnership Independent Film Theatres in Greater New York—Exhibits Said to Look With Favor Upon Idea—Effect on Shapiro Organization

GOOD FOR BOTH

William Fox may obtain the control of around 100 more or less first class picture theatres in Greater New York, now operated by independent exhibitors.

These houses if secured by Fox will be taken over by him under full purchase or in a partnership arrangement. With the latter the present indie operator will continue to direct his houses, but with Fox holding 51 per cent control.

The proposal for a Fox-Indie deal is said to have met with a ready response from William Fox and the exhibitors. A conference or so between them is reported to have been held, with the idea claimed to have been mutually arrived at between William Fox and some of the indie operators.

The Fox chain is said to be the only one in a position to take over the Greater New York indies, through Fox being sparsely located with its own theatres in the greater city. Loew's is dotted all over the local map and in its present building campaign of large neighborhood theatres has Public (Paramount) in association or vice versa. Keith's is similarly positioned.

Should the Fox-Indie deal go through, partially or in whole as at present expected, it would relieve Fox from erecting houses under his own name in competition with the other large chains in all of the new York communities. Fox's only big new house just now is the Fox, Brooklyn, seating 4,200 and opening next week, (Aug. 28).

Shapiro's Position

An effect upon the Shapiro organization (I. M. E. A.) will follow Fox making the indie line up effective. It's understood that of any number of first class indie houses in the entire metropolitan area, a majority must necessarily belong currently to the Shapiro group.

According to the understood constitution of the Independent Moving Pictures Exhibitors Association, 60 per cent of the houses represented in that group may move for its dissolution. Shapiro is said to embrace around 85 houses, representing about 10 circuits.

In the proposed dealing from accounts the basis of settlement will be virtually cash for the exhibitors, whether a total or partial purchase, since the consideration will be paid in Fox market quoted stock. The valuation will probably be determined in the customary manner, by audits and service situation.

New York independents have found themselves against a strong opposing service wall of late, through the Loew houses having the first call on Paramount and Metro-Goldwyn-Mayer product also First National, with Keith's holding the same privilege on a couple of important independent film producers. Another important point to the indie exhibs has been that Loew's has the Warner talking picture product tied up for the New York neighborhoods.

With Fox as the operator or in affiliated partnership with the indies, the indies would secure first run on the Fox talkers. It would be an immediate inducement for the N. Y. indies to have their houses wired, something they have withheld from up to the present through the service situation.

Fox with the N. Y. indies added to its chain would at once assume a commanding position, through New York always having been looked upon as the country's exhibi-

Warners Rushing Dialog Talkers For General Release—No B'way Runs

Not as Advertised

A number of movie writers on the New York dailies have received letters from readers objecting to the way in which sound pictures and talking pictures are mixed up in the advertising. People appear to be more interested in talking pictures but when they are advertised to go and see and hear so and so in the pictures and then only hear music they feel cheated.

They request that a sound picture be not advertised as though it were a talker.

Fox's 1st All-Dialog Special Starts Sept. 10

Los Angeles, Aug. 28. Lou Seiler will start Sept. 10 Fox's first Movietone special, "Badgers." It will be all dialog and co-feature Dave Rollins and Helen Twelvetrees.

The story, a stage play by Max Marcin and Edward Hammond, is being adapted by Frederick Hazlett Brennan, in conference with Donald Gallagher, who will direct the dialog.

Elinor Glyn on Par Short; Geo. Abbott's Contract

Elinor Glyn is reported making a talking short at the Long Island studios of Paramount's.

It was also reported yesterday that George Abbott, the stage director, had gone under contract with Par, to direct dialog full lengths. It's understood that for the present Abbott will contribute his services to the L. studios.

Other legit talent engagements are rumored for Par, with none definite.

South Bend Not Very Enthusiastic Over Sound

South Bend, Ind., Aug. 28. Orpheum, former ace house of the Orpheum Junior circuit, has cut its prices from 25 to 20 cents for adults, and from 15 to 10 for children.

House now playing straight picture.

Colfax, new Public house, recently opened has affected business. It is wired, but South Bend is lukewarm on the slight and sound angle of pictures.

The Schencks' Daughter Mr. and Mrs. Nicholas Schenck have a daughter, born Aug. 21, in New York.

The Schencks were married early in the summer of 1927.

itor-leader. Fox would have for a metropolitan outlet of his pictures the largest number of theatres in the area, giving him the same eastern position he now commands on the Pacific coast. In between, other than his own houses, Fox has the Wisconsin chain governing that state, and the Poli Circuit of 20 New England houses.

Fox at present is operating around 400 theatres. Everyone reported concerned with the Fox-Indie deal appears to be pledged to secrecy.

Its fulfillment would remove from consideration the proposed B. S. Moss plan of enlisting the same indies in one group with Moss to head or any idea that may have included the Radio Corporation of America as the financier for the indies, to back up the indies for the R. C. A. Photophone talker and equipment.

It is reported Warner Bros. intend to send out "The Terror," \$2 special talker now at the Warner, New York, for general release about Oct. 20, regardless of the business it is doing. There is an eight-week buy on the house at present, according to reports, and the picture is playing to capacity.

The decision to release generally before the picture runs its full course at the Warner is an indication of the impression dialog pictures have made on the public and of the value at the box office.

Warner Bros. evidently figure to get immediate release for as many pictures as possible throughout the country rather than keep them in New York for long runs. With rentals for talkers comparatively high, this move seems warranted. Talkers seem to be getting over so strongly on novelty that the plug or exploitation of a New York run is not necessary as a sales angle.

With a number of new talkers scheduled to follow in quick order it seems that the policy adopted by Warners will be to keep them here for short runs only.

M-G FINDS JAY DEE HAS GOT BILL HAINES

Signed With British Producer 2 Yrs. Ago—Star at \$650

Los Angeles, Aug. 28. M-G-M. is having more trouble with William Haines. Some time ago Haines, who is getting \$650 a week, did not come through with the officials when they wanted him to sign a new contract, and so a weekly bonus of \$500 was cut off.

Recently M-G-M. sent for the star again and asked him to sign a new contract, as his present one expires April 14, 1930. They wanted to tear up the old one and it is said agreed to immediately jump his salary to \$2,000, besides giving him the back bonus money. Haines started to stall, but finally stated he could not sign, as he had already placed his name on a contract with J. D. Williams, now in London.

It developed that two years ago Williams got hold of Haines, who needed some money, and signed him for five years by giving him a bonus of \$5,000 cash. The contract with Williams, it is said, calls for \$2,000 a week to start and then climbs to \$5,000 a week before expiration.

M-G-M. execs. burned when they heard what Haines had done and asked him to get the contract. Haines then told them that he had no copy, as the original was placed in escrow at a bank on account of his getting the bonus for signing and that he could not see it until he starts to work for Williams.

Understanding now is that M-G-M. is negotiating with Williams to void the contract in the former company's favor.

Special Songs for 10 U. A. Features

Emil Jensen who is handling the sales and promotion end on 10 United Artists films will have a special song written and published in connection with each release.

The success of "Ramona" is responsible for the musical hook-ups. The songs presently set include "Out of the Tempest," published by Harms, for Barrymore's "Tempest"; "Revenge," published by Remick, for the next Del Rio film of similar title; "Woman Disputed, I Love You," published by Witmark, for Norma Talmadge's next picture; and "Lumox," published by Felst, for the Fanny Hurst story, directed by Herbert Brenon.

British Film Field

By Frank Tilley

London, Aug. 19. Further switches in the First National-Pathe business.

Beaverbrook, who held 51 per cent in the F. N. P., concern through the Standard Film Company, has sold out to John Maxwell of British Instructional. So William Evans, managing director of F. N. P., returns to his mutations, the Provincial Cinematograph Theatres, of which he is also managing director.

A statement issued by P. C. T. says that at the time of the proposed formation of the Exhibitors' National Booking circuit Will Evans felt the need of protection for P. C. T., but as that has now passed there is no need to stay in the F. N. P. camp.

Short intermission for laughter. Looks like the Beaverbrook interests got much closer to Joe Schenck while he was here, and don't need to be allied with two American distributing outfits at once. Besides which, P. C. T. is spending oodles of money building theatres, and the unloading of the F. N. P. stock on Maxwell might be helpful.

Elstree Studio

At Elstree Monday it rained but that wasn't British International's fault. The floors were jammed full of sets going up and coming down. Nobody working except the Warner Brothers' outfit, doing some stuff with Percy Marmont and Ossi Oswalda on "Sir or Madam." Dance sequences in an English country home. With the men in polo kit. And the women in—oh well. Most of them had no stockings, and nothing else, much neither too. The most overdressed girl wore a sunflower round her waist.

Meanwhile the set which had been shot on three days before was being struck, and they won't see the rushes till it's sent down at least three days. Said Morris Levinson, in charge for Warners: "What can I do? They can't gimme the rushes. Gotta take a chance."

It is the best equipped studio in this country.

J. J. Barnstyn is here from New York, selling film, so far as film can be sold in this country. C. R. Seelye, convalescent from carving for appendicitis, goes to the Continent next week for a rest cure.

Herman Starr, of Warner Brothers, gets in the 18th to look after the British and Continental branches.

President and treasurer of Tiffany-Stahl, L. A. Young and Grant L. Cook are here from Paris. Going on to Germany on their stereoscopic stuff.

Jack Connolly, here for Fox on "The Movietone stuff, presented himself with a funny one. Goes to the Highbrow nursing home to see Seelye, sick abed. Asks him how he felt before he was operated on. Hears the symptoms. Business of hand to head. Says "Hewins, I'm feeling that way, too." So he gets radiographed and learns he needs opening up. Still in bed, and pretty sick, because he couldn't get what he said under the anesthetic Movietone.

Mabel Poulton Hurt, star, was badly hurt yesterday in an auto crash in the West End. Her car turned over after colliding with another. She is in the Middlesex Hospital.

Who Got Shaw?

There's been some heart-burning over the Shaw Movietone film talking short. Within a couple of weeks ago Variety said the fellow who persuaded George Bernard to make the talkie did a good job, it said a mouthful.

This is to credit the fellow who did it, Charles Clayton Hutton, who is leaving the Fox branch here this week to go on the board of Phototone. He had several tries, but Shaw was adamant. Hutton offered to make a short film and let G. B. S. see and hear it before anything was done with it, and take his decision on whether it was to go out. Nothing doing at that.

Then he took the cameraman and the operators down, and they got the apparatus rigged up on the lawn where Hutton had "see with Shaw." After which G. Bernard was asked to look it over. Then he was persuaded to do his stuff and did it.

Now Sutton's gone to British Phototone with a personal contract from Shaw to do a condensed talkie version of "St. Joan" as soon as Sybil Thordike returns to England.

British Phototone, by the way, is to make regular siren movies as well as sound and talkie films, and

is building studios at Welwyn to do them in. A German company is to be floated here now the French one has been put over. Count Anthony de Boscariol, the angel, and the Rothermere newspapers are behind it, too, some way.

English Talking Interest

One of the Rothermere papers, the "Daily Mail," is already running a series of articles from America on talkers, and on August 8 gave up nearly half a page to pictures of Chester Conklin, Jean Arthur and others being tested for talkies. When you thing that space rates for advertising in the "Daily Mail" are around \$12,500 a page you can see how strong their interest is becoming in sound. On the other hand, most of the criticism of the movie-tone effects and music to Fox's "Red Dancer of Moscow," shown last week at the New Gallery, were not in its favor.

British Fairness

Last October the Government of India appointed a commission to look into the question of pictures and to answer the suggestion of the Imperial Conference of 1926 that British films should be encouraged in the Overseas Dominions.

The report has been issued, and in part declares the complaints by Indian and British writers of the harmful influences of American films are based on wrong information or trade propaganda. Baybe Swaffer will have something to say in reply, for he has been one of the most violent rotators of the damage to white prestige in India caused by bathing girl and similar films from America being shown there.

Dr. David Leent and Mrs. Nevill Rolfe, who went to India in 1927 as delegates from the British Social Hygiene Council and made violent complaints about the demoralizing nature of many of the films shown there, are severely condemned by the commission's report, which administers a severe rebuke to them.

These two people declared on their return from India that they found in every State and Province the bad influence of the screen was given by representative citizens as the cause of the lowering of the native standards of sex morality. The commission has tried to find and get evidence from these "representative citizens," but has been unable to discover them, nor has it succeeded in tracing any of the undesirable influences of the screen as commonly shown in India. In rejecting entirely the statements by these two people the commission says: "It appears obvious to us that they were made without any attempt at serious inquiry, and partly at least as the result of a pre-existing obsession. We greatly regret that such an institution as the Social Hygiene Council should have lent its authority, from whatever motives, to support statements which one witness, preposterous, justice, described as preposterous."

Surely this is a striking example of British fairness in a high degree. Here for some years past for the purpose of founding a British film industry has been that of propagating the bad effect on native peoples of American films.

Doctors With Silk Hats

C. R. Seelye and Jack Connolly are at present in the hospital as patients. Both carved for appendicitis. Both in a Park Lane home attended by Sir Trevor Dawson and Sir Thomas Horn.

Hi-hat indisposition, that.

Listing a Stock

Issued "for information only," details of J. W. Schlesinger's company, British Talking Pictures, Ltd., which is the turning of Phonoflms, Ltd., into a public company.

Over here if you want to put stock on the Exchange you can do one of three things: issue a prospectus asking the public to subscribe, put out an "offer for sale," which is somewhat a jobbery, or publish a statement "for information only."

The latter enables you to go to the Stock Exchange Committee and "advise" this or that. You have been compelled with you want permission to deal and a quotation, which, unless there is something very force in your layout, you get. Then you get a jobbery, usually for a private consideration, to make a book, and he probably goes to a broker—maybe an outside man—who "advise" this or that to buy. And there's your market-to-unload on.

Just telling you what can be done.

The capital of British Talking Pictures, Ltd., is \$2,500,000 in shares of \$125 each. Of these, 1,126,808 are already issued, 724,000 to the vendors of Phonoflms, Ltd., and 402,808 for cash. These have gone to the underwriters, who have an option on 873,000 of the unissued stock.

Directors of the new company are

WARNERS FIRST IN LONDON WITH ALL-TALKER

May Open "Noah's Ark" Sept. 1 at Piccadilly— Plaza Also Sound

London, Aug. 28.

Herman Starr, representing Warner Brothers here, has practically concluded arrangements to place Vitaphone at the Piccadilly. Installation is expected to be completed about Sept. 1, and a picture will come in immediately, probably "Noah's Ark."

The deal has been kept under cover, probably to forestall the Plaza (Paramount), which is also due with sound next month. Warner's lease on the Piccadilly is understood to be for one year with prolongation by option possible.

House opened last April as a musical comedy site and holding a contract with Lee Ephraim to furnish the attractions. But the first venture failed to develop real money and the theatre went dark for several weeks as negotiations for various productions failed to materialize.

3 American Films Best Liked in Berlin

Berlin, Aug. 17.

At the end of the season three American pictures came on and had tremendous success. Greta Garbo in "Anna Karenina" proved itself undoubtedly the big box office picture of the year. It kept on at the Gloria Palast for almost 10 weeks—a record which it will take some going to beat. Greta is set here as one of the three or four big cards. At the same time "Underworld" did so overwhelmingly at the Ufa Palast that after keeping it four weeks they sent it to the Pavillon for a run.

More surprising was the splendid reception of "Chicago" at the Tauentzien. Even at the smaller neighborhood houses it was an equal hit. Variety's reporter found in a small out of the way theatre that the local crowd didn't let a laugh go by.

Stroheim's "Greedy," hissed at the Ufa Palast three years ago owing to the intrigues of the nationalists, got revived at the Kamera on Unter den Linden and well reviewed by the press. Did nice business for two weeks.

Other American pictures which had pleasing receptions were Bebe Daniels in "One, Two, Three, Go," Clara Bow in "Four Gentlemen Are Looking for a Connection," Jackie Coogan in an ocean liner picture and H. B. Warner in "Sorrel and Son."

Flop was "The U. S. Constitution" at the Ufa Pavillion. So much so that it was taken off after three days, an unheard of occurrence at this house.

Things They Say

Getting to be kinda comic here, the dope visiting movie folk get by with.

Ossi Oswalda, playing here for Warner Brothers, told a bunch of sol-sisters, in perfect English, she'd learned the language coming over on the boat.

Gilda Gray got in last week claiming she invented the shimmy, the Charleston and black-bottom. She plays in "Piccadilly" for E. A. Dupont, who has just taken a house at Elstree and has had the lunatic idea of building it "on Trees" because there are 10 in the garden.

Next film after "Piccadilly" from Dupont will be "Tambourine." Most of the directors who come here show the big drum or some wind instrument.

What I can't understand is why Lewis J. Selznick didn't come over here a year ago.

Letter Appointment

One of the big film chiefs in New York appears to have adopted the English system for business interviews.

When phoned to the other day by a picture man desiring an appointment for an urgent theatre matter, a fourth assistant secretary suggested the p.m. write a letter to Mr. Ross, requesting an appointment. The p.m. nearly died.

Mussolini Grants Film Co. Ex-Kaiser's Former Estate

Washington, Aug. 28.

Mussolini is supporting the recent German-Italian film alliance by putting the magnificent Villa Falco-nieri, at Prascati, at the disposal of the new combination.

Pronounced one of the most beautiful buildings of its kind in Italy, George Canty reports to the Dept. of Commerce that it will be remodeled to constitute a complete studio without marring the building, grounds or lake.

The estate belonged to the ex-Kaiser before the war; was built in 1885 and given by a wealthy Italian family to the Trappists, who later sold it to a German banker. The monks considered it to be too worldly a place for them.

Peru Hogging Profit

United Artists will not do business with the government of Peru. The South American republic wanted United Artists to send Dolores Del Rio to Peru to star in a picture written around the history of the country.

Negotiations came to an abrupt conclusion it is understood when the Peruvians demanded 100 per cent of the profit with the American firm to receive only a percentage for distribution.

The son of the president of Peru was in New York some months ago. At that time he was known to have approached Thomas Dixon, the author, to do the story entitled "The Sun Daughter." It is not reported whether any other American film company has been approached.

Cameraing Treaty

Paris, Aug. 28.

Elaborate preparations were made for the filming of Kellogg and the delegates from 14 other nations signing the treaty which outlaws war.

Eight international film companies had cameras at the ceremony.

Robertson on English

Los Angeles, Aug. 28.

John S. Robertson, director, who has just returned from London, will probably go with M-G-M. Robertson says the English have not taken talking pictures seriously and seem to believe it is merely American propaganda to scare the English producers.

L. A. to N. Y.

Ira Uhr.
John C. Flinn.
Abe Meyers.
Frederic Stahlberg.
Al Rockett.
Josiah Duro.
Gilmore Brown.
Edward Montaigne.
Constance Talmadge.
Vivien Moses.
Edward Montague.

N. Y. to L. A.

Texas Guinan.
Ben Englander.
John S. Robertson.

PICKFORD WORKING AGAIN?

Jack Pickford, after spending five weeks at Lake Placid for his health, left there for Hollywood Aug. 24. He went by aeroplane. It's reported he is to return to the screen shortly. Pickford hasn't been in a picture for the past couple of seasons.

Baroncelli Okay

Jacques Baroncelli, reported seriously injured in an auto accident, only received a bad shaking. He anticipates returning to studio work immediately.

Mona Maris Due Here; Schenck's Tall Brunet

Paris, Aug. 28.

Joseph M. Schenck thought enough of Mona Maris, Argentinian star, to engage her for camera work in Hollywood.

The South American girl, who has been making pictures in Berlin the past few years, is a willowy tall brunet and is quite well-liked on this side.

B. I.'s Money Report

London, Aug. 28.

British International's report and accounts for its first year, ending March 31, show a profit balance of \$138,000, with \$75,000 sent to the reserve.

A payment of an eight per cent. preference dividend, with no dividend on the common.

Reserve now amounts to \$450,000 and \$1,000,000 in new common stock issue is being created for a later issue, making the total capital \$5,000,000.

Sound Holding Co. Formed

London, Aug. 28.

Mark Ostrer and Reginald Brom-head, of the Gaumont Trust Co., have registered International Acoustic Films with a capital of \$75,000 in 20 cent stock.

Company will later ask for public subscriptions. It is formed to acquire the stock and other interests in sound devices, especially Electrical Fonoflms and Aktieselskab of Copenhagen. The firm will also absorb British Acoustic Films Co., which uses a sound track on the film and is now employed by Gaumont.

Pictures in Paris

Paris, Aug. 28.

Tiller's Plaza Girls have returned to the Paramount (pictures) with the feature there this week, "Wreck of the Hesperus" (Pathe).

Gaumont Palace is showing "After Midnight" (G-M) and the Cinema Max Linder is presenting "The Circus" (U. A.).

The Salle Marivaux reopened last Friday, although alterations to the entrance are incomplete, with "Two Lovers" (U. A.).

PROLONG MORATORIUM

Washington, Aug. 28.

A creditors' meeting of the Deutsch-Nordische Film-Union has decided to prolong the moratorium granted to the company until Sept. 15. Since creditors have been paid 15 to 30 and 50 per cent. Individual arrangements will be made with larger creditors.

Negotiations are taking place in Denmark in an endeavor to re-finance and continue both the Deutsch-Nordische and the Nordisk companies.

FURTHMAN'S "DOCKS" STORY

Los Angeles, Aug. 28.

Screen version of "Docks of New York," made by John Monk Saunders, has been rejected by Paramount.

A story written by Jules Furthman has been accepted instead.

VARNEY GOING ABROAD

Los Angeles, Aug. 28.

Arthur Varney, independent producer, is bound for New York to sail for England.

He will join the staff of Monty Banks, now with British International.

PAR'S AIR ANNEX

Los Angeles, Aug. 28.

Paramount is building an air conditioning annex to its temporary sound stage.

It's a combination refrigeration and ventilating plant, evidently intended to counteract the stifling heat generated by the air-tight sound chamber.

ERWIN GELSEY, BERN'S ASS'T

Los Angeles, Aug. 28.

Erwin Gelsey, story writer of M-G-M, leaves Saturday to become assistant to Paul Bern, new head of Pathe production department.

Rawlinson, Met's M. C.

Los Angeles, Aug. 28.

Herbert Rawlinson, ex-film star, will act as master of ceremonies at the Metropolitan for two weeks starting Aug. 31. He succeeds Phil Lampkin.

First National's Own Man-Power For Organization's Operation; Rossheim, East; Rockett, Coast

Irving D. Rossheim says First National's power will now be equally divided, with his own word as final.

Richard Rowland will not return. Although Rossheim refrained from making any comment in regard to the former general manager it is rumored that the new regime cannot see the feasibility of keeping an executive in New York whose job is in Hollywood.

Al Rockett, as the result of this stand, will not only be retained as head of the Burbank studio but will have supreme authority. Rockett, Rossheim says, will practically hold down Rowland's job from now on with the one exception that he will be accountable to the P. N. president.

Rossheim said that at a meeting yesterday of higher home office executives he let it be known that he would utilize their brain power and realize for the company at the same time the maximum in return for their salaries.

Good Health

As for himself Rossheim stated that he will from now on devote the major portion of his time to whipping the producing company into the same state of health that he says the Stanley chain now enjoys.

At the same time Rossheim stated the Kennedy turn-down had not changed to date "the friendliest of feelings" which he said exist between Stanley and Keiths.

No changes will be made in the present circle of major executives, Rossheim said. Ned Depinet will remain as sales head.

That First National's eyes are now open and that one of their own is at the helm has caused a surprisingly bright reaction even during the past few days, Rossheim observed. He admitted that the consideration given Kennedy had for a long time made the company appear as if it had reached that state where artificial respiration was necessary for it.

RCA's Offer to DeForest

Though the DeForest Phonofilm studios in New York are dark at this time outside interests have been striving to obtain them for talker.

The RCA last week made a flat offer of \$45,000 yearly rental but this was turned down.

Rice, Fox's Movietone Caster, in Hollywood

Los Angeles, Aug. 28. Temporary quarters now occupied by Fox Movietone at Western avenue studios will be vacated Oct. 15, with the entire staff and personnel moving to new specially built quarters at Fox Hills.

Maitland Rice, studio business manager for Fox studios, has received his second promotion within six months as casting director for Movietone, replacing Dave Thompson, who will become studio manager for Movietone.

W. F. Fitzgerald, Fox location manager, will succeed Rice as business manager of the Western avenue studios.

Radio Without Charge

Los Angeles, Aug. 28. Sam Goldwyn used radio station KHJ for an hour of broadcasting preceding the opening of "Two Lovers" at the United Artists Theatre here. Fred Niblo, Ronald Colman and Hugo Riesenfeld took part in the program.

No charge was made for the use of the station as the screen names were used as a plug for their other programs.

\$50,000 Blown Up

Los Angeles, Aug. 28. As part of the cost sheet on Samuel Goldwyn's "The Rescue" is a \$50,000 item for a 200-foot schooner blown to atoms for realism off the coast of Catalina.

Ronald Colman is the star.

Sound Hospital

Los Angeles, Aug. 28. Latest system of taking care of weak pictures in Hollywood is to send them east for synchronization, now known locally as a trip to the hospital.

2 1-Reel Hoover Films in Tieup with 2,600 Dailies

Physical distribution for moving picture propaganda in favor of Herbert Hoover is to be handled by the Hoover Publicity Committee with the expected co-operation of 2,600 Republican newspapers throughout the country. The newspapers are to be asked to place the films for showings in connection with political rallies.

The film strip consists of two one-reel pictures. The first is in cartoon form. The second is an assembly of official government pictures plus some newsreel shots showing Hoover's various activities as food administrator, Belgian relief director, etc. The latter film was arranged and edited by Will Irwin, the author, who was given the facilities of the Paramount News offices and laboratories.

A strong report that a prominent picture executive is to donate the prints of the Hoover film to the Republican National Committee could not be confirmed.

Rehearsing for Dialog In Silent Film Making

Sam Wood is rehearsing the players for the talking sequences as he shoots the silent version of "The Little Angel" now being made as M-G-M's first talking picture.

The talking sequences will be made as soon as the sound stages are ready.

DeForest vs. Fox in Sept.

In the New York Federal Court in September the suit that Dr. DeForest and the DeForest Phonofilm Corp. has pending against William Fox, the Fox Film Corp., and the Western Electric and its associated interests using the W.E. instrument (Vitaphone excluded in this action) for alleged infringement of DeForest patents and some \$3,000,000 damages, is scheduled to come up for trial.

Great Grand-Niece Has Grouch Over U's "Tom"

Hartford, Conn., Aug. 28. That Universal has committed a crime against literature, are the charges brought by Miss K. S. Day, local society woman and great grand-niece of Harriet Beecher Stowe, who wrote "Uncle Tom's Cabin." Miss Day wants Will Hays to stop the showing of "Uncle Tom's Cabin" on the grounds that it is an absolute literary falsity and that U is using her great grand-aunt's name without justification.

She also objects to changes U made in the film in order to placate southern exhibitors.

Zanuck's Exclusive Agent

Los Angeles, Aug. 28. Daryl Francis Zanuck, assistant to Jack Warner, for the second time has closed the gates of the Warner studios to all casting agents.

The exception is Al Lloyd, known as the official Warner Brothers agent.

Zanuck barred out agents once before, about a year ago.

ZEIDMAN IN ACCIDENT

Los Angeles, Aug. 28. Penny Zeidman, associate producer at Paramount, sustained a broken rib when his car collided with another on Santa Monica Boulevard.

SYRACUSE SUFFERS A BIT WITH MARY'S JACK

Pickford Has Peeve Against Town, Its Food and All Newspaper Men

Syracuse, N. Y., Aug. 28. This city can take it from Jack Pickford that it isn't so much.

Paying an unexpected personal visit here, when the plane in which he was making a trans-continental jaunt, New York to the coast, was forced down near Moravia, Pickford sized up the town from a hotel window. He told the newspaper boys that while Syracuse might be the answer to the Chamber of Commerce's prayer, it could rest assured that only an accident could bring him "up in the sticks."

Pickford, flying with his pilot, W. J. Burrows, and his mechanic, F. Moore, expected to make the coast in two hops, with a stopover at Omaha. Mary's brother motored to this city for the night, leaving the plane crew to solve the problem. Eventually the craft reached the municipal airport and hopped off the next morning.

Pickford was ready to be interviewed on a variety of subjects, but concentrated on Syracuse and "the talkers." The reporters learned that Jack is not worrying over the advent of the latter. "I've been on the stage," he told the press boys, "and I can take care of myself in the talkers as well as in the movies. I don't have to worry like the ones with an accent or some other hindrance."

"Take this, for example. Where's there a more beautiful and talented woman on the screen than Vilma Banky? But she speaks poor English. What was it she and Ronald Colman played there? 'Barbara Fritchie.' Well, there you are. Colman's no speaking actor, either. An Englishman and a Swede playing American history."

Pickford closed his interview with, "The newspapers never say anything about me so what's the use of talking to you fellows. Why don't you guys get out of here so I can eat my dinner?"

As the scribes made an exit Pickford tackled a steak, and then fired a parting shot at all things Syracusean by declaring, "This steak is as tough as Tom Mix's vest, but what else can you expect in the sticks."

'Abie's' Sound Not So Good

Los Angeles, Aug. 28. Sound and dialog effects added to "Abie's Irish Rose" at the Paramount lot were not as good as expected. It is reported, and synchronization may have to be done over again.

It is said that the voices of the players used with the film recorded poorly and sounded metallic throughout.

Talker Publicity

Publicity and talk on the talkers, in and out of the film trade, continually increases. A New York dramatic critic complained because in his circle, outside of pictures, he could hear nothing but talk about the talkers.

Dailies over the country are devoting much of their theatrical comment to talking pictures. This may be accelerated as more dialog pictures are produced by companies other than the Warners, such as Fox, with Paramount and Metro-Goldwyn-Mayer in line. Sight and sound pictures may be coming in a flood before the new season shall have been far advanced.

Dialog and Sound Delay "Godless Girl" on B'way

Dialog besides sound will be attached to Pathe-DeMille's "Godless Girl." It will delay the Broadway \$2 premiere of the DeMille super at the Gaiety for several weeks.

Colvin Brown and John C. Flinn, of Pathe-DeMille, are said to have reached the conclusion Monday that "The Girl" with dialog on top of the sound effects, recorded, would be a safeguard in these days of talkers.

Meanwhile Pathe with the Gaiety under lease has continued subterfuge to Fox. The latter opens the "Air Circus," dialog, at the Gaiety this Saturday, probably to be followed by Fox's "Four Devils," sounded.

Ben Homes, Director

Los Angeles, Aug. 28. Ben Homes, former burlesque comedian, has been working for the past month as an assistant director on Movietone, but will be elevated by Fox to directorship.

He will megaphone the Chic Sale series to be made for Movietone.

Burned by Balloons

Los Angeles, Aug. 28. Clyde Cook, appearing in Pathe's "The Splendor," lit a match near a bunch of toy balloons. The resultant explosion burned Cook so badly he will be out of the picture for at least a week. Several bystanders were burned.

CHAPLIN'S MOTHER ILL

Los Angeles, Aug. 28. Charlie Chaplin, slated to start production on his next picture for United Artists' release last Friday, has postponed work indefinitely owing to the serious illness of his mother. She is in a sanitarium close to Hollywood.

Chaplin, it is said, will not start work until his mind is free.

Fox's First Dialog Is "Air Circus" at Gaiety, Sept. 1

"Air Circus," the first Fox talker to contain dialog comes into the Gaiety this Saturday (Sept. 1), opening at \$2 top with a matinee performance on that day.

Another picture which will show for \$2 is due within a fortnight and First National is around looking for a legit house. It is "The Divine Lady," starring Corinne Griffith. Picture is Western Electric sounded and recorded on a disk.

Columbia will substitute "Submarine" for "The Scarlet Lady" this Thursday (Aug. 30) at the Embassy.

T-S Sound Studio

Los Angeles, Aug. 28. Tiffany-Stahl will erect an auxiliary studio in San Francisco valley on a tract of 100 acres. All stages intended for the recording of sound will be constructed on the acquisition.

M. H. Hoffman says he has no intention of lessening the work at the present T-S studio on Sunset boulevard. He considers it the most accessible of any like structure in the city.

One of the difficulties surrounding the present is its absence of space for large standing sets. This will be overcome at the new plant, which for convenience will be near Ventura Boulevard.

U Sound Stages May Cause Closing

Los Angeles, Aug. 28. Pending the completion of sound stages and installation of recording equipment may necessitate the Universal Studios closing for six weeks to three months, though they anticipated these facilities ready for Sept. 1. It will take two or three months for adding synchronization to the pictures now in production and those completed in the cutting room, making a total of some 12 or more Jewels (U) to be synchronized before starting new ones.

Pictures already completed will meet Universal release dates to March 1, next, making it unnecessary to start any sight and sound pictures before facilities are available.

Scenario department is well up in story preparation by having about 20 stories nearing final completion for production. Six of these are for use at Universal studio in Germany.

J. T. L. O'Donahue Dead

Los Angeles, Aug. 28. J. T. L. O'Donahue, 30, scenario writer, was found dead in the bathtub of his home Monday by his wife, Laska Winter, screen actress. The latter had left the house for a few minutes to buy groceries.

As there was no water in lungs coroner ascribed death to heart disease.

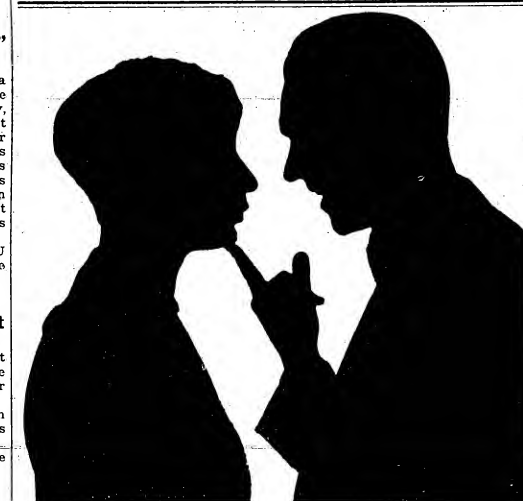
O'Donahue wrote the adaptation of "What Price Glory" and "Thief of Bagdad." His wife is currently appearing with Ronald Colman in "The Rescue."

"Germ Woman" Job

Rochester, Aug. 28. Martha Atwell, former singer with the opera department at the Eastman theatre and school of music has returned from a trip to Europe to step into the job of "scenarist" or "germ woman." She plans all the action for the weekly acts designed and presented by Gayne Ralph Bunker.

Miss Devore's Bruised Fingers

Los Angeles, Aug. 28. Dorothy Devore while working near the close of the second day on an educational comedy ran four fingers of one hand in front of an electric fan. She was taken to a doctor's office for emergency treatment, where it stated her hand would be bandaged for 10 days. The picture is suspended until the player's recovery.



BILLY and ELSA NEWELL

"Billy and Elsa Newell, the American comedy duo, return as the Palladium's first top this week, with a new and indubitably funny act which has to be seen to be believed. Whether dancing, singing, putting over witty patter, or burlesquing, they are undoubtedly original."

"PERFORMER," LONDON, ENG.

"Godless Girl" Does \$12,000 in 11 Shows

L. A.'s High With "Baggage," \$30,000

"Angel" Returns with Sound to Do \$10,000—Met., \$28,500—Egyptian, \$10,000 for Garbo and Rubin

Los Angeles, Aug. 28.
(Drawing Population, 1,450,000)

Ushering in of Greater Movie Season seemed to mean considerable to the picture box offices. Appearance of stars, stunts and exploitation gags were used.

Tube Wolf, back at Loew's State for three weeks, had "Excess Baggage" on the screen and got an easy \$30,000 to lead the town. Metropolitan ran a close second with "Forgotten Faces," Phil Lamkin and a Public Unit. Clara Bow boosted Monday night receipts by letting the customers give her the once over.

DeMille's "Godless Girl" came into the Biltmore Monday night and did \$12,000 in 11 shows. Sordidness of story dwelt upon in local reviews, with belief DeMille's name may overcome it. United Artists got off nicely with "Man Who Laughs." Wire transmission explains points not understood in silent version. "Lights of New York" finished five weeks at Warners' to around \$20,000.

Adding Movietone to "Street Angel" shown silently several months ago, let the Criterion see its first profit in many a month.

"White Shadows," at Grauman's Chinese, sold out nights and pretty nearly was cleaned out at mats. "Lilac Time" at the Carthay Circle and looks good for another four or five weeks.

Benny Rubin is drawing them to the Egyptian, heavily hit by the Warner opposition until he came in. On the screen was "The Mysterious Lady" with house cleaning better than \$3,000 profit on the week. Dave Good seems to have made things more cheerful at the Boulevard since he took the rostrum. "Magnificent Flirt" on the screen, didn't mean a thing here.

Estimates for Last Week
Biltmore (Brlanger)—"Godless Girl" (Pathé) (1,550; 50-150) (2d week). Off to good start; 11 performances drew over \$12,000.
Boulevard (W. C.)—"Magnificent Flirt" (Par) (2,164; 15-50). This Vidor meant nothing, with Dave Good the life saver.
Carthay Circle (Miller-W. C.)—"Lilac Time" and sound (FN) (1,500; 50-150) (7th week). Colleen Moore versus silent in sixth week; better than \$12,500.

Criterion (W. C.)—"Street Angel" and Movietone (Fox) (1,600; 25-75). Great on second run with sound; around \$10,000.

Egyptian (W. C.-U. A.)—"Mysterious Lady" (M-G) (1,800; 25-75). Benny Rubin the magnet; drawing from all parts; around \$18,000; exceeds previous week.

Grauman's Chinese (U. A.-Grauman)—"White Shadows" and sound (1,958; 50-150). Almost capacity; near \$26,500.

Loew's State (Loew-W. C.)—"Excess Baggage" (M-G) (2,242; 24-41). Stage and screen combination hard to beat; \$24,000; midweek stage show helped; \$30,000.

Metropolitan (W. C.-Pub.)—"Forgotten Faces" (Par) (3,595; 25-70). Good screen offering; an early start in advance of the official season.

United Artists (U. A.)—"Man Who Laughs" and sound (U) (2,100; 25-41). Caught on; around \$18,000.

Warner Bros. (W. B.)—"Lights of New York" and Vita (W.B.) (2,756; 25-75). Fifth and final week has them standing out at night; about \$20,000.

"Lights" So-So, Buffalo; "Four Walls," \$29,700

Buffalo, Aug. 28.
(Drawing Population, 500,000)

Considering the weather and seasonal indifference, the picture houses turned in extraordinarily good returns last week. All houses appeared to be getting an early start in advance of the official season.

Estimates for Last Week
Buffalo (Public) (3,600; 30-40-65)—"Four Walls" (M-G)—"West Point Days." Public unit. Sized up as a high-class picture; an early start throughout the week; \$29,700.

Hip (Public) (2,400; 50)—"Out of the Ruins" (FN) and vaude. Slightly under normal, but inauguration of sound at this house for current week is looked to shoot to higher levels; \$12,000.

Great Lakes (Fox) (3,400; 30-40-65)—"Lights of New York" and Vita (WB). First week of all-sound marked the third for new policy; feature started strong but did not hold up as much as an early start represents six shows daily and is regarded as good business; \$17,000.

Lafayette (Inde) (3,400; 35-50)—"The Cop" (Par) and sound. Business moved along evenly; \$13,000.

"HEAD MAN" AND GARBO \$1,000 DIFF., MONTREAL

Capitol, \$14,500 With "Mysterious Lady"—Strand Very Good at \$4,000

Montreal, Aug. 28.
(Drawing Population, 600,000)

Weather: Fair and Cool

Following the previous week's nosedive main stem houses picked up. Capitol jumped a couple of thousand to \$14,500, and Loew's put it over at the former house by a thousand to \$13,000. Greta Garbo put "The Head Man" at the former house by a thousand to \$13,000. Greta Garbo put "The Head Man" at the former house by a thousand to \$13,000. Greta Garbo put "The Head Man" at the former house by a thousand to \$13,000.

Theatres are reopening, and by the beginning of September the Princess (left) will start under the new management of "Abbie" Wright with "Rose-Marie." Although this musical has shown here at least eight times in two or three years, it never fails. About the same time the Palace will have been wired by W. E. and Bernard Shaw will be shown.

Everybody is up in the air over the fight by the theatres against the Children's Act. Injunctions have been granted by the courts, and it is declared in some quarters that what with appeals, etc., the final clearing up of the mess will not be had before a couple of years. "Walking Back" and boosted its gross a thousand.

Estimates for Last Week
Capitol (FP) (2,700; 40-60)—"Mysterious Lady" (M-G). Greta Garbo certainly got her last week. Conrad Nagel also has a good local following and house turned them away at start of week, but fell off later. Jumped two grand to \$14,500.
Loew's (3,200; 45-75)—"The Head Man" (FN) and vaude. Picture made hit with fans, helped by Olympic shots showing Percy Williams winning; gross also up a couple of thousand; \$13,500.

Strand (U.A.) (800; 30-40)—"Modern Mothers" (Col). "Buck Privates" (U). "Second to None" (British). "The Cop" (Par) (3,200; 45-75). Latter film brought crowds and boosted gross a thousand; excellent at \$4,000.

Imperial (Keith) (1,900; 35-41). Also under. Not out of ordinary bill, but marked by first appearance here of Watson and Cohan, Hebe comes, who are certain to be seen here again; around \$12,000.

Neighborhoods doing much better and now over summer depression.

TOPEKA SPOTTY

Stage Policies Get Over—"Cosacks" Off, \$1,300

Topeka, Aug. 28.
(Drawing Population, 85,000)

Weather: Fair and Cool

Business was spotty all week, but receipts were normal. Opening the Novelty with its new vaude-film policy had its effect all round, less at the Jayhawk than elsewhere because a stage presentation in addition to the screen was started there last week.

It is definite now that the Isis, closed for the past year, will reopen Labor Day as a second-run house with a 15-cent price and that the Orpheum will cut-rate to 25 cents. This leaves the Jayhawk and the Grand, latter wired, as the picture picture houses of the town and gives National theatres a string of second and third runs lists to take care of its film buys. With which National has added this plan. New system seems to be in direct opposition with the Lawrence Amusement Co. owners of the Cozy, Gem, Crystal and Best. The Palace (colored) will have a working agreement for the past year, but which is now reported as being split.

Estimates for Last Week
Jayhawk (1,500; 40). Moving the picture out of the stage and adding local dancers and singers was given most of the credit for holding receipts up to better than normal; "Hot News" (Par), first half, was "The Cop" (Par) (3,200; 45-75) last but got the Gene Stratton Porter mob; break between the sob sisters



*NEWPORTEQUETTE

"To the manner born"—a familiar expression in Mid-Victorian days. "In the Newport way" is more common nowadays.

NEWPORTEQUETTE demands the best.

Meyer Davis personally conducted his orchestra at the WILLIAM H. VANDERBILT Ball (Newport) last Saturday, and the Yacht Club Boys, too, scored their biggest hit.

In the Newport way.

SOUND SHOWS OFF IN K. C.; DUMB FILMS UP

Kansas City, Aug. 26.
(Drawing Population, 700,000)

Favorite indoor sport of the picture reviewers here is the razzing of the talkers. No question that sound is far from making the hit expected, many patrons being loud in their denunciation of the new fad. As far as financial results were concerned, it was just another week.

Louis Charniski, manager of Pantages, is featuring his advertising with the line, "The only theatre in town playing real vaudeville," and expects to fight it out on that policy, although the house probably will be wired in the near future for Movietone, and some shorts may be used.

The Newman, planning to close yesterday for a couple of weeks, still continues another week when, it is stated positively, the house will close for three weeks and reopen with a new policy. The house is wired for everything. It is also understood a stage show of some kind will be given. C. C. Perry will be in active charge of the house, with Louis Lazar district manager.

Estimates for Last Week
Loew's Midland—"State Street Sadie" and Vita (WB) (4,000; 25-35-50). Second week of all picture policy and business several thousand dollars off from opening week, which was bolstered by "Our Gang" contests; critics occupied much space in telling how bad the feature, shorts and Movietone were; in addition to thriller bill consisted of Movietone news, three Vita shorts, the regular M-G news; lots of show, but customers missed the stage show, which broke the constant record of the film "Gross \$20,000, off \$5,500 from last week."

Mainstreet—"Out of the Ruins" (FN) (3,200; 25-50). About \$17,500, up \$1,700.

Pantages—"Danger Street" (2,200; 25-50). Another underworld meller, but to the liking of the regulars; \$8,500.

Newman—"The Mating Call" (Par) (1,850; 25-35-50). Although planned to close the house last week, Public did not hesitate about sending in a strong picture and returns were not disappointing; both Meighan and Adoree have strong following here; \$5,500, same.

Globe offered "Street Angel" with a complete sound bill of news and shorts.

and the flaps was about 50-50; nearly \$2,500.

Orpheum (1,200; 40) (National). "The Cossocks" (M-G). Didn't hit any too well, though Gilbert is a favorite here; some of the fans desecrated it as a Siberian western; under \$1,300.

Novelty (1,100; 40) (Crawford). New vaude-film policy hit better than expected; matinees particularly well attended; "Lady Be Good" (FN), first half, and "Lady Raffles" last half, both scored for just better than \$2,500; about normal winter draw.

Cozy (400; 25) (Lawrence). "The Silver Slave" not only didn't hit, but starved; not enough attended to keep the doorman awake; last half, "No Other Woman," picked up, but box showed barely over \$700.

Best (550; 20) (Lawrence). Bozo Davis and his Sunkist Steppers, with western picture features and three changes for the week, fell off from last week; well in velvet, however, with \$1,000.

Chi's 3rd House Record Pops in 4 Wks.; Chicago, \$71,000 With "Gang" Kids

"Lilac Time" Up \$500 on 2d Wk.—"Kings" Out to \$22,500—Oriental, \$43,000 with Contests

HEAT SOCKS TORONTO; HAINES' \$10,300 TOPS

Heavily Played by Press—Pan and Hipp Each \$10,000—Dix Weak

Toronto, Aug. 28.
(Drawing Population, 700,000)

Weather: Very Warm

"Mademoiselle from Armentieres," British made, put on with a wall, planned by expensive billyboos at the Tivoli, was the only bright spot in a drab week. Everything was forced down by hot weather. "Mademoiselle" got about \$5,000 in this 1,400-seater and held over. This figure would not be worth a second week in the regular season. Jack Arthur and his stage show at the Uptown had an all-Toronto cast, with a band the ace in the hole. With "Warming Up" it didn't look so bad at \$8,000, particularly as Richard Dix is cold here.

"Hot Noises" was inserted a routine summer week at \$10,100, which placed it within a put of town leadership held by Loew's with "Telling the World." Pantages had a snappy series of shorts and new shots of the Olympic games. Unit show on stage that was one of best in weeks, but word-of-mouth only became beneficial when the week ended, and with holders banned in this house, it was a tough break. "Patent Leather Kid" shown as a road show here in the winter, came in strong Saturday, with American tourists here for the Canadian National Exhibition, providing the bulk of the house.

Newspapers voted "Telling the World" the worst in record, but the public was satisfied, and so was Jules Bernstein with \$10,300. There was a local tie-up with the "Evening Telegram," but it didn't mean much.

Shea's Hipp had a smart bill, with "The Cop" on the screen. At \$10,000, means regular support. "The Cop" means regular support. "The Cop" means regular support. "The Cop" means regular support.

Estimated 200,000 tourists here for the 15 days of the Canadian National Exhibition. Ruben O'Cherry shows supplant Johnny J. Jones in midway, with strict orders out for the trouper to take their Ontario bonus, which off to all at all.

Estimates for Last Week
Loew's (2,300; 30-50). "Telling the World" (M-G). With a local tie-up, the hot polio laid it; critics voted it, about \$10,300 okay.
Pantages (FP) (3,400; 30-60). "Hot Noises" (Par). Good show, but the town heard about it a little late; \$10,000 not bad; "Patent Leather Kid" (FN) opened strong Saturday.
Uptown (FP) (3,000; 30-60). "Warming Up" (Par). Sport picture meant little without crowd. Dix washed up here; colored shorts snappy; about \$8,000.

Hipp (FP) (2,600; 30-60). "The Cop" (Pathé) and vaude. Looked on as good crook stuff; held to \$10,000.

Tivoli (FP) (1,400; 30-60). "Mademoiselle from Armentieres." British picture got a good start, but faded; not bad at \$5,600, but below expectations; held over on strength of publicity.

Dix-Haines Run Up \$32,000 in Seattle

Seattle, Aug. 28.
(Drawing Population, 500,000)

Weather: Cool

The Governor and local Mayor gave their boost to greater movie season by letters which were duly displayed in front of the theatres. The event with off to a good start with cool weather.

Both Hamrick houses continue to draw with Vita. Sound pictures also great at the Fifth Avenue. Policy now brings some big, but silent pictures to the Coliseum.

Seattle is non-sound as yet, but wired. Columbia getting some good pictures with "King of Kings" next. Pantages is also making more of its picture programs than ever.

Estimates for Last Week
Seattle (WC-Pub-L) (3,100; 25-60). "Excess Baggage" (M-G). Haines' "Bred" stage show also pleased; \$18,000.
Fifth Ave. (W.C.) (2,700; 25-60). "Warming Up" and sound (Par).

Chicago, Aug. 28.
Weather: Varied

Three house records have popped here within four weeks. Latest is the Chicago, where the "Our Gang" kids in person beat the \$68,000 established by Jackie Coogan three weeks ago. The "Gang" did \$71,000. That's a whale of a figure for the house, with \$42,000 accepted as average money. Five shows a day throughout the week and good exploitation.

Nifty coin is also being divided by the special attractions and talkers. "Lilac Time," synchronized, drew extra attention by going up instead of down in its second week after knocking off a prize \$31,000 on the opener. Gross climbed \$500 last week with just 1,700 seats to play to. This house formerly considered \$18,000 good. "Lights of New York" dropped several thousand in its third week at McVicker's, but did \$33,500.

"King of Kings" finished three profitable weeks at United Artists by climbing a bit to \$22,500. "Tempest" followed Friday and broke the opening day record for the house. "Kings" missed its chance for important money through poor night business, explainable only by the theory that regular picture customers were steering clear of religion. "State Street Sadie," originally advertised for one week at the Little Orpheum, surprised by hanging around four weeks and registered well throughout. Closing was \$9,300.

Oriental took a drop from the record \$53,000 set the previous week with Ruth Etting, but was better than many at \$43,000. American Venus beauty contest finals credited with the few extra berries.

Estimates for Last Week
Chicago (Public). "The First Kiss" (Par) (4,200; 50-75). New house record of \$71,000 set by "Our Gang" kids on stage; five shows daily throughout week; picture given mild attention.

McVicker's (Public). "Lights of New York" and Vita (WB) (2,200; 50-75). Talker still big in third week, although slipping several grand to \$33,500; all-wire program. "Patent Leather Kid" (FN) (2,600; 30-60). "Patent Leather Kid" (FN) (2,600; 30-60). "Patent Leather Kid" (FN) (2,600; 30-60).

Finals of American Venus beauty contest brought a little extra; \$43,000. Orpheum (Verner). "State Street Sadie" and Vita (WB) (1,700; 50-75). Talker beat expectations by sticking four weeks to good grosses; closed high at \$9,300 with sound shorts.

Plaza-house (Mindlin). "Imperial Temptress" (Selwyn). "Lure of Germany" (Mindlin) (600; 50-75). Sire sateer gave the works; Raquel Meller and Vita (WB) (750; 50-75). Al Smith acceptance broadcast, and Valentino memorial performance totaled \$3,000.

Roosevelt (Public). "Lilac Time" and sound (FN) (1,700; 50-75). Second week better than first; up \$500 to \$31,500; all wire program. State-Lake (Keith). Hit of the Week (2,500; 50-75). Motion picture with vaude satisfactory at \$22,000.

United Artists (U.A.). "King of Kings" (Pathé) (1,702; 50-75). Third and last week showed \$1,000 rise, rounding out moderately profitable engagement; \$22,500; synchronized version originally booked, but trouble on wiring prevented; "Tempest" (U.A.) in now and big.

First Paramount sound picture here; Dix has a following; \$14,500. Coliseum (W.C.) (1,500; 25). "Haw's Nest" (FN). Good command and his big picture; \$10,000.

Columbia (U) (1,000; 25-50). "Grip of the Yukon" (U). Northern pictures still draw but not as much as formerly; \$3,800.

Orpheum (2,700; 25-51). "The Red Man" (Pathé). Theatre's 20th anniversary being celebrated by manager Carl Reiter here since it opened; good show and fair gross; \$10,300.

Pantages (1,500; 25-50). "Fetters Legion" (U). Billed big and drew okay; good vaude; \$10,500.

Orpheum (2,700; 25-51). "The Red Man" (Pathé). Theatre's 20th anniversary being celebrated by manager Carl Reiter here since it opened; good show and fair gross; \$10,300.

President (Duffy) (1,800; 25-51). "Daddy's Gone a Huntin'" (Duffy). Marjorie Hamilton and her company did some fine work; \$4,300.

Amusement Stocks on Up Trend With Warners' 2 Sensational; Fox, Par and Others In on Rise

Sight and sound development in pictures continued to dominate trading in the shares of film companies. Warner Bros. two issues, both now on the Big Board, sky rocketed in wild dealings to 97 1/2 for the "A" stock and slightly under for the common. At the same time Warner notes in the Curb bond department moved up to the starting altitude of 170.

Top for the notes came out with the announcement of the terms of the October redemption. Bonds will be taken up at face and interest plus a bonus of 7 1/2 shares of common stock for each \$1,000 unit. At yesterday's price of 95 for the common this puts a parity on the \$100 of notes of \$172. Note holders are given the option of taking a bonus of \$50 in cash, this, of course, only because the original indenture calls for that proffer. Holders will naturally elect to take the bonus in stock.

Fox Joins Climbs

Outside of the sensational movement in Warner, which as before set forth here is partly due to the closely held stock of the concern and the small floating supply, interest was drawn to Fox, which moved up briskly Monday and yesterday to a new top on the movement of 89 1/2, compared to its level before the early June slump of 92.

Fox has been late in getting into the general market upswing or in moving along with Warner on the talking lecture angle.

At any time in the last two months, showmen-traders believe, Fox could have been maneuvered into a climb ahead of Warner. The delay is believed to be part of a deliberate campaign to hold the Fox stock back at any cost until it had been carefully distributed into strong investment hands. One story in circulation is that a Wall Street operator held an option on a considerable block of Fox and when he came to renew it the owner refused an extension, the situation surrounding Fox at this time making the stock look so good to the holder that he determined to play the long pull himself.

In connection with the Warner move there were innumerable rumors, all of which are denied by the interested parties. One was that picture men were seeking to buy control of Warners in open market purchases of stock. On the face of it this is absurd. It is well known that the stock is so closely held that any effort to accumulate a large block might speedily run the issue into an actual corner. As a matter of fact, many believe.

Par Turns Quiet

Paramount was among the first Summary for week ending August 25:

of the amusements to get into motion on the sudden turn to the bull side two weeks ago, and continued to move up until the middle of last week, when it touched 141. Since then it has been what they call "resting," around 138-140, while the ticker community gets used to the new level.

Substantial houses still regard it as of investment caliber and at the new price it should enjoy valuable public support.

Pathe went into one of those flights yesterday that have become periodic. Closing Monday at 24 and a fraction, it suddenly spurted in the second hour yesterday above 27 for the senior stock. Nothing to explain the sudden activity, since none of the other "Keith" issues did anything, and the Pathe common was quiet and unchanged at 6 1/2 to 6 3/4. Keith common came out but slightly higher at 20 1/2, while Keith 7 per cent, preferred eased 2 points to 78 on one transaction. Probably the Pathe flurry was another gesture to keep the group before the speculative element.

Shubert was perked up and got to 42 1/2 yesterday on fairly large turnover, probably inspired by buying designed to take advantage of the start of the new theatrical season, with possibilities of gaining more distribution. Shubert bonds were quiet and unchanged close to their newly established low, below 90.

Loew Creeping Up

Loew went its way almost unnoticed. So quietly has this stock been managed that it reached new highs on the price trend since the payment of the stock dividend without the casual observer realizing its advance. Selling below 50 on going "ex" the 25 per cent stock dividend, it was close to 58 yesterday. There has been no spectacular operation in the issue, but it has marched forward gradually. At 58 it represents an equivalent of 72 1/2 before the dividend, compared to a top at that time of 77.

This computation draws attention to the fact that nearly all the theatre stocks are now within striking distance of their best for the year, which is also their best for all time.

As to future trend, it is generally conceded that the properties of the reawakened bull market have become so impressive within the last two weeks that there is little doubt but a substantial forward movement is in store for the general list. The public is coming in in increasingly large force, and there seems to be no reason why the amusement stocks should not be in the forefront of a big general upturn.

STOCK EXCHANGE

High.	Low.	Sales.	Issue and rate.	High.	Low.	Low.	Net
102 1/2	102 1/2	1,400	American East (4).....	32 1/2	31 1/2	22	- 1/2
88 1/2	88 1/2	13,700	Consol. Film Ind. (3).....	28 1/2	27 1/2	25	- 1/2
104 1/2	104 1/2	100	Paramount (4).....	38 1/2	37 1/2	35	- 1/2
117 1/2	117 1/2	29,500	Loew (3).....	50 1/2	50 1/2	50 1/2	+2 1/2
77 1/2	77 1/2	3,000	Do. pfd. (6 1/2).....	101 1/2	100 1/2	101	- 1/2
27 1/2	27 1/2	11,700	Motion Picture Corp. (1).....	10 1/2	10 1/2	10 1/2	- 1/2
92 1/2	92 1/2	300	Do. pfd. (7).....	80 1/2	79 1/2	80	+1 1/2
92 1/2	92 1/2	20,700	Fox Class A (3).....	97 1/2	96 1/2	97	+ 1/2
24 1/2	24 1/2	2,700	Mallory Square (2).....	2 1/2	2 1/2	2 1/2	+ 1/2
24 1/2	24 1/2	200	Met.-G.-M. pfd. (1.80).....	26 1/2	26 1/2	26 1/2	+ 1/2
11 1/2	11 1/2	60,400	Paramount-Pam-Lasky (5).....	14 1/2	13 1/2	13 1/2	+ 1/2
9 1/2	9 1/2	58,100	Pathe Exchange.....	6 1/2	6 1/2	6 1/2	+ 1/2
24 1/2	24 1/2	600	Shubert (5).....	62 1/2	58 1/2	62 1/2	+3 1/2
100 1/2	100 1/2	120	Universal Ind. (5).....	97 1/2	96 1/2	97	+ 1/2
80 1/2	80 1/2	86,200	Warner Bros. Pict. (1).....	82 1/2	80 1/2	82 1/2	+1 1/2
94 1/2	94 1/2	25	Do. Class A.....	94 1/2	93 1/2	93 1/2	+10 1/2
102 1/2	102 1/2	9,000	Gen. Film Ent. (4).....	33 1/2	32 1/2	32 1/2	+ 1/2
25 1/2	25 1/2	100	Film Inst. Mech. (3).....	25 1/2	25 1/2	25 1/2	+ 1/2
82 1/2	82 1/2	26,400	Gau. Theatres.....	25 1/2	25 1/2	25 1/2	- 1/2
2 1/2	2 1/2	300	Griffith, D. W. (3).....	10 1/2	10 1/2	10 1/2	+ 1/2
22 1/2	22 1/2	500	Howe Pict. (3).....	16 1/2	15 1/2	16 1/2	+ 1/2
25 1/2	25 1/2	200	Universal Pictures.....	18 1/2	18 1/2	18 1/2	+ 1/2
8 1/2	8 1/2	73,600	Warner Bros. (See note).....	8 1/2	7 1/2	8 1/2	+5 1/2

CURB

High.	Low.	Sales.	Issue and rate.	High.	Low.	Low.	Net
101 1/2	101 1/2	\$4,000	Keith 6s. 47.....	80 1/2	80 1/2	80 1/2	+ 1/2
113 1/2	113 1/2	36,000	Loew's 6s. 47.....	100 1/2	100 1/2	100 1/2	+ 1/2
102 1/2	102 1/2	50	Do. ex-warrant.....	100 1/2	100 1/2	100 1/2	+ 1/2
8 1/2	8 1/2	60	Do. 7s. 47.....	22 1/2	22 1/2	22 1/2	+ 1/2
101 1/2	101 1/2	75,000	Par-Pam-Lasky 6s. 47.....	90 1/2	90 1/2	90 1/2	+ 1/2
94 1/2	94 1/2	11,000	Shubert 6s. 47.....	80 1/2	80 1/2	80 1/2	+ 1/2

(Note: Warner's moved from Curb to Exchange. Net advance on the week was 17 1/2 points.)

ISSUES IN OTHER MARKETS

Quoted in bid and asked.	Quoted in bid and asked.	Quoted in bid and asked.	Quoted in bid and asked.
20 1/2	20 1/2	20 1/2	20 1/2
30 1/2	30 1/2	30 1/2	30 1/2
6 1/2	6 1/2	6 1/2	6 1/2
4 1/2	4 1/2	4 1/2	4 1/2
6	6	6	6

Philadelphia	Chicago	Los Angeles	Mentrol
4,300 Stanley Co. of America.....	41 1/2	40	41 1/2
200 Batahan & Knt.....	72 1/2	71 1/2	72 1/2
66 Roach, Inc.....	23 1/2	22	23 1/2
490 Famous Players.....	21 1/2	20	21 1/2

OUT OF PROJECTION ROOM

Office heads in the Paramount building have finally seen fit to post notices on that picture company's floors stating that the projection room screens are for business purposes and not for the pleasure of employees.

The girls and boys have been barred from all further demonstrations.

'FRISCO OKAYS HAINES' "BAGGAGE," \$34,000

"Oh Kay," \$23,000 at Granada—"St. Petersburg" Quits to \$10,000

San Francisco, Aug. 28. (Drawing Population, 750,000.)

Can't take it away from the Warfield when it comes to business. Last week the same old story, house leading its nearest competitor by close to four grand. "Excess Baggage" was the attraction.

Colleen Moore gave the Granada second place with a comfortable margin over its usual gross. Next in line came the Embassy with the fourth week of "Lights of New York." "Full of St. Petersburg," in its second week, held up fairly well.

Estimates for Last Week

Warfield—"Excess Baggage" (M-G) and F. M. (2,872; \$5-50-90). They like Haines in this burg ever since "Brown of Harvard" business off to a good start and maintained it; just about \$34,000.

Granada—"Oh Kay" (F. M.) and Public Unit (2,785; \$5-50-90). Colleen Moore has good following and fans turned out; picture well received and receipts above average. Little under \$23,000.

Embassy—"Lights of New York" and Vita (W. B.) (1,367; \$5-50-90) (4th week). No deviation from preceding seven days; better than \$20,000.

St. Francis—"Tall of St. Petersburg" and the Lovelace (1,375; \$5-50-90) (2d week). Dropped some on holdover, but gross regarded as satisfactory; close to \$10,000.

F. N. STALLED ON SOUND

Will Do Nothing As To Stage Construction at Burbank Yet

Los Angeles, Aug. 28. Nothing is being done on the First National Burbank lot regarding construction of sound stages.

When J. P. Kennedy was here last month plans were formulated for the erection and equipment of two sound stages. With his withdrawal from the company it has been decided to abandon any equipment idea.

Studio officials say nothing will be done on the matter until the future status of the production and operation end of the organization is decided.

Blumenstock's Original

An original for Universal, "Home James," starring Laura LaPlante, has been delivered by Mort Blumenstock. It's Blumenstock's first screen play, though with any number of titling pictures, for the large producers to his credit.

Mort left the New York publicity department of First National over a year ago, going to that producer's lot on the coast. He at once started titling F. N. features. Finishing about 12 within the year Blumenstock went free lancing and appears wholly happy over general results.

Wolf Prolog for "Hit"

Edgar Allen Wolf has written the talker prolog for the "Hit of the Show," with Joe E. Brown.

It's an FBO picture, released a few weeks ago. The prolog will be attached. In its cast will be Leo Donnelly, James B. Carson and Billy Fox.

Entire prolog outfit booked by Alf T. Wilton.

LOOP'S 4 SOUNDS

Chicago, Aug. 28. Four of the seven Loop first-run houses are playing synchronized or talking features this week.

The Chicago initiated its wiring with "Warning Up" (Par); Roosevelt has "Lila Time" (F.N.); McVickers, "Lights of New York" (WB); and Orpheum has "The Midnight Taxi" (WB).

Chatter in New York

Flags at the Newspaper Club are at half mast this week. Jack Francis, known as "the Peter Pan of Broadway," has left for the coast. He has been engaged to contribute his experiences as a police reporter to the Fox talkers. Helen Santoro, Mrs. Francis, will follow next week.

Roy Daniels, city editor of the Mirror, leaves this week to be managing ed. of the Boston Advertiser. Bebe Daniels has been going around with Tommy Hitchcock, the sassiest polo star.

Russell J. Birdwell, formerly coast chatter for Scripps-Howard N. E. A., is covering pictures for the Evening Telegram.

One of those economy waves has hit the Evening Journal. Ten men on the skids.

"Sue, Sweet Sue" Carol passed through town this week in three hours, without giving a tumble to the local chatterers.

Al Christie is coming Harlem for Birmingham types for Octavious Roy Cohen yarns. Four had tests last week.

College Humor is discontinuing its dramatic department to give more space to pictures.

George Clark, rewrite on the American, has moved to the Mirror as city ed.

Eleanor Robinson, lioness among the Olympic athletes, is taking her papa around the wicked belt this week.

Tommy Meighan and Joseph M. Schenck are talking business.

Charley Paddock is reported engaged to a French film star.

Hettie Cattell is the only femme on the staff of the new Mrs. Ann Stillman rag, Panorama.

Virginia Stover, of the Paris Herald, is settling down in our town for the winter.

2 Out of 3

Foreign press correspondents have been tipped off to watch for a tragedy in the camp of one of the leading picture stars. Her foreign husband has been broadcasting threats against the damsel and her new flame. He is known to be burping over a deal he got from the girl in this country, and to be in a potentially influential spot in his own.

The news services have tipped their boys to keep both eyes on possible developments when the star and her elaborate entourage hit the husband's homeland.

Falling for Futures

The cousin of one of Broadway's song-writers is making the rawest proposition to the local newspapermen in an effort to crash the composer into the "theme-song" racket. The kid makes personal visits at the downtown city rooms and follows them up with letters to the picture editors. He wants to plant the news that his cousin has written a theme song for one of Pathe's forthcoming releases. "Please don't use my cousin's name," he says, tipping that the deal isn't cinched, "but if you use this item you will be amply compensated."

Four papers have obliged. Amount of the compensation isn't yet established.

Dogs in the Red

The Staten Island dog races have gone \$65,000 into the red because of copper interference. Women are the heaviest players on the temperamental bow-wow, lot whole bus-loads of flicks crossing the ferry even in the rain.

Gyping Chatterers

The local sobbies are burning over a situation which has developed through the Hollywood first-comers. The east and west girls all are great pals and consistent gang-lunchers. But the coast element has moved into the top spot through the friendship.

When stories are to be run or held out, the coast chatterers promise to fix with the New York chatterers, and collect. The New York sobbies have been falling for a bombardment of telegrams, "be sweet to my dear friend, so and so." One of the stars who arrived here recently naïvely tipped on how the friendship stunt was being worked to the coast girls' advantage. One of the sobbies gushed, "Oh, you're a dear friend of 'Fessie'!" "Yes," lisped the star, "she's doing a little publicity for me."

Bet You Know Who

One of the male chatterers has recently topped all his previous at-

tachments for torturing theatre attaches. He brought a poodle on the end of a lead around on his calls and demanded a uniformed usher to air the hound.

Nuts on Television

The Cortland street radio bazaars are doing a rush business on television stuff for the amateurs. Various gadgets and widgets can be acquired for as low as one-fifty.

The mechanical fleas who have tired of building radios are going for the television experiments.

U's House Organ Tells of Sound Films

Los Angeles, Aug. 28. The sales department of Universal issues The Gold Mine, weekly now in the middle of its second volume. No ambitious salesman on the road can possibly outsell or outtalk this most outspoken publication, edited by Ben Grimm.

The issue of Aug. 11 is devoted to exploiting U's two sound films, "Uncle Tom" and "The Man Who Laughs."

Referring to a showing of the first in New York City for the trade, the Gold Mine sets forth that "These hard-boiled exhibitors, many of whom had seen the picture in its silent form before, actually cheered at the end. They were absolutely astounded and amazed at the mighty entertainment they witnessed."

"Now the tremendous epic sweep of this great work becomes a tidal wave that will swamp the world with its utter entertainment," says The Gold Mine about "The Man Who Laughs."

CHADWICK'S 2 A YEAR

Through With Program Stuff—Will Have Sound for Unwired Houses

Los Angeles, Aug. 28. I. E. Chadwick will hereafter not make more than two pictures a year. These will be specials.

Chadwick is back from New York after a month's examination of the film situation and it is his belief that the wheel has turned back to where it started with the independents; that only the large companies can stand the gaff of overhead on program pictures.

Chadwick plans to develop two ideas a year, each subject to have synchronization and apparatus so it may be put on in any unwired theatre.

His first picture, according to present plans, will be "Enlighten Thy Children." Some 12 years ago Chadwick made "Enlighten Thy Daughter," a sex picture. The new film will be along the lines of parental responsibility.

Victor Voyda as Prod.

Los Angeles, Aug. 28.

Victor Voyda, brother of Ernest Vajda, playwright and scenarist, has been named associate producer on staff of B. P. Schulberg, Paramount's general manager on the west coast.

Voyda, who changed the spelling of his name to simplify its pronunciation, joined the studio staff with his brother three years ago, acting as business manager for Ernest. Later he served as assistant supervisor in filming two Adolphe Menjou pictures, Menjou's "His Private Life" is his first assignment under his new duties.

Bert Ennis Titling

Los Angeles, Aug. 28. Bert Ennis has completed titling 12 two-reel comedies for Artless, featuring the "Tarzan" series, "Snub" Pollard and "Doodles" Handford.

He also titled the "Tarzan" series for the same company.

FOX BORROWING HERSHOLT

Los Angeles, Aug. 28. Fox is negotiating with Universal for Joan Hersholt to play in "Our Daily Bread." A delay has been caused by the stiff valuation placed on the player by U. It is believed, however, that the deal will be consummated.

Hoffman Directing for Columbia

Los Angeles, Aug. 28. Renand Hoffman, former independent producer and director, signed by Columbia to direct "The Stool Pigeon."

WARNER BROS. PICTURES, Inc. NOT FOR SALE!

Do not be misled by what salesmen for other companies may tell you. Our Product will only be sold through our own sales organization.

WE HAVE felt greatly flattered by the many reports that have filled the press regarding the sale of Warner Bros. and Vitaphone Corporation to other organizations.

All this has emphasized Warner Bros. outstanding leadership. For it is obvious that people do not seek to buy failures.

However, we feel that this institution is much more than a personal business. You have had a vital part in creating Warner Bros. success. And this we recognize as an obligation not to be lightly cast aside.

As we did not fail you in the days of struggle, we WILL NOT fail you in the days of success. Therefore, to all who are in any way concerned, we wish to say emphatically and publicly—

WARNER BROS. PICTURES, Inc., and VITAPHONE CORPORATION ARE NOT FOR SALE

WARNER BROS. PICTURES, Inc.

By H. M. WARNER, President.

August 24, 1928

New Contract Rider Classes Dialog As Retake When Actor Recalled

Los Angeles, Aug. 28.

An amendment to the standard contract adopted by the Academy of Motion Picture Arts and Sciences for freelance players which will take care of the new problems confronting the player when he signs for sight and sound pictures was submitted to the committee on contracts.

Committee investigated and found a general practice had been adopted by the companies making sight and sound pictures to fully complete each picture as a silent picture, after which players were called back to appear again in the scenes requiring dialog. Sometimes there would be no lapse of time between the two classes of work, but frequently an indefinite interim was necessary. The question then came up as to how this interim should be treated, and it was agreed by the committee that it would be no injustice to the player if his or her engagement should end at the conclusion of the silent work, provided the recall to work for the voice scenes should be treated as a retake, subject to all retake conditions now specified in the present standard contract, allowing the players to seek work while waiting to be called back for sound work.

Up to Players

To make this more clear to all concerned, the committee proposed a rider to be attached to the present standard contract when an artist is engaged for sight and sound work and so will be submitted to a meeting of the Actors' branch of the Academy Board of Directors for final consideration.

Action will be taken this week on the following rider:

Wherever in this agreement the term "motion picture," "photoplay," or words of similar tenor are used, such words shall be conclusively deemed and construed to include, but not be limited to, all forms of motion pictures produced and/or exhibited with or accompanied by sound and/or voice reproducing devices, radio devices, and all other improvements and devices which are now and may hereafter be used in connection with the production and/or exhibition of motion picture productions. The producer shall have the right to record and reproduce the artists' voice and all instrumental, musical, and other sound effects produced by the artist and others in connection with the artists' acts, poses, plays, and appearances hereunder, and shall also have all rights of every kind and character in and to such recordings and reproductions. If, after the completion of the picture, the photographing of said character in the ordinary course of continuous production (either with or without sound or talking scenes or sequences), the producer should desire the services of the artist in connection with any sound or talking scenes or sequences, whether originally contemplated or not, then the provisions of paragraph 2 hereof relative to retakes, added scenes or changes shall govern the artist's employment in connection with such sound or talking scenes or sequences.

M-G-M Contracts

Los Angeles, Aug. 28.

M-G-M signed Charles Brabin and Alan Crosland as directors on a term contract. Also renewed an option on Harry Beaumont whose next picture will be "Broadway Melody," from an original by Edmund Goulding.

Friary, Roxy's Asst. Prod.

George F. Friary, former assistant to J. Basil Smith, stage director, has been promoted as assistant production manager of the Roxy.

Friary has been at the Roxy since it opened.

Moses Talking It Over

Los Angeles, Aug. 28.

Vivian Moses, story editor for Par., went to New York to confer with eastern heads regarding material for next year's program.

COSTUMES FOR HIRE

PRODUCTIONS
EXPLORATIONS
PRESENTATIONS

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

Chasing Mexicans

Los Angeles, Aug. 28.

Because a few Mexican screen players have clicked, producers are scouting and signing anything with brown skin, especially if their monicker graces a Mexican birth certificate.

Two of the latest scenaristas to be signed to long term contracts in the past month are Mona Rica, by U. A., and Requel Torres, whom M-G-M picked out of a mob sent by the Mexican consul.

Studio holding the record for the number of Mexicans under contract is U. A., with Dolores Del Rio, Gilbert Roland, Don Alvarado, Lupe Velez and Monna Rica.

Pay \$30,000 for Nagel

Los Angeles, Aug. 28.

Fox has obtained Conrad Nagel for six weeks for "A Slice of Life," paying \$30,000 for his services to M-G-M and Warners, who hold his contract. This places Nagel on a \$5,000 weekly basis. His salary with the companies to whom he is under contract is said to be \$2,500. Since talking pictures have come into vogue Nagel has been in demand by everyone turning out sound stuff.

2 Directors on Serial; 40 Days for 10 Chapters

Los Angeles, Aug. 28.

Two directors will work simultaneously on Pathe's 10 chapter serial, "Tiger Shadow." The company expects to clean up the subject in 40 days by this method. Producers formerly spent four to six months completing a serial with one director. Spencer Bennet and Thomas Storey will do the megaphoning.

Glady's McConnell has been signed as the femme lead. Other cast members are Hugh Alan, Broderick O'Farrell, Ed Cech, Paul Weigel, Henry Herbert, Frank Lactene, F. F. Guent, John Dillon, Bruce Gordon, Harry Semels, Ernest Adamas and Jean Porter.

House Mgrs. Must State Number of Pictures Used

Chicago, Aug. 28.

All local picture house managers are receiving summonses from W. R. Benham of the Attorney-General's office to appear before the district attorney to ascertain how many pictures each house uses a year.

This is in connection with the federal trade investigation and is an outgrowth of the restraint of a trade suit brought by Marks Bros.

Plunkett's Sound Bills

Joe Plunkett is booking the talking short bills into five of the Stanley chain-houses, starting with Strands, New York and Brooklyn. Others are at Utica, Albany and Troy, N. Y.

STUDIO FIRE BURNS RUSHES

Los Angeles, Aug. 28.

Fire broke out Monday afternoon in the M-G-M projection room, where rushes were being shown of "Adrienne Lecouvreur," the Fred Niblo picture.

Luckily the company had another negative, so the destruction of the rushes meant only the cost of a print.

FAIRBANKS PICKS YOUNGSTER

Los Angeles, Aug. 28.

Douglas Fairbanks has selected William Bakewell to play the second lead in "The Iron Mask." He observed the youngster working on an adjoining set for D. W. Griffith.

Wiring 4 in September

Chicago, Aug. 28.

Four more Great States theatres will be equipped with sound devices early in September. Three are already operating.

Others will be wired during October.

Raw Stock Co.'s Figure Sales Decrease With Sound

Los Angeles, Aug. 28.

Manufacturers of raw film anticipate a decrease in sales when the making sight and sound pictures becomes general.

Under the present system of making the ordinary silent picture, an average of 75,000 feet of negative is exposed. This is accounted for by directors taking scenes from many angles and failure to rehearse their players. With the new system all players will be rehearsed for dialog, as well as action, and definite angles must be decided upon before filming the scene.

Board Reverses Patents Chief on Photo Printer

Washington, Aug. 8.

Board of Appeals of the Patent Office has reversed its chief examiner and allowed a patent on a photographic printer for use in making motion pictures. Invention is that of F. E. Garbutt and R. C. Fear for the "Double Prism Registering Device," filed in March 1923, with a patent granted in August, 1928.

Device is to make prints on positives for enlargements, principally, working so that closeups can be made from regular scenes as well.

Chief Examiner ruled against several claims of the inventors after the issuance of the patent on technicalities of the language used in the description of the invention and because of alleged interference with the previous Huebner patent, 1,933,404.

"DOCTOR" JUDELS

Called in To Strengthen Features By Sound

Los Angeles, Aug. 28.

Charles Judels, recently brought from the east by Winnie Sheehan for Fox, has been put to work as a doctor on ailing productions.

Immediately after his arrival Judels was assigned to put sound and dialog in "The Air Circus," which he did within 10 days.

Two other films will probably also find their way into Judels' hands. They are "Farmer's Daughter" and "La Gringa."

These three pictures cost better than \$600,000 and it is said around the studio had not sound been applied there would have been retakes and retakes which would have almost doubled the original expenditure. Recutting with sound can be done at a nominal figure.

Dix's Indians

Los Angeles, Aug. 28.

Jane Novak will be the only white woman character in Paramount's "Redskin," starring Richard Dix. Louise Brooks will play an Indian girl.

The company left yesterday for Gallup, N. M., thence 110 miles to mouth of Canyon De Chelly, Arizona, in the Navajo reservation.

In support are Larry Steers, Noble Johnson, George Rigas, Chick Collins, Tukey Marshall, Bernard Siegal, Augusta Lopez, Paul Panzer, George Walker and Lorraine Rivera.

16 Two-Reelers to Go

Los Angeles, Aug. 28.

Christie studios, officially closed until recording facilities for sound are ready, has 16 two-reel comedies and one Douglas McLean feature to make to complete the 1928-29 program.

All of these will have sound.

Hergeshimer's Original

Los Angeles, Aug. 28.

Sam Goldwyn has signed Joseph Hergeshimer to write an original for Ronald Colman to go into production next May.

Hergeshimer will come to Los Angeles in January, where he will remain three months.

McCarey Directing Again

Los Angeles, Aug. 28.

Leo McCarey, supervising director for Hal Roach, is wielding a megaphone for the first time in nearly two years. It is on a Laurel and Hardy comedy.

After 16 Years

Los Angeles, Aug. 28.

Edwin August, member of Biograph stock company 1910-12, and later a director, again is working for D. W. Griffith. He's a member of "The Love Song," U. A.

Par's Sour Voices

Los Angeles, Aug. 28.

Paramount is reported meeting trouble in the handling of dialog for the sound experimentation during the past month. Roy Pomeroy, in charge of this work, is said to have found that voices of players used for tests have turned out very sour. The result has caused delay in starting two productions, from report, which were to have had sound and dialog. They are "Charm School" and "Shopworn Angel."

Par. Postpones Two

Los Angeles, Aug. 28.

Paramount has postponed starting production on "Dirigible" indefinitely. This is due partly to Richard Arlen's assignment in "Four Feathers" and to "Wings" going on the program next month. Original story for "Dirigible" was written by J. M. Saunders but was not accepted. O. H. P. Garrett is now making a new treatment.

The same company has also put off "The Letter" in order that Evelyn Brent may be transferred from that production to "Victory." "The Letter" will carry dialog.

Kleihege's Suit Against Partner Dismissed

Chicago, Aug. 28.

Suit brought by William Kleihege, recently convicted of bombing the State theatre, Hammond, Ind., against A. J. Gregory, his partner, for accounting in operation of the Parthenon and De Luxe, Hammond, and the Orpheum, in East Chicago, was dismissed in Valparaiso, Ind., last week.

Immediately following the dismissal, Kleihege attached Gregory for \$70,000 on reported contention that he used corporation funds with which to purchase stock. Kleihege's hearing and motion for a new trial in his own case have not yet come up.

Fitzmaurice Curtailed

Los Angeles, Aug. 28.

In line with the present economy measure prevalent at First National, George Fitzmaurice will only be allowed to take a few technicians and but two of the principal players to Honolulu when he leaves to film exteriors for "Change-lings."

All atmosphere players and stage hands will be recruited from native residents.

As a rule in the past, Fitzmaurice was always allowed carte blanche in all expenditures for production.

From Tahiti to Africa

Los Angeles, Aug. 28.

Delay in preparations for the making of "Trader Horn" in Africa has resulted in M-G-M assigning W. S. Van Dyke to first direct "Pagan" in Tahiti. Ramon Novarro will be starred.

Van Dyke will go from Tahiti to the East Coast of Africa, without returning to Hollywood.

Edmund Goulding, originally slated to make the African jaunt, is writing "Broadway Melody" and will arrange for the synchronization of that film.

AIR HOP 5-REELER

Los Angeles, Aug. 28.

Fred Stanley has just assembled a five-reel picture based on the trip of the Southern Cross to Australia. Charles B. Olin, one of the pilots, had a camera with him and took scenes of various spots passed and also the members of the party inside the plane.

Picture is being cut so that it has a story.

SELZNICK'S ADDED DUTIES

Los Angeles, Aug. 28.

Dave Selznick, executive assistant to B. P. Schulberg and supervisor of all Paramount writers, is having his duties increased by supervising production of "Victory," "Tong War" and "Four Feathers." Selznick is the youngest producer on the Paramount lot.

Woodhull Joins Danbury Firm

Danbury, Conn., Aug. 28.

R. F. Woodhull, member of the M. P. T. O. A., has been appointed director of publicity for Danbury Theatres, Inc.

He commences his duties at once.

Even Money on Which Coast Studio First Wired

Los Angeles, Aug. 28.

Producers using Western Electric apparatus will be subjected to no appreciable delay in the recording of sound pictures on account of failure to receive equipment ordered. The apparatus will be ready for the installation as soon as studios are prepared, constructed or renovated.

So declares Nathan Levinson, district manager of the Electrical Research Products. Christie equipment is here for installation at the Met studio, says Levinson, and M-G-M is about ready to talk. Universal has a projection room being installed, with its major equipment en route, and Paramount, in its temporary quarters, is already recording, with plans being prepared for First National.

"It's about 50-50 as to who will be ready first," stated Levinson.

May Foreclose on Nat'l's Unfinished Victory

Chicago, Aug. 28.

Having held a first mortgage for three years on some bare steel work at 32nd and Cottage Grove avenue that some day may become the Victory theatre, E. C. Waller, financier, is becoming annoyed. It is reported he will start a foreclosure suit against National Playhouses, which started the building and stopped for financial reasons.

Waller has around \$50,000 in interest due him.

Colfax Forced to Add Vocal Prolog to Sound

Chicago, Aug. 28.

Originally opened as 100 per cent. sound, the Colfax, new Publix house at South Bend, Ind., has added a short vocal prolog. The straight sound policy proved not overly strong.

Smith's Speech on Coast In Sound Within 28 Hrs.

Los Angeles, Aug. 28.

Movietone's speed was demonstrated when Loew's State here presented sound pictures of Al Smith's acceptance within 28 hours after the Albany address.

Academy Lists Sound

Los Angeles, Aug. 28.

Academy of Motion Picture Arts and Sciences summarizes the sound systems as 10 in number, evenly divided between film and disk. In the film division are Cinephone, Movietone, Photophone, Madalotone and Phonofilm.

Using the disks are Vitaphone, Photophone, Vocafilm, Bristolphone and Han-A-Phone.

The academy has established a service for answering inquiries bearing on picture problems. Where the questions and answers contain general interest for the membership they will be printed in the association's bulletin.

A treasury balance on Aug. 1 of \$23,405 is reported. This sum is deemed the average balance for recent months.

JACK PICKFORD ON TRAIN

Cloudy skies and common pilot sense have cleared up Jack Pickford's aviation rash and sent him back to Hollywood on the train. America's Sweetheart's small brother was not satisfied until he had persuaded the pilot of a new monoplane bound for the Yukon Mining Corp., Nome, to head westward Friday.

Continuing the story, Pickford's eastern representative let's on that he was nearly "daffed" when he found Jack back in the Biltmore Sunday. So, he hastily made reservations on Monday's Century—and that's that.

FILMING TELEPHONE PICTURE

Los Angeles, Aug. 28.

A. T. & T. gave Christie permission to film the inside work on receiving pictures via telephone. Scene will be used in "The Carnation Kid."

SUE CAROL'S FOX SERIES

Los Angeles, Aug. 28.

Before Sue Carol left for Europe to make "Chasing Through Europe," (Fox), she signed to be featured in a series of pictures for Fox.

ON TRIAL

Warner Bros. present

Something New!
SOMETHING DIFFERENT—SOMETHING SENSATIONAL

with this remarkable cast:

PAULINE
FREDERICK
BERT LYTELL
LOIS WILSON
HOLMES HERBERT
RICHARD TUCKER
JASON ROBARDS-

A WARNER BROS. 100%
ALL-TALKING PICTURE

ONE
WITH
VITAPHONE
2
ONE
WITHOUT
VITAPHONE
NEGATIVES

*See and Hear
Every Character in the Picture*

FROM THE GREAT STAGE-
SUCCESS BY ELMER RICE
AS PRODUCED BY
GEORGE M. COHAN &
SAM H. HARRIS

A
WARNER
BROS. VITAPHONE PICTURE

DIRECTED BY
ARCHIE MAYO
ADAPTED BY
ROBERT LORD
and MAX POLLOCK

Coming! "NOAH'S ARK"
Made to top any picture ever made!

Coming! To the
WINTER GARDEN in "AL JOLSON
THE SINGING FOOL"

LOUD SPEAKERS

William Haines in "Excess Baggage" takes State Theatre, Los Angeles, like a tornado. Sound or silent, it's the big noise of '28-'29!

"White Shadows in the South Seas" is the hit of history at \$2 New York and Los Angeles. M-G-M beats the field with the biggest sound road show on the market! Hot dog!

"Two Tars" the Laurel-Hardy wow is the only 2-reel comedy to play at \$2. And what a gold mine at the Embassy, N.Y. You'll go nuts about it!

"Our Dancing Daughters" with ravishing Joan Crawford makes b.o. history in Syracuse, Baltimore, etc. Sound or silent it's the loud speaker for September!

M-G-M line-up for new season is talk of the industry. "Excess Baggage," "Our Dancing Daughters" —and Lon Chaney in "While the City Sleeps" are just appetizers!

The outstanding business is being done by M-G-M. "Mysterious Lady" (Garbo) "Four Walls" (Gilbert) each held over 2 weeks at Capitol. Marion Davies in "Cardboard Lover" another riot! Hot damn!

M-G-M Hal Roach comedies for new season greater than ever. Plus sound! M-G-M Movietone News in preparation. Laugh those off!

The industry marvels at M-G-M sound progress. Sound studios East and West. Broadway's biggest acts in M-G-M Movietone Shorts and features in sound all set to go!

THE LION ROARS! METRO-GOLDWYN-MAYER



Studio Survey

Los Angeles, Aug. 28.

Studio activity is at an alarming low average for this time of year. With only 57 features and 12 short subjects in work, the percentage equals the low production period of last April.

Paramount, with nine features in work, heads the list. Features are, "Interference," directed by L. Mendez; "Sins of the Fathers," by L. Berger; "Soubrette," by D. Arzner; "Avalanche," by O. Brower; "Redskin," by V. Schertzinger; "His Private Life," by F. Tuttle; Charles Roger picture, by F. R. Jones; "Shop Worn Angel," by R. Wallace, and "Three Week Ends," by C. Badger.

M-G-M comes next with six features, including "Woman of Affairs," directed by C. Brown; "Little Angel," by Sam Wood; "Gold Dredge," by G. Hill; "Honeymoon," by Red Golden; "Adrienne," by F.

sick," by H. Lehman; "The Woman," by I. Cummings; "The Fog," by C. Klein, and "Our Daily Bread," by F. W. Murnau.

Tiffany-Stahl has five features in work with "Family Row," directed by J. Flood; "Man in Hobbies," by G. Archinbaud; "Applause," by G. Cline; "Queen of Burlesque," by A. Ray, and "South Seas," by E. Clifton.

Warner Brothers have four features and four Vita subjects in work. Features are "Hard Boiled Rose," directed by F. H. Weigh; "Stolen Kisses," by R. Enright; "Stark Mad," by L. Bacon, and "On Trial," by A. Mayo.

FBO has three features with "Drums of Araby," directed by R. De Lacey; "Hey, Rube," by G. B. Seitz, and "Tropic Madness," by R. Vignola.

Pathe has two features, "The

This table shows a summary of weekly studio activity for the past 28 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	53	17	70	5	.66
April 11	56	19	69	5	.65
April 18	52	17	69	9	.65
April 25	50	17	67	6	.62
May 2	52	15	67	7	.62
May 9	54	17	71	4	.67
May 16	63	20	83	3	.77
May 23	66	21	89	2	.84
May 30	68	24	92	0	.87
June 6	65	32	97	0	.90
June 13	77	31	108	0	1.01
June 20	74	31	107	0	1.01
June 27	64	36	94	0	.89
July 4	56	25	81	0	.76
July 11	64	24	88	0	.83
July 18	62	24	86	1	.81
July 25	56	21	77	1	.72
July 31	59	21	80	2	.75
Aug. 7	72	20	92	2	.87
Aug. 14	61	20	81	2	.76
Aug. 21	59	16	75	3	.70
Aug. 28	57	12	69	3	.65

Niblo, and "Mysterious Island," by L. Hubbard.

First National also has six under way, including "Outcast," directed by W. A. Selter; "Scarlet Seas," by J. F. Dillon; "30th Day of October," by F. Lloyd; "Cheyenne," by A. Rogell; "Haunted House," by E. Christensen, and "Ritzky Rosey," by M. Le Roy.

Fox and U F Apiece

Universal has seven companies working. These are "Cohens and Kellys," directed by W. Craft; "Erik the Great," by P. Fejos; "Red Hot Speed," by J. Henegery; "Show Boat," by H. Pollard; "Colleagues," by N. Ross; "Final Reckoning," by R. Taylor and "Horace of Hollywood," by E. Luddy.

Fox has seven features with "Playing," directed by E. Flynn; "Spice of Life," by R. Cannon; "The River," by Frank Borzage; "Home-

Spieler," directed by Tay Garnett, and "Geraldine," by Paul Stein.

United Artists also has two with "Love Song," directed by D. W. Griffith, and "The Iron Mask," by Alan Dwan.

Columbia is another to have two with "Dritwood," directed by C. Cabanne, and "Stool Pigeon," by Renaud Hoffman.

Studios working one feature each are Metropolitan, Chaplin, Tec-Art and Chadwick.

Studios engaged in making shorts are Roach, Stern and Dailey, one unit each. Educational has two and Cal-Art has three.

Studios inactive are Novelle, Sennett and Christie.

Harold Lloyd is building sets at his Westwood property and at the Metropolitan studio for his new picture.

Strike Talk in Chicago On Musicians' Demands

Chicago, Aug. 28.

Probability of a theatre musicians' strike in Chicago starting Labor Day is brought about in the first decisive step taken in regard to talking pictures by the Chicago Federation of Musicians. It is a demand made to the Exhibitors' Ass'n. by James C. Petrillo, president of the Federation, that all class 6 picture houses using mechanical music employ a minimum of six musicians.

Contrasts between class 6 houses and musicians' union expire Labor Day. It is accepted the exhibitors will not agree to the new demands. Expiring contracts call for four musicians, exclusive of organists. First meeting called by the Exhibitors' Ass'n. to discuss the union demands is being held today (Tuesday) in the Stevens hotel.

Although no difficulties are expected with the de luxe wired houses, they also would be included in any general theatre strike. They enter into the third year of a three-year contract Labor Day, calling for \$3 per man weekly increase for orchestras. There is no indication that they will object to the increase or attempt to cut orchestras.

Besides the Musicians' Union demands, local theatres are reaping the worry in a controversy between the American Research Laboratory workers and the Electrical Workers of America which has placed wiring installation at a standstill here. Mike Boyle, head of the local electrical workers, demands that the installation be done only by members of his organization, while the Laboratory workers refuse to step out.

Balaban & Katz secured permission from headquarters of the Electrical Workers to install wiring with the traveling men on condition that it be finished before Aug. 20. Men were divided into shifts of 100 to rush installation, but were unable to complete the work in all B. & K. houses. Those wired are the Chicago, Oriental, McVicker's, Roosevelt, Tivoli and Uptown. Their new Paradise will open without wiring, and the de luxe Norshore also missed out.

A musicians' strike in co-ordination with the installation standstill would hit the unwired houses most severely.

St. L. Mgrs. and Operators Reject Wage Demands

St. Louis, Aug. 28.

Members of the motion picture operators, meeting with a committee representing the motion picture theatre owners of St. Louis, the Eastern Missouri and Southern Illinois districts, voted here to reject a proposal submitted by the theatre owners for a 10 per cent. reduction for operators.

A week ago a proposal for an increase in wages submitted by the operators was rejected by the theatre owners.

Weekly Request Night

Chicago, Aug. 28.

Great States is starring request nights at its Academy, Waukegan, each Monday.

During the preceding week patrons select old favorites for Monday night showing. It has given an otherwise dull day a chance to do something. Julius Lamm is managing.

NEW STANLEY'S STAFF

Utica, N. Y., Aug. 28.

Bernard Deplin, Jr., of Baltimore, is manager of the new Stanley, which will open soon, according to announcement by M. A. Silver, director general of the Stanley Corporation of America.

Nicholas Guadillo, with no previous theatre experience, is conductor of the symphonic orchestra of about 20. Carl Merz, conductor of the Avon Orchestra for 14 years, will be manager. George Wald, former Avon organist, will fill that job in the new house.

IMPERSONATION CONTEST

Chicago, Aug. 28.

Billy Butts, of Great States, Chicago office, is staging a beauty contest in the Fox theatre, Aurora, in which the girls are fully clothed.

A feature of the contest is that the girls must impersonate picture actresses.

Greater N. Y. Indie Exhibs Not Wiring From Lack of Equipment And Unable to Get Talker Films

\$300 Front Page Stuff

For \$300 First National got "Lilac Time" front page columns in the local dailies in addition to several fat sticks in which the title was mentioned over U. P. and A. P. wires. So good was the gag because the plane, on which the picture was to be shown, caught fire and took a flop in New York's harbor, that Fred Roche, film exploiter, says First National will repeat it, for the success angle this time, a week from Sunday.

Although the plane took the header on the first of three trips planned for Atlantic City, the publicity stunt soared 90 points even though the film was safely on shore, being reserved for aerial projection on the second trip.

The presence of the newspapermen, a congressional candidate and the president of the Airways Corporation, which loaned the machine, for its share of the publicity, coupled with a dead motor and several hours of splashing water, greatly exceeded the expectations of the jubilant Roche.

One trade angle which the trip divulged is the alleged attempt of unions to hold sway in the air. According to the promoters, the union called for two operators, at salaries of \$125 for their respective services, to handle the portable projection machines originally planned for the cargo. The company overruled this stand, claiming that once off the land the union scale is nil. They had lined up a single projectionist who had okayed the job for a half a gee.

Two causes are ascribed by the independent exhibitors of Greater New York to explain the slowness of wired equipment going into the indie picture theatres of the metropolitan section. One is that there seems to be a lack of equipment from the electric installers for indie film houses, and another, that if an indie house is wired there are no dialog talkers available for the screens of the indies.

In this position the indies say they can wait and do not appear to be unduly worried over the absence of the talker in their own houses. Some express apprehension of what effect the talkers in the chain theatres in their communities will have upon their business.

Indies state that William Fox has the New York territory sufficiently dotted with Fox vaude or picture houses to use Fox's own output in the dialog talkers. Fox may turn out. The chains including Loew's and Public, with Loew's especially rushing equipment into nearly all of its many Greater N. Y. houses, have the first run call upon the Warner Brothers dialog product, the exhibits say.

In that situation, the indies state, they would have to take present dialog talkers on a second run, something they prefer not to do. Meanwhile they are waiting and watching, using silent programs meanwhile and hoping. The indies believe that before long there will be plenty of dialog pictures on the market and plenty of salesmen from the chains around asking for installation contracts.

More hopefully are the indies expectant of something new turning up in talking equipment that will permit of a more rapid and less expensive talker equipment than the Western Electric is now installing.

Emil's Daughter as Extra

Los Angeles, Aug. 28.

Maxine Jannings, whose real name is understood to be Ruth Marie, and who is also reported the daughter of Emil Jannings, is appearing as an extra in Universal's "Erik, the Great," which co-stars Mary Philbin and Conrad Veidt.

Mrs. Jannings was formerly Mrs. Veidt and Jannings and Veidt are close personal friends.

IN CHARGE FOR U. A.

Chicago, Aug. 28.

William Rosenthal has replaced C. C. Wallace as Chicago district manager for United Artists. This district covers Chicago, Omaha, Minneapolis and Indianapolis.

Rosenthal has been with the firm for seven years, having started as a salesman at Cleveland. Wallace has retired and is taking an extensive vacation.

Many thanks to "Variety"

staff for their kindness to me during my

7

year New York run.

6

weeks in Hollywood and then

back to

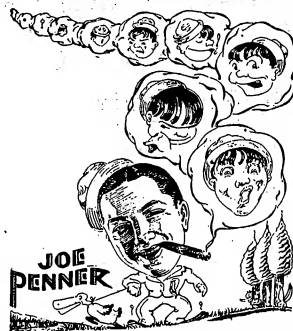
Broadway.

"Texas" Guinan



NOW PLAYING
THE DE LUXE
PICTURE HOUSES

MARTIN SAMPTER
Manager



A. H. SCHWARTZ ANNOUNCES WITH PLEASURE
THE RETURN ENGAGEMENT OF

HOWARD EMERSON

AND HIS VERSATILE SHOWMANLY ORCHESTRA
MERRICK THEATRE, JAMAICA, L. I.

THE GREATEST OF ALL MOTION PICTURES

By BENJAMIN DeCASSERES

"THE PATRIOT" is the greatest motion picture I have ever seen. It is the greatest motion picture ever made. It is the "Hamlet" of the screen. As the peak of motion picture production had been attained for me in "The Cabinet of Dr. Caligari," "The Patriot" led me to a still higher peak of aesthetic enjoyment. At last, in story-telling perfection, direction, casting and acting, the Picture has triumphed over the speaking stage!

For those who, like myself, had begun to lose faith in the inherent possibilities of this great medium "The Patriot" has redeemed all fading hopes. It might be called "Twenty Years After." No longer "in its infancy," no longer just an hour's brainless diversion for Mary and John, for the sticks, for the moron, this picture, made by an incomparable artist, Ernst Lubitsch, presented by Adolph Zukor and Jesse Lasky, lifts the screen high in the Pantheon of the Arts. It is impeccable. It is tremendous!

For one hour and a half I, among hundreds of others, sat breathless, coughless, glued to my chair, hoping that this amazing story would never end. And when it did end, my emotion, my sense of a vivid and vital pleasure were too great for applause. There was silence because we wanted to shout.

I have seen all the great actors in the world for the last forty years and have seen all the leading screen actors since the inception of motion pictures. I therefore believe I know the difference between creative acting and clever mechanical mimicry. I have seen and studied the work of Emil Jannings in every picture he has appeared in except one. I pronounce Emil Jannings not only the greatest living actor either on the stage or screen in the world (which in no way detracts from my great admiration for George Arliss, Vladimir Sokoloff, and John Barrymore—the stage Barrymore) but after seeing him as Czar Paul in "The Patriot" I come naturally and calmly to the conclusion that he is the greatest actor I have ever seen—greater than Booth, the Barretts, Mansfield, Irving or Novelli. Jannings' Paul, the crazy Czar, is epic. It smashes the camera, the screen, the director's megaphone, and walks up to your eyes a brutal, insane, comic Rabelaisian, sadistic creation of flesh-and-blood that awes the mind, overwhelms the senses and pounds the nerves.

I saw no screen, I was not in a theatre, I was not a spectator at a "show." I was back in St. Petersburg in 1801 in the palace of a monster watching the mental and physical mechanism of a royal maniac in its smallest details—unto that peak of furious acting when, standing on his throne, he defies the soldiers of Count Pahlen, refuses to abdicate and is slain. His transitions from the gay mood to the furious mood, from piggish love-making to death-fear, from blood-lust to fawning and cringing before the one being he feared and loved, Count Pahlen, were marvels of acting.

Be it said to the credit of the Paramount people and to the great glory of the motion picture that they allowed Ernst Lubitsch, greatest of all directors, and Hans Kraly, the maker of this screen story from the Alfred Neumann play, absolute and untrammelled freedom. As it is Jannings' greatest picture, so is it Lubitsch's greatest masterpiece of direction. The latter has the same universal versatility as the former.

Here, too, is the perfect cast, chosen by Lubitsch. Lewis Stone's Count Pahlen, the patriot, subtle, debonair, a Machiavelli of Brutuses, who has ordered the assassination of the Czar for the good of Russia and who has himself shot after his work is done by his "trusty" to prove that he is a patriot and not a self-seeker, in a scene of great, sublime pathos, (no mawkish, sentimental slop in this play!)—Lewis Stone is second only to Jannings himself in the perfection of his acting. Stone has topped his career.

Florence Vidor as the Countess Ostermann, a tool of Pahlen's, leaps to the front as one of the greatest actresses on the screen. She was never more beautiful, restrained and appealing. Again perfection!

Every screen-writer in the country should study Hans Kraly's story-making. There is not a shot that is not vital to the whole. Harmonized in all parts, moving simply, inexorably from incident to incident, from situation to situation, from sequence to sequence to its logical climax. "The Patriot" should become the classic in technique of screen stories. The titles, too, by Julian Johnson, were plain, simple, direct, cut to the bone and sparse, a triumph of elimination.

The musical synchronization made by the Paramount Publix Music Department and played by the Paramount Symphony Orchestra, with the Imperial Russian Choir, under the direction of Nathaniel Finston, aided greatly to the enjoyment of the picture. But this picture is so fine that I for one could still go into superlatives over it if it were run silently.

Emil Jannings in "The Patriot," is the Big Screen Event in motion picture annals.

A Great Play Treated In a Great Way

Aware of the Universal greatness of "The Patriot," the editor of Motion Pictures Today secured for its review the foremost critic of the screen and the drama in America, Mr. Benjamin DeCasseres, to appraise its values. He wrote without suggestion or instruction and his critique is presented to the industry without the change of so much as a period or comma.

We regard Paramount as extremely fortunate in being able to offer to the public through the exhibitors a motion picture which reconciles doubters to the greatness of the screen.

Pictures which even approach "The Patriot" in greatness will better the business as a means of public entertainment and we shall hail and welcome imitators who have the wisdom to follow its example of dramatic power and magnificence.

The appraisal by Mr. DeCasseres is the last word—a treat which no other paper serving the industry has been privileged to provide.

A. J.

—M. P. Today

During the first week of its long run at the Rialto Theatre, New York, "The Patriot" broke the house record by \$1,470! Second week's opening is bigger than first!

PARAMOUNT

—Motion Pictures Today

Another LINCOLN!

To the Ladies and Gentlemen of the Theatrical Profession--- Both Stage and Screen:

Since the premiere of "Sally, Irene and Mary," in 1920, I have advocated the cause of Alfred E. Smith for President. In all my plays, through the eight years that have followed, there has always been a song or a story, mentioning my friend, and every member of the profession's friend—Al Smith.

As a playwright, a star and a producer, I have been questioned many times by the Press, and others, as to my motives in bringing politics to the stage, but I assure you I have never thought of it in that light. Only my admiration and love for a great man made me do these things.

In eight years I have played to millions of theatre-goers, many of whom have been sufficiently interested to write to me or to call in person to discuss Governor Smith. I have never failed in making them friends of the Governor, after a few minutes' conversation, and I know such would be your reaction if I could talk with each of you personally.

We have never had a President who cared a rap about us, or our profession, until the War came, and then it was advantageous to consider the laugh-makers of the profession, to dry the tears and heal the wounds of war. After the Armistice, we were put back in the position we have occupied in the history of the world since the days of Shakespeare.

Our profession has never meant anything politically—our people have been thought of as inconsequential in the important business of a nation. They have taxed our theatres, not without willing co-operation in

time of need, but without representation in the person of someone from our profession, to speak for us.

Consequently, amusement, one of the nation's biggest industries, has survived the attacks of meddling reformers, censors and every other kind of interference without political representation, sympathy or understanding, only because we are the nation's only outlet for the feelings of tired, unhappy and depressed people.

Now we have a chance. The greatest political figure and leader of our generation is before the people as a candidate for President; a man with all the wisdom, ability, honesty and integrity of our greatest Presidents, and with the heart and sympathy of Lincoln.

It is Smith, the man, that counts. It is Smith, the man, Smith, the father, Smith, the maker of one of the most beautiful homes that I have ever known; it is Smith, of courage, of honesty in government, of progressive intelligence in government, who has been my friend. This friend is the man who has made New York State stand out conspicuously by his improvement of the standards of education, social welfare and those human elements that has made of him the man the country needs.

The wets have cried, the dries have cried, the farmers have cried, for recognition and sympathy. So, let us of the theatrical profession add our cries, for Smith, and be assured that during his stay in the White House, we will have a friend and champion.

Sincerely yours,

EDDIE DOWLING

Don't fail to register—you must do so under the laws of the State of which you are a legal resident. In New York, you may do so NOW as an absentee voter by going to the Board of Elections office in the Municipal Building, New York City. There is no excuse for the man who does not register and vote—no matter where he may be on Election Day. The Board of Elections will supply whatever information you may require on the subject.

Vote of Confidence in Cash Is Given to Sapiro by Members; Organization Will Continue

A vote of confidence, expressed in cash donations, was extended to Aaron Sapiro by the members of the Independent Motion Picture Exhibitors' Association at its meeting last Thursday. The donations took the form of \$100 pledged for each house represented by the Sapiro membership. There are said to be 84 theatres now in the organization, all within the metropolitan section.

Before the meeting convened a feeling existed that in view of the inaction by Sapiro in film buying or benefits for exhibitor-members and his defeat on the injunction application against Metro-Goldwyn-Mayer in the Moyer & Schwartz succeeding matter, the I. M. P. E. A. was due to go to a bust. Sapiro spoke to the members, saying he intended to appeal the M-G-M adverse decision and mentioned a stock phrase often employed by promoters to the effect that if others had not stuck together in another day there would have been no United States now.

That seemed to hit the exhibitors as a patriotic comment. When the vote was called it was unanimous to stick. At that point the \$100 wedge went in and also stuck to every theatre. Other than the \$100 the members are supposed to pay into the Sapiro treasury five per cent of their film purchases bulk as dues.

Starts Buying
The Sapiro film buyer is said to have started into action this week. It's reported he has been dicker with Pathe. Previously nothing in the celluloid form had been bought for the Sapiro exhibits. None could be purchased direct by any of them, under the Sapiro agreement. This also has stagnated picture buying by other New York exhibitors, non-Sapiro members.

At the Thursday meeting nothing came up, from reports, about the R. C. A. Phonophone or that the Radio Corporation of America had any intention of getting behind the Sapiro members in a financial way. A report was that R. C. A. had considered the Sapiros as a theatre

Costly Tan Craze

Los Angeles, Aug. 28. Present craze among screen actors for tanning their faces and bodies is costing producers time and money in the studios to get the proper lighting to blend the differences in complexions. This is not so difficult when only the face appears. But on large sets where women appear in low-neck gowns, the contrast makes it necessary to place the brown-skinned damsels in the background.

support for its Photophone product, also installation.

As reported elsewhere in this issue of Variety, several of the Sapiro members are rumored in negotiation for a William Fox affiliation. That going through might block any maneuver by the Sapiro group as a whole or in a theatre deal in another direction.

Injunctions Allow Children In Montreal Film Houses

Montreal, Aug. 28. Theatre men have played their big card in the fight against the Children's Act, which bars youngsters under 16 from attending picture theatres in the province of Quebec. Ten theatres in this city which have been prosecuted for infringement of the law have blocked proceedings by means of writs of prohibition granted by the Superior Court pending decisions on the constitutionality of the act. All theatres affected so far are neighborhood houses. None of the first-run and main stem houses is as yet concerned.

Something like two years is expected to elapse before a final judgment on the validity of the law is obtained.

Oxford's "Right of Way"

By a decision handed down last week (Aug. 22) by Justice Peter Schmuck in the New York Supreme Court, Benjamin Sterns and the Oxford Film Exchange won over the Biltmore Exchange in which the former was given undisputed rights to distribute "The Right of Way," film.

HANDLING PATHE'S "GIRL"

Los Angeles, Aug. 28. Sam Blair is in charge of the special showings for Pathe's "The Goddess Girl." M. C. Coyne remains general manager for Coast road tours.

It is possible two companies will be organized out here, one for California and the second for the coast and intermountain states.

Pooling Norwalk, Conn.

Norwalk, Conn., Aug. 28. Andrew J. Collins and the Archie Terris theatrical interests in this city have been consolidated and will now operate under the name of the Norwalk Theatres, Inc.

The new company controls three houses now operating and a new house to be opened in October. Albert R. Hamilton has been named as general manager.

Fox's Musical Programs And Chorus in New Fox's

Fox has appointed Max H. Manne as production director with Manne to supervise the stage programs at Fox's three new houses in Brooklyn, Detroit and St. Louis. Fox, Brooklyn, opens Aug. 28, and at Detroit, Sept. 15.

In Brooklyn a special musical program will be at the Fox, with the music in charge of Charles Previn. formerly at the Roxy. At the start there will be no stage band or master of ceremonies. Manne's idea to have novelties in a musical way with orchestral individuals participating where the need may be.

In eliminating the stage bandsters the Fox house will put more men in the main orchestra with this numbering close to 60.

A mixed chorus of 50 voices is also to be used in the Fox program. Just when the St. Louis house opens is yet to be decided.

Manne has been putting on stage productions at the Roxy. He resigned to go to RCA as "sound director" but later accepted the Fox production management.

W. C. Seeks Means to Cut Overhead Another 15%

Los Angeles, Aug. 28. Jack Mansfield, head of the personnel department for West Coast, and W. H. Loller, head of the budget department, are now on a month's tour to effect further economy on the circuit. The two men are covering every theatre on the Pacific slope operated by the organization and accompanying them on each visit is the division manager.

After covering northern California, Mansfield and Loller, with H. B. Franklin, will hold a division meeting at San Francisco, Sept. 5. On Sept. 7 another meeting will be held by the Seattle and Portland divisions, at Seattle, with Franklin also attending.

It is figured that the operating cost of the circuit in general can be reduced another 15 per cent, before the next season's business starts in mid-September.

Federal Atty. Joins Marks Case in Lock-Out Probe

Chicago, Aug. 28. A peculiar angle of the Marks Bros. suit against Paramount-Public-B. & K., and other defendants, charging restraint of trade, is that federal agents are combining investigation of the charges with evidence concerning the Exhibitors' Ass'n and its alleged tactics in ordering local houses to close following lockout of the M. P. operators last year.

Many theatre managers have been summoned to the U. S. Attorney's office for questioning, with it understood the office is using evidence about the Ass'n, and its alleged refusal to permit certain houses to remain open or secure films.

Asked to name one of the most important producers of the current year, a prominent exhibitor complied by picking Warner Bros. The attorney-general seemed to doubt this statement until the Warner status in talking pictures this year was explained.

"WINGS" AT MOVICKERS

Chicago, Aug. 28. "Wings" will be next at McVicker's Sept. 1. It succeeds "Lights of New York."

At the Roosevelt "Lilac Time" goes out after four weeks to be followed by "The Patriot" Sept. 8.

Kalmine, Fabian's Dist. Mgr. Harry Kalmine has been promoted to district manager for Hudson County by the Stanley-Fabian Circuit in New Jersey.

The territory will include nine houses at Jersey City, Union City, Bayonne and Hoboken.

Silent-Sound Versions of Feature Pictures Simultaneously Made

Special Air Service

Washington, Aug. 28. Traveling east from Hollywood the air mail now carries an average of 15 reels a day, according to the aeronautics branch of the Dept. of Commerce.

Special service is being given coast producers when they request it.

2d Electricians' Strike On Wiring Unsettled

Following the settlement of the strike among I. A. T. S. E. electricians, who opposed the wiring of theatres with talking picture equipment unless the work was done by stage electricians instead of A. F. of L. men, a protest regarding the conditions of the settlement was reported to have emanated in labor headquarters in Chicago last week with the result that the strike went into effect again for about 10 days.

The resumption of the strike last week again held up wiring arrangements in New York and Chicago, possibly affecting a few other localities.

The electrical manufacturing companies cannot understand the continuation of the strike after the acceptance of a settlement. It is reported the electricians, backed from Chicago, are again insisting on being given charge of all the wiring in the theatres, while the operators maintain they should have control of the wiring in the booths.

A settlement is expected this week.

Bond Co. Starts Suit to Recover on Bond

Worcester, Mass., Aug. 28.

A special appearance has been entered in the Superior Court here, by counsel for the 261 Main Street Corporation, former owners of the Plymouth theatre property, now in process of construction, in the action brought against the corporation by the Colonial Bond and Mortgage Co., suing for \$850,000 to recover on a bond. Filing of the appearance of counsel indicated that the suit is to be contested. The Maryland Casualty Co. is also named as a defendant.

The bonding company seeks to recover relative to a bond issue for a mortgage on the theatre property. The bonds were issued by the company and a mortgage taken pending the completion of the theatre.

Work on the project was held up for almost a year through litigation. The bonding company now claims the value of the bonds and coupons secured by mortgages on the property depended on the early completion of the building, alleging that the 261 Main Street Corporation did not erect the building in accordance with its agreement.

Los Angeles, Aug. 28.

All of the dialog picture makers have concluded to produce silent as well as dialog versions of their features simultaneously, it is reported.

This requires two negatives, but does away with the hazard of a single projection in a silent house of a dialog picture minus the sound. This plan also keeps the foreign trade in view.

Warners and Fox are reported now producing along this line, with it the expressed intention of the other dialog producers when ready to proceed in the double picture making way.

Trailers for Sales

Los Angeles, Aug. 28.

Hal Wallis, publicity director for Warners, has stepped out of his own department into that of the sales and the scenario, now combination, in writing and then directing the synchronized trailers which precede the coming of his company's features.

The speaking trailers have proved a decided impetus in selling a picture first to the exhibitor and then to the public. While the effectiveness of the presentation leans heavily upon the script and the direction also much is added by the personality of the actor employed to convey it.

In the near future it is fair to assume in the contract between employer and player provision will be made for a substantial addition to the salary named in case the player may be called upon to "do the trailer."

And certain it is the publicity director who can put on a trailer that brings in the throngs will bulk big in the sales forces of his company.

Satisfaction at the box office is guaranteed to exhibitors playing

ALFRED E. GREEN PRODUCTIONS

All de luxe houses use them!

TRADO TWINS
Came to California. Reason—to write letters to New York
HELLO, EDDIE RESNICK
HOW'S THINGS?

NEW YORK OFFICE: 1560 BROADWAY
BILLY SCHARY
ARTISTS' REPRESENTATIVE
613 TAFT BLDG. HOLLYWOOD, CAL. HEMPSTEAD 3594

THEY COULDN'T GET IT
BRADFIELD
Senator Theatre Sacramento

ROY VIRGINIA
BRADLEY and WAYNE
Sensational Ballroom Dancers
Now With FANCHON and MARCO
VIOLIN VOYAGE "IDEA"

Summer Attraction Film Road Show
UNWED MOTHERS
Percentage
Booking Anywhere—Send Dates
SAMUEL CUMMINS
Publix Welfare Pictures Corp. 723 Seventh Ave., New York

MATT JESSIE
DUFFIN AND DRAPER
IN THEIR OWN
ORIGINAL RAG-DOLL DANCE
Now AT PARAMOUNT, New York
Direction WM. MORRIS. By Courtesy FANCHON and MARCO.

Chosen by Mr. Leon Leonidoff as Ballet Master of the Roxy During His Absence

ANTHONY Z.
NELLE

NOW HELD OVER INDEFINITELY
at the Roxy
Direction
SAMUELS MUSICAL BUREAU

Indie Exhibs Suspicious of Dept. Commerce Questions—Pettijohn In

Independent picture exhibitors throughout the country, according to information furnished Variety, were wary about replying to a questionnaire forwarded them some weeks ago by the Department of Commerce at Washington.

Information solicited related to intimate theatre operation by the indie.

That questionnaire has been followed up by the letter below, sent out by secretaries of the Film Boards of Trade all over the U. S. As the Film Boards are allied with the Hays organization, with C. G. Pettijohn, the Hays' counsel, in command of the general direction of the Boards, again the indie exhibitors are alarmed lest the information furnished on the questionnaire should find its way to other places than the Dept. of Commerce.

Trade information, of any trade, to the Department of Commerce is presumed to be in the strictest confidence. Exhibitors, though favoring the Film Boards as the best arbitrators, believe political influence is still of some power, especially at Washington.

Film Board's Letter

Dear Sir:

You have probably received a questionnaire from the Department of Commerce. We are in receipt of the following information from Mr. C. C. Pettijohn concerning this questionnaire:

"The Department of Commerce questionnaire now going out to selected theatre owners of various sized houses is part of one of the most important surveys ever made from the standpoint of the industry's general good. We wish to be able to show the direct contribution of the motion picture business to other basic industries.

"The Department of Commerce selected the theatres to be questioned. I want to give the following definite assurances:

"1. None of the information asked for will be used in any way, shape or form by the Government in relation to tax matters or other points affecting the individual theatre owners.

"2. The information submitted by the individual theatre owners will be kept entirely confidential by the Department of Commerce. No figures in regard to any the-

Cruze's Answer

Los Angeles, Aug. 28. James Cruze has contributed an answer to a much asked question: "What is a good picture?"

"A good picture," says Cruze, "is one that costs 80 cents and sells for \$1.20."

atre will be available to this office or elsewhere.

"3. The sole use made of the information will be as a basis for working out average figures showing in what lines of trade the theatres in the United States spend their money.

"In handling such matters as tax bills that will be introduced in 1928 it is most desirable that we be able to enlist the sympathetic support of other industries. This survey will enable us to point to these facts. I am passing Mr. Pettijohn's comment to you for your information. Yours very truly,

Secretary.

Fast Serial Work

Los Angeles, Aug. 28.

Independent serial makers waste no days between beginning active production and actual release. Mascot's "Vanishing West" started Aug. 20 and is due for release Sept. 22, at which time the first three episodes are slated for delivery.

Director Richard Thorpe put 100 exterior scenes in the box the first day.

SHOWMEN'S NEW CORP.

Elmira, N. Y., Aug. 28.

Capitol and Colonial have been leased on long term contract to the recently formed Newtown Amusement Corporation.

Newtown Amusement is composed of the interests of Fred and Henry Schewepe of Elmira, J. Meyer Schine of Gloversville, M. A. Shea of New York of Felber & Shea, and Nicholas Dipson of Batavia, of Genesee Theatrical Enterprises.

Theatres will remain under direction of the Scheweppes, with change of policy.

New Trade Directory; 21,000 Theatres Listed

Motion Picture Trade Directory, first edition, lists the names of over 21,000 picture theatres in the U. S. The directory seems to have been brought up to about June, this year, with another edition due in November.

Also listed are 1,100 chains of two or more theatres.

Discontinued theatres, located by mail returned or otherwise, reach 1,400. In New York city are 47 of the discontinuances.

An introductory paragraph in the directory states that the average of theatres discontinued or changing operators or policy is 80 weekly.

There's a Who's Who included, of professionals mostly and their present business association.

Wired houses up to the time of the directory closing are also indicated through mentioning whether the house is playing Vitaphone, or Movietone, or both.

Other technical information is carried, covering a wide range, with the titles of 551 feature productions released from Sept. 1, 1927, to Sept. 1, 1928.

The directory is to be a permanent publication by Herbert D. Seibert & Co., 126 Front street, New York. It sells on a \$10 annual subscription service, including all volumes of the directory published yearly by the firm.

It's understood the Seibert people believe that with the course of time, the directory, now of over 1,000 pages, will develop a demand and prestige that as a book of reference will command for it profitable advertising.

At present it appears to be the most complete theatre directory yet issued. Its publishers claim authenticity for all matters contained in it.

"Fleet's In" at Rivoli

Clara Bow's "The Fleet's In" will go to the Rivoli instead of the Paramount upon its New York release. It follows "The Tempest" (U. A.), now current, for the grind run.

This may postpone "Wedding March's" entrance at the Rivoli, with this picture standing a good chance of being sent into the Criterion after "Wings." It is deemed the general release date next month will kill off the air picture for \$2.

The Paramount's next sound film will be "Beggars of Life," scheduled for Sept. 22 but probably moving up at this time to Sept. 15, because of the change on the Bow feature.

F. N., Pathe and FBO Features Will Switch About Under Divided Direction

Perfect—Or Else

Los Angeles, Aug. 28.

Before securing an agreement on the part of the Electrical Research Products Company to wire his house for sound, an exhibitor must put his projection apparatus in first class condition.

This Western Electric subsidiary takes this stand for the double reason it will not imperil its equipment through faulty or run down theatre apparatus, nor will it permit production to be made in public unless the installation has all the advantages possible.

Organist Giving Extra Song Plug to Screen's Film

Chicago, Aug. 28.

Probably one of the best plug sources for pictures, either current or future, is a novel idea for organ presentations in de luxe picture houses employed by Balaban and Katz in the Chicago theatre where Milton Charles presides at the console.

Idea is credited to Ted Koehler, producer of stage units and song writer, who, with Jesse Crawford, was also responsible for the organ community singing idea in the film houses of this town.

Instead of the usual organ solos consisting of pop selections with the aid of "still" slides this new idea is based on a regular production scheme, employing talent, color, lighting effects on the stage and film sequences on the screen. By this method theme songs from various film productions are plugged with the use of several sequences from the picture in question. On indications the idea seems to be a sure fire plug for the particular film and at the same time good entertainment.

Other B&K houses may be expected to adopt the same form of entertainment should the idea continue to meet with approval.

WASHINGTON ALL WIRED

Even Two Colored Uptown Houses Ready for Talkers.

Washington, Aug. 28.

Town's two colored houses, both uptown, are now completely wired, one using Vitaphone, the other Movietone. In each instance the talkers have been business revivers. With these colored houses wired the Tivoli, an uptown Stanley-Crandall house, playing for the white trade and which flopped as a presentation house, is falling into line.

All five of the downtown first runs are set. Fox has been since its opening and will start the new season, opening Sept. 1, with every picture synchronized playing time mostly Fox but with 12 Warners included.

Locw's Palace gets its first following the launching of Movietone News next week with "Warning Up." Earlo (S-C) has "Lights of New York" as its first. Rialto, already wired, is closed and saying nothing yet, while the old Columbia (Locw) is also set and will get Barrymore's "Tempest" shortly.

This includes all houses with worthwhile seating capacity.

PONTIAC, ILL., OPENS UP

Pontiac, Ill., Aug. 28.

After a strenuous campaign, voters of this city returned a majority of 245 from a total of 2,070 in favor of Sunday opening.

The one picture house, which operates all week, and another theatre, used for special occasions, will be privileged under the amendment.

Los Angeles, Aug. 28.

Through the withdrawal of the J. P. Kennedy group from First National, it is said there will be a switch about in proposed production by each, through the present divided direction for F. N. and the two Kennedy controlled producers, FBO and Pathe.

A more costly and a higher grade picture is expected from F. N. than was contemplated for it as a member of the Kennedy trio.

Kennedy, it is said, has ordered the class features to be made by Pathe and his own company, FBO, will take care of the pop east product.

It is unknown if this has been finally settled upon. The outline is reported, but approval may await Kennedy's return from abroad next month.

Bomb Explosion in K. C. Non-Union House

Kansas City, Aug. 28.

An explosion, believed to have been caused by a bomb, caused slight damage to the Palace Theatre, 932 Main street, early Friday morning.

Dominick Donnick, owner of the house, attributed the explosion to labor trouble. He said he had been using non-union operators and that the theatre had been picketed for a number of weeks.

To offset the banners worn by the pickets he had a large sign in front of the house stating that he did not use union operators, and that was the reason he could give a good show for 10 cents.

Soon after the explosion Andrew Ballard, manager of the Grand Avenue theatre, which has also been operating with non-union operators, became alarmed that his house was in danger and placed an armed guard in front of the house all night. Ballard stated that he could not afford to pay two operators \$80 a week, the union's demand.

The night previous a stench bomb was thrown into the office of Eddie Kuhn, orchestra and band booking agent. Kuhn thinks the bomb was the result of his withdrawal from the musicians' union.

Chicago Shuts Down For New Theatres

Chicago, Aug. 28.

Architects and constructors here see little possibility of renewed theatre building activities in Chicago next spring. The city has been oversaturated for several years. Construction dropped off two years ago very suddenly.

Tightening of building loans is a major factor in the construction standstill. Bankers took cognizance of the oversaturated situation rather belatedly, but when doing so closed up with a vengeance.

The Chicago Title & Trust Co. has more than 40 local bankrupt theatres on its books.

2 for Receivers

Chicago, Aug. 28.

Two theatres, the Drake and Ambassador, owned by the Ambassador Theatre Corporation, have gone into the hands of receivers.

GATES' 7TH HOUSE

Washington, Aug. 28.

With six houses already comprising their chain, Mark and Sidney Gates, both former Loew managers, open their newest theatre, the Gates, in Portsmouth, Va., tomorrow (Wednesday).

Houses are all located near here, with the brothers operating as the Theatres Corporation of America.

Dear Sime:

I don't want an ad, but I do want to tell you how much I appreciate the careful, intelligent criticisms your boys give titles and editing in "Variety's" reviews.

JULIAN JOHNSON,
Title Editor, Paramount.

THE TWO SENSATIONS OF 1928
The "Talkies" and—

PHIL LAMPKIN

Musical Director and Master of Ceremonies at the

METROPOLITAN THEATRE

LOS ANGELES

FBO'S SECOND TALKER SMASH

Second sizzling sound sensation from FBO! Hot on the heels of "The Perfect Crime," three-week Rivoli riot!

Sensational Musical Comedy Flash Sequence IN SOUND! Amazing Epilogue and Prologue IN SOUND! Other astounding SOUND effects!



SEE US!

With

Joe E. BROWN
Gertrude OLMSTEAD
Gertrude ASTOR

*Dancing and Singing Chorus
of Broadway's Most Alluring Beauties!*

RALPH INCE
PRODUCTION



**"You're In Love
and I'm In Love"**

*All New York's singing it
now. All the world will be
singing it before long.
Theme song, written especially for*

"HIT OF THE SHOW"

By

WALTER DONALDSON

William Le Baron
presents

HIT OF THE SHOW

NOW

A New Record Breaker from

FOX

THE RIVER PIRATE

did the

Best Weekend Business in 6 Months

at the

GRANADA, SAN FRANCISCO

While box-office statements from coast to coast testify to the golden success of Fox Silver Jubilee Product;

FOUR SONS At the Roxy piled up biggest week's gross of any theatre in the world!

STREET ANGEL Holder of long run record at the Roxy, netting almost half million dollars in 28 days!

FAZIL Not only broke weekly record at Warfield, San Francisco, but **BROKE ALL RECORDS FOR ENTIRE CITY!**

THE RED DANCE Broke Saturday and Sunday record at Warfield, San Francisco!

THE AIR CIRCUS First talking Movietone feature from Fox, opening next Saturday at Gaiety, N. Y., for \$2 twice daily run.

MOTHER KNOWS BEST 2nd dialogue feature will astound the show world when it opens October 1st for \$2 twice daily run at Carthay Circle, Los Angeles.

WIN THAT GIRL Book this synchronized feature for your football season and score a touchdown.

**When you count up your
house the profits come from**

FOX

Musicians in Wired N. O. Houses Go On Strike Over Let Out Organists

New Orleans, Aug. 28.

Musicians of Loew's State and the Saenger, the South's two largest theatres, walked out Saturday after their demands that the two organists of the Tudor theatre, let out by the house after sound attachments were installed, be placed back to work, were refused.

Both the Saenger and Loew's State are wired and the walkout, because of that fact, was not solely felt. Loew's used a pianist to play its vaudeville, and sound for the balance of the show, with the Saenger doing likewise. That arrangement is still in effect.

Business for the first day of the strike (Saturday) and since has not been materially affected at either theatre.

The musicians and the Saengers, who operate the Tudor, have argued the matter of the displacement of the organists for several weeks, but the Saenger concern has been adamant. The musicians threatened a strike.

Thus far the other unions attached to Loew's State and the Saenger are still on the job and have not signified an intention either way.

Only recently the local managers notified the unions they would expect a reduction from the wage scale now prevailing, and when the musical union showed its teeth about the organists at the Tudor, both the Saenger and the Loew organizations determined to give battle.

The strike at the two biggest theatres in the South because of the replacement of musicians with sound attachments is of far-reaching importance, as sooner or later the same condition will confront every major picture house.

CHICAGO'S DEVICE

Chicago, Aug. 28.
A new synchronized picture device is being put on the market by the Musical Devices Corporation, Chicago.

SENSATIONAL DANCERS

Four Covans

Featured with FANCHON and MARCO'S "HI-YALLER IDEA"

Lassiter Bros.

Roamin' with 'Roman Nights' AUG. 28, INCLUSIVE DENVER THEATRE, DENVER

Special Attractions

Despite the heavily ingrained vogue of the talkers in towns with wired houses, the special stage attraction is still bringing in big dollars, without regard to the current screen picture.

This has been brought out most forcibly within the past month in Chicago and Detroit. The B. & K. houses in Chicago and the Kunsky's in Detroit have drawn exceptional grosses of recent weeks with naught but the stage act to do the trick.

This is reported the cause of the Marks Brothers, indies, in Chicago contracting for two available weeks for Eddie Cantor, with Cantor receiving over \$10,000, flat, at each of the two Marks houses.

5-a-Day Every Day Paramount's Policy

The Paramount, New York, inaugurates a five deluxe performances a day policy week after next with the opening of Jackie Coogan as the presentation feature.

Paul Ash has permanently headquartered in New York and is slated for at least a full year at the Paramount.

Balaban & Katz wanted Ash back for Chi at the Oriental, but the Publix circuit wouldn't release Ash from the Paramount. He may hop out on occasion for special openings such as the Brooklyn Paramount, but otherwise will be headquartered in New York.

At Dallas for Vita

Chicago, Aug. 28.
Charles Tuechon will take charge of Vitaphone sales for Warner Brothers at Dallas, Tex., in two weeks.

Tuechon is spending a week here with H. G. James, Chicago Vita chief.

Gotham's Chi Exchange

Chicago, Aug. 28.
Sam Sax announces Gotham will open an exchange here.

Firm has been represented by Jerry Abrams, who handles other films as well.

M-G has purchased "The Song Writer" for sound adaptation.

Harold Waldridge added to "Nize Baby" (M-G-M).

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

Jean A. LeRoy, 74, pioneer of pictures who recently assembled several subjects of old time cinema shots, collapsed at work in his modest laboratory at 341 West 44th street, and was taken to Bellevue suffering from a cerebral hemorrhage. LeRoy in reduced circumstances lives with his wife in a small apartment at 168 3d avenue.

Jack Pickford started for the Coast from New York by airplane piloted by William J. Barrows.

Will Rogers cancelled his lecture dates and agreed to appear in the Dillingham production designed for Fred Stone whose injury in an airplane crash will keep him from the stage for some time. Rogers was actuated by a desire Dorothy Stone should not be hampered in her career. His offer to sub accepted. Rehearsals start Sept. 10.

Rosa Ponselle, grand opera soprano, was struck on the head by a golf ball on the Stevens House course at Lake Placid, N. Y., suffering a slight concussion. Although the consequences were slight, all the dailies agreed it was a page one incident.

Harry Richman will play the principal character and Irving Berlin will write the special score for a talking picture, "Say It With Music," to be produced by United Artists.

Gladys McCarver, dancer, concerned in the shooting of Jesse Blunt, negro cabaret proprietor, last May, was indicted for first and second degree assault and admitted in \$5,000 bail. She is white and danced in Blunt's night club. Police charged she lured the negro to a spot in West 168th street, where the shooting took place.

Vandals entered and wrecked the Pelham theatre, North Pelham, in the early morning. Seats were torn up and smashed, carpets slashed, projector torn apart and other damage amounting to \$10,000 done. House employed non-union labor.

Constance Carpenter, leading woman of "A Connecticut Yankee," reported to have obtained an air pilot's license from the Department of Commerce. She was trained at Curtiss field last spring.

Capt. Francis Furness, Bermuda liner Fort St. George, solved the card sharp problem. He called the ship's company together, pointed out six professional gamblers in their ranks and explained the situation. There was no more play.

Equity granted extension of time to Jeanne Eagels to appear before the committee appointed to investi-

gate circumstances of her suspension. Report of the committee, appointed May 28, was due Aug. 28 under Equity rule. Miss Eagels is playing vaudeville in the west.

Fay Compton, English actress, will come to America in the fall to play in Henry Miller's production of Molnar's comedy "Olympia." She appeared in the U. S. in 1914 in "Tonight's the Night."

LOS ANGELES

Cattlemen, ranchers and business men of southern California have organized to fight the anti-rodéo bill to be presented to voters on the November ballot. J. A. McNaughton, vice-president and general manager of the Union Stockyards, is chairman.

Mrs. Gwendolyn du Couedic, film actress, was granted a divorce from Robert J. du Couedic, actor, on charges of non-support. Mrs. du Couedic was granted custody of their six-year-old son.

Louis von Frohner, dancing instructor and Danish masseur, was held without bail here and faces trial on charge of murder as a result of an asserted illegal operation believed responsible for death of Mrs. Charlotte Ricks, 21. Latter identified Von Frohner on her death bed. She died Aug. 14.

Marvin E. "Doc" Schouweiller, one of alleged backers of the gambling boat, Johanna Smith, anchored off Long Beach, Cal., has been taken to Carson City, Nev., to serve a two year term for conviction on a liquor smuggling charge. His appeal was denied.

Agnes Ayres appeared at the Los Angeles district attorney's office and charged she had been defrauded of \$45,000 through investments in a Hollywood floral company in 1925. Owing to the nature of her charges, involving stock transactions, the d. a.'s office declined to issue an immediate complaint but ordered the matter put under immediate investigation.

Mrs. Rene Dorety, 27, dancing instructor, is in a hospital with broken collar bone and numerous bruises. She admitted a "friend" beat her, but refused to give his name. She insists "it was all my fault."

John Dobbert's license to operate games of chance at Venice, Cal., was revoked by the Police Commission. Dobbert was brought before the police on an alleged gambling charge. He pleaded not guilty when arraigned. Trial was set for Aug. 30 and bail fixed at \$100.

First National Productions Corp. has filed suit against the estate of the late June Mathis, scenarist, ask-

ing \$22,500 for asserted unfiled contract.

According to complaint, Miss Mathis was paid \$1,500 per week for 15 weeks while Miss Mathis was ill during 1925, and an arrangement was made whereby, in consideration for payment of salary during her illness and release from her contract, she was to write continuity for one picture during the year November, 1926, to November, 1927. Miss Mathis died in July, 1927, without having completed terms of agreement, the complaint states.

Suit is directed at Tullio M. Balboni, surviving husband of Miss Mathis and administrator of her estate.

Dancing permit of the Turkish Village Cafe, Los Angeles, has been revoked by the police. It's the result of numerous complaints by patrons of a nearby hotel that the noise kept them awake.

Mrs. Louise Emmons, screen character actress, was awarded \$2,500 in her damage suit against The Hollywood Citizen and R. C. Coats, father of William Coats, 14, employed by the Citizen, arising from injuries received by Mrs. Emmons, when a bicycle, ridden by the boy, hit her.

Marie Maynard, vaude actress, swore out a complaint against Harry Lewisohn, known on the stage as Hy Lewis, charging he stole her violin, which she valued at \$150, and a penny savings bank. She said Lewisohn was to be her new partner, but that he dumped after three weeks of rehearsals.

Mrs. Lillian Fraser, widow of Earl A. Fraser, millionaire Ocean Park, Cal., amusement man, filed a petition in Los Angeles court asking that the will now on court record be set aside. She submitted another will in which she is made sole beneficiary and which she asserted was made Oct. 27, 1924.

She charges Fraser's sisters, Mrs. Ethel Fraser Prentiss and Mrs. Harriet Lee Schachtrupp, and the latter's husband with having entered into a plot to poison Fraser's mind against her, alleging that the will on record, which bequeaths her \$300 a month, and left \$10,000 cash and a monthly income of \$200 to Mrs. Schachtrupp, with Mrs. Prentiss as administratrix, was procured by fraud. At the time of Fraser's death his widow had been granted a divorce, but the final papers had not been signed.

Lita Grey Chaplin won complete freedom from Charles Chaplin, film comic, when Superior Judge Edwin

(Continued on page 59)

ETHEL MEGLIN'S

FAMOUS WONDER KIDDIES

FEATURED WITH FANCHON AND MARCO

GEORGIA LANE

DANCERS

Complete Units Appearing in Fanchon and Marco "Ideas"

STUDIOS: DENVER, COLO.

ANATOLE FRIEDLAND

AND HIS NEW REVUE

Opened His 1928-1929 Season at the Earl Theatre, Philadelphia, Introducing

HIS NEW TALKING PICTURE TRAVESTY

THE WHATTATONE!!

Copyrighted and All Rights Reserved

BEWARE!

Any Infringement Will Be Promptly Dealt With

HAROLD GUMM, Attorney,
Loew's State Theatre Bldg.,
New York City

WILLIAM MORRIS
General Representative
1560 Broadway, New York City

CHARLIE MORRISON,
K.-A.-O. Representative
1560 Broadway, New York City

LITERATI

Literatus in a Heap

It was at a party with the literati or intelligentsia or just stewed plentifully sprinkled and pickled.

The party proceeded as those parties usually do nowadays in New York when above the bedlam of the boozy philosophers eased a remark that listened like this: "You little tart!"

Nobody sobered up, even though that remark had been addressed to one of the girls. Some comment as to the author, but the talk in general continued, until a couple of cents of the literatus decided the lady had been insulted. One con-

tended that the correct form in their set should have been:

"You lousy tart."

That much having been settled, the disciples on form started to determine who had committed the social error.

Their conference on this point, without consulting the lady, was that a non-literat, 6 feet 6 inches high and in his day graduating with football louncing honors, had walked into the etiquettal breach. About this time the party started to break up as the liquor passing slowed down.

On the way out the two discussers without a conference decided that the insult had escaped too easily. Each decided to return and

tell the six-footer what was what face to face.

The first was a gentlemanly publicity expert with a lyrical record. He reached the former letter winner and commenced his speech: "You cad!" That's all he remembers, but he woke up all right in his own bed.

Following him came the other, a catch-as-catch-can column conductor who later observed in his own department that the nite life isn't what it had been. Upon the conductor arriving in the former athlete's home he removed his coat, saying he intended to clean up and would inform him later why. It was much roughhouse for several minutes. When the conductor eventually discovered he was on the

floor watching the ceiling, he said: "Well, I guess I'm lied to." With-out more fuss he arose, put on coat and vest and politely saying "Good night!" to his conqueror passed into the elevator.

The next day the victor sent a message suggesting to the column conductor if he would return his coat and vest there would be a mutual exchange.

Political Publicity

Lynn Farnol, eastern press representative for Samuel Goldwyn, is doing special publicity for the Democratic National Committee. Vic Shapiro, of United Artists, is publicizing Senator Curtis, Republican v-p nominee. Shapiro's alliance with the Republicans is recent. He admits he's an enrolled Democrat.

The publicity division of the G. O. P. is reported as very large, including around 30 newspaper men and press agents.

Joe Canavan of the New York World is in charge for the Democrats. His staff is much smaller, but, he claims, hand selected and high powered.

Musical Critics on Film

According to Ben Serkovich, editor of the Publix Theatres confidential house organ, "Publix Opinion," the editors of the music columns are devoting considerable attention to the synchronization and sound effects in the new type of pictures.

Serkovich reports that the premiere of "The Patriot," Emil Jannings' starring production, at the Rialto, New York, last week, was regarded as an event of sufficient importance to warrant the attendance of a number of the most important music critics, with far-reaching discussion resulting.

It is understood that Serkovich is developing the publicity values of the musical production men engaged in making the sound records for pictures for Paramount in the east.

Harris and Shaw

Jed Harris, while abroad recently met George Bernard Shaw. Harris was taken in tow by a newspaper man, the foreign correspondent for an American daily.

After telling Shaw that he didn't know anything about producing plays, because his plays were only successful in America where Shaw had nothing to do with their production, Harris further burned the writer by informing him that the Fox Movietone which Shaw had made gratis, would gross \$5,000,000.

Shaw had previously explained that after seeing Mussolini in Movietone he had remarked that he would like to show them how to do one. "With characteristic Yankee enterprise, they arrived the next morning with cameras and paraphernalia, ready to work," said the author.

After the talker was developed Shaw was assured of its excellence and far reaching effect on his admirers and its wide propaganda effect. He consented to its release generally.

Harris told Shaw he would like to produce "You Never Can Tell." Shaw remarked that it was a pot-boiler and that he couldn't understand Harris coming all the way to London to ask him to consent to its production. Harris responded that he had not come to London to see Shaw, he came to get some sleep. The visit to Shaw was the newspaper man's idea. The interview was tagged with Harris asking Shaw how long he had copyright protection. Shaw replied for 25 years after his death. Harris gave the talk a black out finish by remarking, "Then I'll be 82 years old when I produce your first play."

For Tired Minds

"Direct Mail Advertising," a trade paper, has this in its August issue:

... A secret for advertising copy writers: one of the highest priced men in this field told me that when his mind gets "tight" and his thoughts stall, he reads Variety, the weekly gazette of the film-bund. This gushing, slangy sheet has trained its writers to use refreshing, natural "street talk." And this high priced copy writer says that an hour's reading of this stuff flaps up his muddled-down mind as vigorous mulling of feather pillows restores their buoyancy.

Arbitration

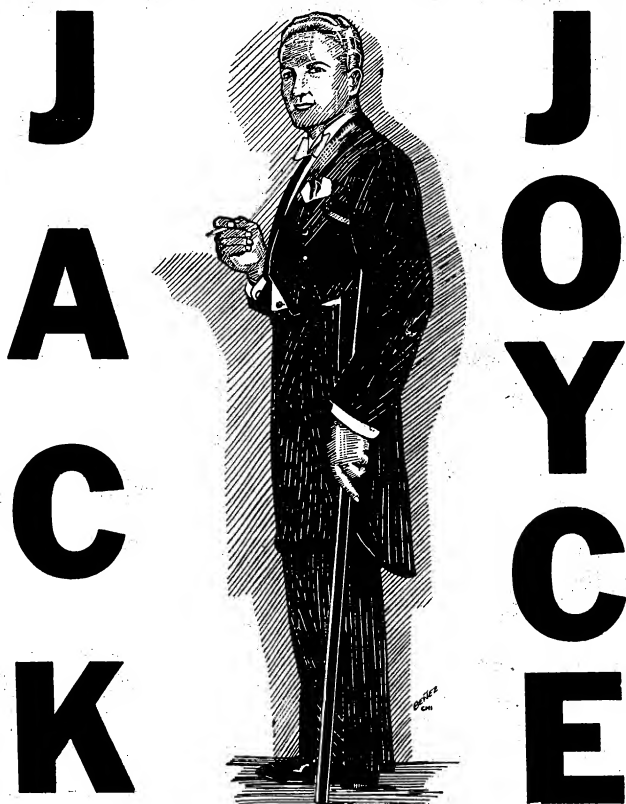
Jack MacGowan, author of "Excess Baggage" (stage play), has been threatened by a suit for plagiarism by one Bernard, who says "Excess Baggage" was taken from a sketch he had written called "Mirrors of Life's Images." Mac-

Gowan has engaged Abner J. Rubien as counsel. The Authors' League has been requested to take jurisdiction in the matter and appoint a committee to arbitrate, also investigate, the charges.

If the matter is adjusted by arbitration it will be the second time alleged plagiarism has been settled in this manner. The first occurred a year ago when James LeSonna, producer of "White Lights," was sued by Hugh Stangy, author of a play "Ritzzy." Mr. Rubien was engaged as counsel by LeSonna and the case was passed upon by an Authors' League committee.

Comstock's New Weekly

Howard Comstock, assistant night city editor of the Bridgeport, Conn., "Telegram," will soon start a new (Continued on page 27)



That inimitable monopedic singing, dancing, talking comedian. Just concluded a triumphant tour of Publix theatres.

"VARIETY" REVIEW of the unit he was in: "... Registering as the distinct hit of the show was Jack Joyce."

A SENSATION!

"The audience never laughed so much, except when Joe Jackson was here, as they did in response to Joyce's wit, and never have I heard before the tremendous amount of applause he received."

A FACT!

Despite every effort to curtail the uproarious laughter and thunderous applause which attended Joyce's performance, to conserve on time at the Oriental, Chicago, the audience cheered him and shouted for more.

SHOWMEN!

Is the audience the judge? Then, if so, you must know from his record of being always a sensational hit with every audience he has played to, that he is an asset to your business and theatre.

AVAILABLE NOW!

Producers of musical comedy, plays, de luxe picture theatre presentations, talking pictures (several stories on hand written around him for talking pictures), vaudeville managers, this is your best bet. NOW AVAILABLE.

Address Communications

JACK JOYCE, Edgewater Beach Hotel, Chicago, Ill.

ED LOWRY
Master of Ceremonies



SKOURAS BROTHERS
AMBASSADOR
ST. LOUIS, MO.

MASTER OF CEREMONIES

HERMIE KING

Direction of FANCHON and MARCO
Fifth Ave. Theatre, Seattle

JOHNNY TIM
MILLS and SHEA

Closing Aug. 25 with
"SNAP SHOT" UNIT
Opening Oriental, Chicago,
Sept. 9.

NOW IN SECOND YEAR

"B. B. B."

More Than a Master of Ceremonies
At COFFEE DAN'S, Los Angeles, Cal.

HELENE HUGHES

ROY SMOOT

Featured with
FANCHON and MARCO

DAVE GOOD

MASTER OF CEREMONIES
Colorado Theatre, Denver

STANLEY and BIRNES

Finishing Our
Fanchon and Marco Route
At Salt Lake City
Capitol Theatre, Oct. 1
Direction WM. MORRIS AGENCY

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, Write or Wire
ASK PEARL and GUY

1928 AUGUST 1928						
SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
Full Moon 1-30 5	Last Quar. 8 6	New Moon 15 7	1	2	3	4
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	First Quar. 23

Last Wednesday, the twenty-second—



While Al Smith was speaking to 30,000,000—



And the Sidewalks of New York were sopping—



“LILAC TIME”

STARRING
COLLEEN MOORE
a GEORGE FITZMAURICE
Production Presented by
JOHN McCORMICK
with GARY COOPER
Scenario by Carey Wilson • From
the Play by Jane Cowl and Jane
Murfitt • Adaptation by Willis Gold-
beck • Titles by George Marion, Jr.



was breaking *another* record on Broadway—week-day house record at \$2.00 top—absolute capacity matinee and night in third week of run—in face of bad weather and year's toughest radio opposition! Piling up 17 records in first 7 engagements of

FIRST NATIONAL'S
World-Beating Air Special

ARCH SELWYN'S MOTION PICTURE
SENSATION

"DAWN"

THE STORY OF NURSE CAVELL
IS

**BREAKING
RECORDS
EVERYWHERE**

**BOOK
NOW**

Booked at

KEITH'S CAMEO
NEW YORK

PLAYHOUSE
CHICAGO

**ST. GEORGE
THEATRE**
BROOKLYN

**STANLEY-FABIAN
CAPITOL**
NEWARK

FOR INDEFINITE RUNS

NOTE!!

While going to press, a report
has been received from

KEITH'S CAMEO
NEW YORK

Where

"DAWN"

Opened Saturday, Aug. 25,
that the business for the first
four days of the run has sur-
passed that of any four days
under the present manage-
ment. Crowds were waiting
for the theatre to open on
Monday morning.

**Standing Room Only at
Every Show**

ASTOR THEATRE BUILDING
1531 BROADWAY
ENTRANCE ON 4TH STREET
NEW YORK CITY
TELEPHONE CHICKENHEAD 7400

July 10th, 1928

OFFICE OF
WALTER READE

Mr. Wayne Pierson
Hammerstein's Theatre Bldg.
Broadway at 53rd Street
New York City

My dear Mr. Pierson:

I am enclosing you the contracts
for Kingston, Trenton, Perth Amboy, Plainfield,
Long Branch, Red Bank.

I am seizing this opportunity to
call your attention to the fact that I withheld
signing these contracts until after we had com-
pleted the engagement of DAWN at the Mayfair
Theatre in Asbury Park, and I am pleased to re-
port to you that the business done by DAWN was
equal to what I consider the best picture of the
year, RAMONA. In view of the fact that the weather
has been so hot, we consider this marvelous.

With kindest personal regards, I beg
to remain,

Yours sincerely,

Walter Reade

SAMUEL WEISS
President

Telephone 2300

MAURICE HERTZ
Treasurer

The

Weiss Amusement Corporation

Operating Stamford Theatre

STAMFORD, CONN., August 14th, 1928.

Mr. Arch Selwyn,
Room #504
Hammerstein Theatre Building,
1697 Broadway,
New York City, N.Y.

Dear Mr. Selwyn:-

I am enclosing herewith box office statements for
the engagement "Dawn", at the Stamford Theatre, Stamford, Conn., for
the first three (3) days of the engagement. These statements will
indicate to you the success your picture has achieved in our city,
and I am confident the remaining four (4) days of our engagement will
be equally as successful.

For your information "Dawn" has already played to as
much money in three (3) days as it is usual to gross in our theatre
in seven (7) days, and by the end of the week we will have hung up a
record that it will be hard to beat.

Wishing you continued success, I am,

Yours very truly,

Samuel Weiss Mgr.

Stamford Theatre,
Stamford, Conn.

ARTHUR HAMMERSTEIN-ARCH SELWYN

MOTION PICTURE DEPARTMENT

1697 BROADWAY NEW YORK

TELEPHONE:

COLUMBUS

8380

H. WAYNE PIERSON - Gen. Mgr. - FRANK WALSH - Sales Mgr.

WEST COAST NOTES

Paul Stein directing "Geraldine," Pathe.

Victor Seastrom to Europe upon completed editing of "Mask of the Devil." Return around Dec. 1.

Bess Meredith on term contract as scenarist for M-G-M.

"The Bad Man" will be Leo Carrillo's next production on the Coast. Carrillo now at the Hollywood Playhouse (Henry Duffy) in "Lombardi, Ltd." may go to San Francisco after the run ends here with "The Bad Man" slated to be produced in Duffy's Portland, Ore., house.

Compelled by her film contract with F. B. O. to give up her stage engagement in Edward Everett Horton's "Clarence," at the Vine Street theatre, Leatrice Joy left the cast Aug. 26. Ethel Grey Terry (screen) succeeded her.

Raoul Walsh will make "A Caballero's Way," O. Henry story, for Fox before doing "Behind That Curtain." Dialog subject.

Rudolph Schildkraut has been signed by Fox for a Janet Gaynor story as yet untitled.

Frank Butler, former writer for

Six Months at Coconut Grove, Ambassador Hotel, Los Angeles, Cal.

JOHN

FREDERICK

and
MARIAN

DABNEY

DeLuxe DANCING TEAM

Now Touring Public Circuit of Theatres

Direction WILLIAM MORRIS
Chicago Office

Par, signed by M-G to make treatment of the comic strip, "Dumb Dora," Marion Davies' next.

Olive Hatch, former amateur aquatic champion, engaged by Pathe as one of the 10 diving girls in "The Spicler."

Charles Brabin's first for M-G is to be "Bridge of San Luis Rey," adapted from the novel of the same name.

Sid Jarvis, Raymond Lawrence, Larry Sears, Lane Warren and Fred M. Nelson, added to "Interference," Par.

Cast supporting Richard Barthelmess in "Scarlet Seas," FN, includes Betty Compson, Jack Curtis, Knute Erickson, James Bradbury, Sr., and Loretta Young.

Frank Madison has started "Must We Marry" for Trinity. Pauline Garon, Buddy Shaw and Vivian Rich are the principals.

H. J. Brown has started "The Cloud Patrol," starring Reed Howes, for Educational. In support are Marjorie Daw, Roy Stewart, Henry Barrows and Buck Black.

Chester Conklin, added to "Three Week-Ends," Par.

Aileen Pringle, in "Adrienne Lecouvreur," M-G.

Johnny Arthur, added to "On Trial," WB.

Arthur Housman added to "Sins of the Fathers," Par.

Joe Jackson wrote the titles and dialog for Fanny Brice's "My Man," WB. Picture is about three-fourths talk.

Harvey Gates, writing continuity and dialog for "The Desert Song," WB. This is the fourth production Gates has handled for the talkers.

Evelyn Brent femme lead in "Victory," Par.

Gertrude Astor, Cyril Chadwick, Fred Esmelton, F. Finch Smith, Blanche Craig and Charles Hazen added to "A Woman of Affairs," M-G.

Paramount is making vocal sequences of "Interference" from the stage play. Many of the original scenes have been retained intact.

Failure to borrow Paul Lukas from Fox to play opposite Billie (Continued on page 46)

FOX PROMISES 8 DIALOGS AND 7 SHORTS BY JAN.

Sheehan Rushing Production — John Ford on 2-Reel "Napoleon"

Eagerness to cash in on the public's enthusiasm while 100 per cent. dialogued features are a novelty and to make the speediest debut into the field possible is understood to be the lowdown on Winfield Sheehan suddenly calling a halt on "Behind That Curtain," and ordering every production effort on the Fox lot to be centered in grinding out O. Henry's "The Caballero's Way."

Prior to going to the coast Sheehan and Director Raoul Walsh concentrated on the Earl Derr Borge's story. Because the Henry yarn is colorful and yet of a lighter production vein, Sheehan is said to have seen the opportunity to get into the field much quicker with it. At the same time Sheehan considers "Behind That Curtain" much in the nature of a business pet and hobby, which marked his efforts with "What Price Glory."

To keep up with competition in the talker field which has manifested itself to the point of being booked even into Fox houses the Fox home office is also getting word out to the trade with all haste that five 100 per cent. dialog talkers, three others partly with dialog, as well as seven all-talker two-reelers will be on January's release list.

Noteworthy on the list of shorts is the fact that John Ford, Fox super and feature director, is handling the megaphone on Arthur Caesar's "Napoleon's Barber."

LITERATI

(Continued from page 24)

weekly in Stratford, Conn., with Fred Phelan, former sports editor of Bridgeport "Herald," as managing editor.

Comstock is part owner and general manager of the highly profitable Fairfield "News" weekly. A sensation was caused several weeks ago when Comstock, 28, regarded as one of the most promising of the younger journalists in the state, was deposed from the managing editorship of the "Telegram" in favor of Jack Brady the telegraph editor. Local newspapermen were surprised to see Comstock take the demotion as he is reported to be coining plenty from his other ventures.

O'Connor's "Racketeers"

Johnny O'Connor has had his "Broadway Racketeers" accepted by the Horace Liveright company for full publication. His agreement with the company also calls for two more books.

Volume is in 30 chapters, 50,000 words and will sell for \$2.

Ocean News Service Radio

The Radio Commission has refused to grant licenses for the establishment of a short wave news gathering service between here and Europe. It was submitted to the commission by the newly formed American News Traffic Bureau with the idea carrying a sale of licenses by the corporation to newspapers and news services here and abroad.

Commission's objection to the news gathering group was that it would sub-license various papers and associations to build stations to dispatch and receive their reports. This, the commission said, would actually make the new organization a "sub-radio commission."

The news gatherers were told to return within a month with another proposal.

His Middle Name

Jim McCarthy, who recently left the New York "World" for the peace and security of the Newark "Ledger," has written a novel entitled "The Fall of Nerowr." It has been accepted by the Century Co. for publication in the fall.

Incidentally, or otherwise, McCarthy's middle name is Remington.

WHEREVER LITTLE EDDIE GOES HOUSE RECORDS GO TO SMASH

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PAUL LENI

DIRECTOR

Universal Pictures

"THE MAN WHO LAUGHS"

"CAT AND THE CANARY"

"THE LAST WARNING"

Sawdust Paradise

(Continued from page 15)

the evangelist she would have to find out whether the babe when while drinking a bottle of milk, to immediately sink back, and the dame starting to arrange a diaper. The diaper-for-a-laugh was supposed to have croaked when the Western burlesque wheel blew up over 20 years ago through pulling that kind of stuff.

Miss Ralston is the dame who started the evangelist going after his racket like a showman. No acting or direction to bring forth notice or comment. This film is always missing. It may fool the sage but not to say alarming extent, for the noisy sound record will stand that off, though the baby will get 'em all.

Best of the technical end are the captions.

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ALFRED BROWER

World's Fastest Russian Dancer
Re-engaged by FANCHION & MARCO
Direction WILLIAM MORRIS

OH KAY

First National production and release. Starring Colleen Moore. Adapted from the musical comedy of the same name by Elsie Janis with Carey Wilson doing the scenario. Directed by Mervyn LeRoy. At Strand, New York, week Aug. 26. Running time, 53 mins.

A mild comedy for Colleen Moore which nevertheless should stand up for program purposes on her name and a fairly generous supply of giggles. No howls but enough snickers to see it through.

For a picture it follows the show very closely as the organist peals off the tunes from the musical. Most of Miss Moore's support comes from Ford Sterling, with Lawrence Gray the juvenile and filling in capably. Claude Gillingwater is held down to practically nothing but Alan Hale makes something of his hi-jacker-posing-as-a-detective in doing straight for the antics of the lead trio. Production carries some good looking interiors and gives Miss Moore a chance to hoke up a mild passage and also display some good looking clothes.

She is Lady Rutledge doomed to wed a bore of a Lord. Taking a sail boat jaunt to think it over, she is swamped in a storm and picked up by a rum runner on his way to the States. Anchored off Long Island, McGee takes a load to shore and Kay follows. Hiding the liquor in a cellar the house turns out to belong to Jimmy Winter and in which he's to be married on the morrow.

Slapping Jansen with an oar upon her arrival on the beach, Kay takes refuge in the house and plays Jimmy's wife when Jansen shows up posing as a dick. Later, when Jimmy's fiancée arrives, she becomes McGee's wife and a maid. McGee having made Jimmy believe he's the new butler in order to keep secret the liquor downstairs.

Kay's and McGee's antics to break up the wedding follow with Kay finally telling the agreeably frustrated bridegroom who she is. Strictly musical comedy plot which the studio has made move fast enough to keep it from drowning. Difference of opinion will be with those who like and dislike Miss Moore's work. Nothing much in it to win over the doubtful, but it may seem particularly weak in view of the preceding "Happiness Ahead."

This one ought to do business without threatening house records. It gives Miss Moore a chance to romp and abetted by Sterling the results are lightly satisfying. Sid.

Romance of a Rogue

Quality (firm's name) release. A. Carlos, producer. Starring H. B. Warner with Anita Stewart featured. Directed by King Baggot. Based on the novel by Ruby M. Ayres, with continuity by Alan Johnson. Titles by Tom Miranda. Cast includes Al Fisher, Charles Gerrard, Fred Emmetton and Billy Francis. At Keith's Broadway, New York, week Aug. 27. Running time, over 60 minutes.

Slow-moving 60 minutes, handicapped by the leaden, unexpressive characterizations of H. B. Warner and Anita Stewart. Playing for the week in this house, perhaps on account of the possible drawing power of Warner's name in the outdoor billing, the picture is not suited outside of the double feature and daily change houses.

Starts well, especially so in the titling. A prison scene, with the released man pledged to vengeance on the man whose lies sent him to jail on the eve of his wedding. But, unlike Monte Cristo, this story assumes a familiar and weary tone in its unfolding.

Direction is responsible for the numerous draggy sequences where all that is shown are a couple of people talking, without titles to tell what they are saying. After the first five minutes titles are used mainly in describing the story.

Power of the heavy in this pic-

ture is practically negligible since he is shown paralyzed, unable to get around except in a wheel chair. Morf.

BUTTER, EGG MAN

First National production and release. Directed by Richard Wallace. Jack Mulhall starred. From the stage play of same name by George S. Kaufman. Main title credit to Arthur Hays Sulzberger. Cast includes Greta Nissen, Sam Hardy, Gertrude Astor, Luchina Reumert, Sam Hardy, Bert Woodruff. At New York Hippodrome, week Aug. 27. Running time, 75 minutes.

They have merely photographed a stage performance, supplying titles where they are necessary to illuminate the action and occasionally inspire a laugh. Later isn't often successful. Result is a mechanical film that tires by its labored comedy effort.

Here is a typical bit of business. Couple of tin horn stage producers are trying to hock a sucker to bankroll their turkey production, then in rehearsal.

Boob says he wants to read the script. Instead they act out for him the powerful dramatic climax. Sam Hardy impersonates the weeping heroine and the outraged husband in a scene of travesty melodrama. Hardly a human and the same thing, and together the two exhaust the whole repertoire of a cheap hoke burlesque.

Just to show the poverty of resource in the direction, it takes nearly 15 minutes to get this single sequence and there isn't the effective building up of a single screen gag or a real laugh in the whole business.

Only one passage fitted for good screen action. That comes at the finish, where the young sap, after being saddled with the flop production, turns it into a Broadway hit and then sells it back at a profit to the con men just in time for them to get hooked in piracy suits that promise to ruin them.

Even this was played so slowly and unfolded so painstakingly it lost its kick. Seventy-five minutes of flicker to bring forth a merely fair climax is wasted effort.

Young Mulhall, among the most likeable of the juveniles, gives a performance that would save a picture less hopelessly mired. Hardy defeats its comedy purpose by over-emphasis in the wrong places. Miss Nissen is merely a pale and quiet straight femme lead.

Sets are first rate and other technical appearances worthy of better screen product. Just a dull picture that hasn't even the merit of crude low comedy or highly seasoned action that would recommend it to the neighborhood crooks. Half a double bill at a bargain seems its destiny. Rush

Yacht of the 7 Sins (GERMAN MADE)

Berlin, Aug. 14. When one reads Brigitte Helm's name as the star of a picture there is a certain expectation. For this girl who started so auspiciously in "Metropolis" is on the road to become Germany's strongest picture actress.

But the directors, J. and L. Fleck, have left her sadly in the lurch. What started as an interesting idea dwindles to nothing. Who has murdered Stephen Martini, owner of a steamboat line? Is it his mistress, Maria, or Kilian Gurliut, whose fiancée, Leonie, he has tried to seduce, or his assistant, the menacing Roberts?

This latter individual gets them all on the yacht which is making a trip around the world. It looks

Rogers' "Fortune's Fool"

A review of the foreign made picture, "Fortune's Fool," in last week's Variety credited its American distribution to Sam Sax.

It should have been Louis D. Rogers.

as though something interesting might occur, but the boat is stopped by police launches and a harmless dumbbell, who turns out to be a detective, has Roberts arrested as an escaped convict and Maria as the murderer because she used to do a knife throwing act in vaudeville.

Kilian and Leonie, evidently supposed to be sympathetic, go for the audience. Maria is Maria and is only allowed to copy her former work. John Stuart, as Kilian, shows that he might be sympathetic if well directed, but is here forced to overact. Kurt Geron and Kurt Vespermann are amusing in minor roles.

DEVIL DOGS

Crecent Production, released by Anchor Film Distributing Corporation. Produced by Morris H. Schick. Directed by Fred Winderberg. Helm is Maria and is only allowed to copy her former work. John Stuart, as Kilian, shows that he might be sympathetic if well directed, but is here forced to overact. Kurt Geron and Kurt Vespermann are amusing in minor roles.

A clumsy attempt at producing the most difficult of all types of entertainment, a farce, with the added handicap of a military background which has been repeated so often and done so much better within the last months there is no room for pictures of this type to follow.

It's a quickie without even the slightest disguise to give it a better appearance. Badly directed, a story which has been strung together from odd bits seen in other pictures, gags which have been used previously and are still unproductive of results, is not worth spotting even in the author's galleries.

The picture runs for approximately 55 minutes. It could be cut to 30 without weakening.

Story is of two boys who join the army and go to the front. Both after the same girl. One of the boys has a mustache. The other gets into jams with the captain and is sent to jail. He comes out of jail. And so on, incoherently to the finish. Morf.

THE YELLOW PASS (RUSSIAN MADE)

Berlin, Aug. 14. No connection with the American melodrama, "The Yellow Ticket," but a Russian film of great depth and power.

Anna Sten proves herself a dramatic actress of moving simplicity. The director, F. A. Ozep, has branded a place of Russian reality onto his screen. A young peasant wife is taken away from her husband to serve as wetnurse for the newly married daughter of a rich man. The husband, whom she hopes to help by this, goes from bad to worse. Finally the girl is no longer of use and is turned out.

Wandering through the streets late at night she is arrested by the police as a prostitute and is given the famous yellow pass. Not being able to get any other work she finally ends up in a disreputable house.

Particularly these scenes are marvelously handled by the director who photographs a part of them in a cracked mirror hanging on the wall. Later a young man from her home town brings her news of how badly things are going with her husband who is just recovering from a serious illness. She returns home to a comparatively happy ending.

PAY AS YOU ENTER

Warner Bros. production and release. Directed by Lloyd Bacon from the story by Gregory Rogers. Screen adaptation by Fred Stanley. Titles by Joseph Jackson. Featuring Clyde Cook and Louise Fazenda. Cast includes William Demarest and Myrna Loy. No other players given screen or program credit. At Tivoli, New York, one day, Aug. 22. Running time, 50 minutes.

Beneath the tremendous weight of innumerable superficialities which stamp this a Grade C production, are to be found ideas which could

easily result in the best far the season, in the hands of a director aided by a cast suited for this type of work.

At least five sequences meant to get continuous laugh while the repetition of one a even crudely done as it is here, a slight response. Badly directed the value of the gags lost in method of supervision, it makes the smaller houses who use of a picture does not incur a great merit.

Titles are unproductive of interest and just about fall lapses between scenes.

The featured combination, Cook and Louise Fazenda, miss a mile in their attempts at comedy. Even the audience in this ready to laugh at a fall or a expression, remained unmoved. Story is weak, really an attempt to get continuous laugh while the repetition of one a even crudely done as it is here, a slight response. Badly directed the value of the gags lost in method of supervision, it makes the smaller houses who use of a picture does not incur a great merit.

Built around a couple of comedians and a girl run their restaurant. William Demarest (Continued on page 31)

West Coast Motion Picture Directory of Players, Directors and Writers

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THE FIRST MOVING PICTURE THEATRE ENGAGEMENT OF

CECIL LEAN

AND

CLEO MAYFIELD

A Sensational Success

THE PRESS

PHILADELPHIA RECORD

Hearty Welcome for Clever Pair At the Stanley

Lean and Mayfield Present
Personalities in Pleas-
ing Patter

Greta Garbo on Screen

It was like a home-coming yesterday at the Stanley Theatre. Cecil Lean and Cleo Mayfield headed the bill, and the welcome extended was of such enthusiasm that Lean could not deny his audiences just a few words of appreciation and of delight at being in Philadelphia. The couple had some new songs for a part of the routine, and there was that amusing "William Tell" parody and one of those patter songs that is always perfectly done by this delightful pair. The audience would doubtless like to have considerably more, but exigencies of an entertainment that included a rather long feature picture would not permit an extended act. And it was the happiness and the spirit of the couple imbued audiences with a similar feeling. It was all very clubby and pleasing.

EVENING PUBLIC LEDGER PHILADELPHIA, TUESDAY, AUGUST 14, 1928

Lean and Mayfield Share Honors With Film at Stanley

STANLEY—The standing room only sign was up very early yesterday afternoon at this house, but that wasn't to be wondered at, even in the height of the vacation season, with Cleo Mayfield and Cecil Lean here in person and Greta Garbo starring in the picture. They make a double-barreled attraction not easy to match in any month of the year.

The Lean-Mayfield team, always popular favorites in this town, delighted their audience with some characteristic bits, a

few of them remembered from their recent "Allez-Oop" and earlier successes. The "William Tell" thing, best of all their brisk patter songs, got its customary reception, and "Society Gossip" with its droll mimicry went over big. Mr. Lean in his curtain speech said that this engagement interrupted his vacation in Connecticut; but there was no evidence of displeasure on his familiar beaming visage—and Miss Mayfield, with her drawling collegiate twang working on all six, was in midseason form.

EVENING BULLETIN PHILADELPHIA

Cleo Mayfield and Cecil Lean At the Stanley

Popular Stage Stars Appear
at Picture House

Proof of the popularity of Cecil Lean and Cleo Mayfield among Philadelphia playgoers was well demonstrated yesterday by the crowds that congregated at the Stanley during the afternoon and evening to see this pair. And had they risen to the occasion, as they should, they would have introduced a little more novelty and more merriment into an act that was altogether too short to suit the pleasure of those who came to see them.

These two stars of musical comedy need no introduction, nor does their individual style of song and patter. In the space of thirteen minutes they present five numbers, "Hello, Everybody," the Buck and Wing Patter, "Happy-Go-Lucky-Lane," "What Will William Tell?" and "Society Gossip," with Mr. Lean as effervescently happy and grinning as he has ever been and Cleo Mayfield still smiling, graceful and good to look upon. Even though familiar, their presentation goes over big.



PHILADELPHIA DAILY NEWS

Musical Stars

Lean-Mayfield Team Scores
Big Hit at Stanley

Cecil Lean and Cleo Mayfield, well-known musical stars of "No, No, Nanette," "Allez-Oop" and others, demonstrated to Philadelphia theatre-goers they still have their own particular humor when they appeared as the feature of a new bill at the Stanley yesterday.

THE PHILADELPHIA INQUIRER

Cecil Lean and Cleo Mayfield
Justly Featured in Stage
Attractions

The stage bill is an unusually good one this week, for Cecil Lean and Cleo Mayfield, the musical comedy stars, are back again with a lot of new material, which was much enjoyed. They make the proper humorous contrast with the semi-tragedy of the main picture.

MORNING PUBLIC LEDGER—PHILADELPHIA

As an unusually interesting added attraction, Cecil Lean and Cleo Mayfield are here in a musical melange titled "Hello, Everybody," in which they greet and are greeted in return, and offer their familiar and delightful song and patter.

Booked for This Engagement by ED. HOPCROFT
c/o Arthur J. Horwitz



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EMERSON AND BALDWIN*The No-Ability of Vaudeville*Direction: **WILLIAM MORRIS****JOSEPH GRIFFIN***The*
Irish-American
Tenor*Featured in*
Frank Cambria's
WEST POINT DAYS*Personal Direction*
MAX TURNER**LEE A CHARLINE**
HALL AND ESSLEY**BURLESQUE ADAGIO**

Playing Picture Theatres

*Thanks to MAX TURNER and NAT KALCHEIM***Les KLICKS***"THE ENCHANTED FOREST"***FAUNTLEROY AND VAN***"THE OKLAHOMA SLICKERS"***MAUREEN and SONNY**

THOSE MARVELOUS VERSATILE ENTERTAINERS

SYBIL SANDERSON FAGAN

TOURING PUBLIX CIRCUIT OF THEATRES

Pay as You Enter

(Continued from page 28)

as the supporting and lighter comedian, turns heavy for the finish. One of the gags plants Demarest as a punch-crazy conductor, once a prize fighter, who starts punching every time the street car gong rings twice, stopping when it rings once. The bathroom scene has Cook in underclothes far too large for him, with comical results, while the dancing contest also contains a few interesting ideas.

Spotted about right in a daily change house.

BOLIBAR

(BRITISH MADE)

London, July 27.
Produced by British International Films, Ltd. Adapted from Leo Perutz's novel, "The Marquis of Bolibar." Directed by Walter Summers. Photography, Jack Parker. Reviewed at the Plaza, July 23. Censors' certificate U. Running time, 84 minutes.
Marquis of Bolibar.....Jerrold Robertshaw
Col. Bolivar.....Hubert Carrier
Francoise-Marie.....Elissa Landi
La Montilla.....Elissa Landi

Whether the British board of censors is particularly simple-minded or whether it's the heat, they have done an amazing thing in passing this picture "for universal exhibition."

For the story is almost entirely concerned with the antics of half a dozen officers who have the minds and habits of barn door roosters and the mentality and behavior of cads. That is doing the theme more merely than justice.

Additionally, the direction is slow and careless, acting crude and the photography none too good. In cases where effective shots might have been obtained in what appear to be rural Spanish exteriors, the picture has been taken against the sun, making the action which takes place in the foreground obscure by turning the actors into silhouettes which cannot be distinguished one from another.

The action is laid in the middle Napoleonic era, yet such anachronisms as a grand piano (they even show the action at work) and street crowds in the Spanish peninsula with some of the men wearing cloth caps of modern cut and make, occur not infrequently.

It is hard to understand why this film was made. It lacks almost every essential of a motion picture. The story is unsuitable for the screen, and has not the superficial merit of being well known; the cast is not particularly distinguished as to picture audience value, and suffers in production from the direction, which

is banal and in spots inefficient; the photography is uneven and never brilliant, and the titles are stilted in diction and heavy in lettering.

Spain in 1811. The town of Bolibar is held by the French and Hessian mercenaries, and is besieged by Spanish and British troops.

The Hessian garrison finds life dull, and the officers bewail former days when they deceived their colonel with his wife. One, on patrol, hears a plan by the Marquis of Bolibar to enter the town in disguise and give three signals to the besiegers, so that they may assault the town and regain for him his estate.

The marquis comes in as a peasant carrying the baggage of a newly joined officer, and, waiting in the officers' quarters, hears them boasting of the amours with their colonel's wife. This is despite the fact she is dead, the colonel still adores her memory, and they are supposed to be "officers and gentlemen."

Realizing the peasant has heard them and fearing their babble may get back to the colonel, they have him shot as a spy, and then discover he is Bolibar.

The colonel has found a girl who so much resembles his dead wife he marries again, and the same business starts among the officers. In a rage at being favored less than another, one of them sets fire to the roof of the colonel's house to upset an assignation, and thus sends unwittingly the first signal which should have come from the shot marquis.

Later three officers who have been given a simultaneous assignation, enraged to find the lady is with her husband instead, play the organ in the house chapel to disturb them, and so send the second signal.

In an attack an officer is badly hit, and babbles of his own and his fellows' affairs with the late wife, in the colonel's hearing. The colonel thinks the references are to his new wife, and throws her off. Fearing she may tell the colonel more than he already knows, one of the officers, at the request of the others, takes her across to the enemy lines in a boat, telling her he is going to hand her over to the troops. She stabs herself with a dagger, which was found on the marquis and was to be delivered as the third sign. Whereupon the town is attacked, and apparently all the officers and their colonel are killed.

A bright and sweet story of wholesale lechery, in which few details are spared. One officer is shown in a flashback waiting under the window while another is with the colonel's wife. Incidents and suggestions of this degree of decency abound, while the implication that the liaisons are about to be relieved with the second woman because she

so closely resembles the dead wife is so nasty that one can only hope the sponsors of the film are too ignorant of such an implication to know it exists.

How it will book here it is difficult to say. Strange things happen in this business.

HOUSE OF SHAME

Chesterfield production and release. Directed by Burton King under supervision of Lon Young. From story by Lee Autamar. Adaptation and continuity by Arthur Hoerr. Photographed by M. A. Anderson. Cast includes: Trilby Clark, Virginia Brown Faire, Lloyd Whitlock, Florence Dudley, Fred Tolson and Carlton J. King. Reviewed in projection room, New York, Aug. 22. Running time over 90 minutes.

Considering the speed with which Burton King can turn out pictures, the result here may be considered meritorious, since it brings a finer product into the states right field than has been available previously. While production costs have been kept down to a predetermined level, the picture has been handled in a manner which betrays no trace of cheapness in scenic effect.

Scenic settings and backgrounds are okay, while the cast is first for a picture of this type. Florence Dudley shows big league possibilities in a limited but effective characterization.

Direction not any too good: Miss Faire, who photographs well and looks snappy in certain poses, has been subjected to more and longer closeups than suitable. Girl looks good but can't stand a close camera for long, difficult facial contortions. Story deals with a husband who steals money for fun No. 2. To get out of a jam he gets his wife to plead for him with his employer. The latter agrees to go easy but wants certain things, starting with a friendship with the wife which he expects to blossom into something else.

Climax when the husband finds his wife in his employer's apartment at night and agrees to lay off for a certain amount. Affair framed by the employer to show his wife whom he has begun to love, what kind of a man her husband is.

Fairly smooth continuity resulting in a picture which moves along at good speed. Should go well in the minor stands, split weeks and daily changes. A couple of the sequences with strong sexy twists.

Title should prove a business getter in many localities. The National Board of Review has placed its okay on the picture without a cut, while the New York State Censorship Bureau made but one elimination showing an actual theft of bonds, giving as their reason for the elimination "Inciting to Crime." *Mori.*

The Passing of Mr. Quinn

(BRITISH MADE)

London, Aug. 2.
Produced by the Strand Film Co. Directed by Leslie Hiscott. Adapted from Agatha Christie's novel, "Photography." Horace Wheldon. Censors' certificate A. Reviewed at London Hippodrome July 31. Running time, 100 minutes.
Prof. Appleby.....Clifford Heatherley
Mrs. Appleby.....Trilby Clark
Dr. Ade Portal.....Stewart Home
Derek Capel.....Vivian Barron
Housemaid.....Ursula Jeans

A poor picture. Whatever may have been the merits of Mrs. Christie's novel, they have almost entirely disappeared in the film. Its only point of merit is a rather novel presentation of a murder trial, cross-examination and people on the witness stand being shown in double exposure with the accused woman and members of the jury.

As told on the screen, the story is nonsensical. Great amount of latitude is to be allowed for melodrama, which this is. But here it is so disjointed and unconvincing, as well as badly motivated, that it fails to hold interest.

Possibly Hiscott, who has been assistant director to T. Hayes Hunter, George Fitzmaurice and others, may do better. Possibly also he was handicapped by the script and by finance. But there are faults in the film which neither of these things excuse.

Three people—his wife, Derek Capel and the housemaid—had opportunities to poison Professor Appleby. Capel was in love with Mrs. Appleby; the professor was horribly cruel to her, and the housemaid was going to have a baby of the professor's. So the three had a motive. Mrs. Appleby is tried and acquitted.

Dr. Portal, who has been in love with her, grows more and more so. He goes to the convent where she has taken refuge and persuades her to marry him. On their first day at home he finds her reading a letter she had long ago written to Capel, which seems to prove her guilt. At least, to suit the weakness of the story, he accepts this as evidence without further question and calls her a murderess.

Comes then to the village Mr. Quinn, a brokendown man who needs the doctor. This man later turns up at the doctor's house during a party, and in one of the most unconvincing scenes ever watched in any film tells the guests how the murder was committed by Capel, and why. Owning up, as he dies from poison, that he is Capel, and his conscience had driven him into African wilds till, a fever-wracked wreck, he had come home to confess and die. Everybody save the folk on the

screen recognized Quinn at once as Capel, so where there was any mystery and what it was still needs figuring out.

Acting by Clifford Heatherley is very good. Trilby Clark, an Australian, is not too well served by her part, and the rest of the roles are too indifferently characterized to be noticeable. This is not so much due to the artists as to the failure of the director to make either the characters or the story convincing, due to the excessive use of close-ups and to the inordinate length to which many sequences are drawn out.

This picture is a striking example of one of the greatest defects of picture-making in this country—the inability to realize that films need making almost in their entirety before a foot is shot. Few of our native units seem to have the kind of organization which can prepare a film and directors and staffs who can visualize it before it is made. They give the impression of just rushing ahead with an idea and sorting everything out as they go along.

Production management is almost unknown. The fact that we have some "production managers" proves that. Scenario and continuity writing are—well, the less said about it the better. *Frut.*

Murderer Left No Clue

(GERMAN MADE)

Berlin, Aug. 15.
Just another one of those Ufa program pictures, cheap enough to get their cost and a small profit back out of Central Europe alone. But apparently the Germans, never catch on how to make a real crook picture.

The story is taken from the archives of police headquarters in Berlin and with police officials as advisers. That's the trouble with it, real crooks are not interesting for they are too stupid. Anyone sees the trick of the story long before it is cleared up.

The owner of an amusement park is found dead, but as a big propeller is revolving at the same time it is quite evident that he has been hit on the head by it.

Of the four suspects only one could possibly have done it.

A competent performance was given by Kurt Gerron as the tough crook that bumped the proprietor off by mistake. Juvenile simply ex-cruciatingly affected in the worst Continental fashion. Not much to be said for the heroine or the rest of the cast.

Konstantin J. David directed.

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THE BRIGHTEST SONG
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LOCK WALTZ

WARREN

OR SINGING ORCHESTRAS & COMEDY ACTS

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WARREN

GREAT BALLAD FOXTROT

TWO LIPS (TO KISS MY CARES AWAY)

by ROSE & WARREN

BY THE WRITER OF "BLUE HEAVEN"

'ROUND EVENING

WHITING, STEINER & COOTS

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CHICAGO
STATE LAKE BUILDING

Coffee and Cakers Getting Break in Film House by Talkers as Opposish

Indie picture houses are going in more and more for stage attractions as a move to offset the talker inroads by the neighboring circuit houses. Indie agents accordingly are booking more coffee-and-cake talent and getting better prices because the "canned" form of screen presentations is booming in favor of personally appearing performers.

Will Green, one wholesale indie theatre booking agent, has over 30 such houses on its books for the usual Radio Moments, Cabaret Nite, Surprise Nite, Broadway Jesters and other special stunts.

The Henry Siegal circuit in Brooklyn, comprising the Ritz, Berkshire, Leader, Windsor, Culver and Beverly, is one unit playing stage attractions to counteract the talker bookings.

The Brandt Brothers' Biltmore, Stratford, National and Terminal, also in Brooklyn, N. Y., are others. Also J. Steinman's theatres in the Bronx: Congress, Metro and Daly; D. Rosenzweig houses in Brooklyn: the Cross-Bay, Lefferts, City Line, Embassy, Kinema and Ozone Park; Meyer & Schneider's Mt. Morris, New Delancey, Odéon, Palace, Roosevelt, in New York, and indies like the Regent at College Point; Apollo, Winfield, Grand opera house, New York; Philadelphia, Great Neck, Elatio, Jamaica, Fugazy, New York; Stadium, Floral Park, and Park Plaza theatres all are going in for regular stage augmentations for the same reason.

Ted Healy, Phil Baker

Booked by B. & K.

Chicago, Aug. 28.

Ted Healy has been booked for the B. & K. houses with eight people at \$4,500, following closing of "A Night in Spain."

Phil Baker has been booked for two weeks in the same houses at \$3,000.

Patsy Ruth Miller, \$2,250

Los Angeles, Aug. 28.

Patsy Ruth Miller, whose screen salary is \$1,750, is taking a flyer in vaudeville at \$2,250. She opens for Pantages at San Diego Sept. 26 and then jumps east to play the Fox Circuit.

The booking was made through Lyons & Lyons.

Miss Miller will do a dramatic sketch with two in support.

SALE'S "FLIRT" AND ANOTHER

Los Angeles, Aug. 28.

Chic Sale has completed another talking short for Fox, "The Flirt," directed by Harry Delf.

He will make one more before returning to New York for Schubert show rehearsals, Sept. 15.

PONCE SISTERS, TALKING

The Ponce sisters have been signed for an M-G-M talker. The radio and record songstresses are picture-house touring, coming in next week for the Loew talker.

Behrens for Democrats

Fred Behrens and Orchestra have been placed through the William Morris office, with the Democratic National Committee, to supply the music at Democratic rallies and radio broadcasting programs.

Edwards' Start West Sept. 4.

Mr. and Mrs. Gus Edwards will leave New York Sept. 4 for the M-G-M studios in Hollywood. Gus will devote his time and experience to Metro's talkers.

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XXX

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Fannie Brice Will Settle on Coast

Los Angeles, Aug. 28.

Fannie Brice seems to have decided to settle out here, where she is under a picture making contract. The comedienne has sent cast for her children and house furnishings.

Billy Rose, the songwriter, has been engaged by Metro-Goldwyn-Mayer for his talking picture department.

Rose will shortly leave New York for the coast. An attachment between Miss Brice and Rose has been frequently reported.

BERNSTEIN-LINDER AGREE

No Scrap Between Them Over Miner's, Bronx, Sundays

Sam Bernstein and Jack Linder at least agree upon one thing: that they did not have words or fistfights over Sundays at Miner's, Bronx.

Linder, who carries a cane since producing "Diamond Lil" for Mae West, and his brother, Mark, just entered a general denial of any fracas, adding he and Sam are as good friends as ever.

Bernstein, a brother of the Disappearing Freeman, confirms Linder's statement of no scrap, but isn't so strong on the friendship business. Sam says Linder and himself always say hello to each other.

Bernstein is booking the Sunday vaude bills at the Bronx house, as he has been doing for some years. He states Linder can't get it away, although he tried.

Just trying, adds Sam, by an agent, doesn't count; it is when he does.

All-Sound Bills with Dialog Film Feature in Fox's N. Y. Combo Houses

Fox's Academy Only Exception—Warners' "Lights of New York," Dialog Picture

Every William Fox New York and Brooklyn house, as well as the Fox, Jamaica, L. I., and with one exception, the Academy, New York, is without a vaude act this week. It is due to the full week presentation of what Fox is billing as "the first 100 per cent all-talking program." "Lights of New York" (Warners) and Fox Movietone talking shorts as well as the Fox Movietone News reels are the complete all-sound shows at the Audubon (168th and Broadway), Crotona (Bronx), Fox's Jamaica (Long Island) and the Savoy and Ridgewood theatres in Brooklyn. The houses next week will resume their regular combination film bills on the split week basis.

The Academy (14th street) has cut down its eight-act bill to four, with the talker program otherwise predominating. The Warner dialog-talker, which is at the other houses, is also on the Academy screen for the full week.

Among other Fox booked houses, the Polly (Brooklyn) is using three talking shorts in connection with the "Lights" (wired) with a similar arrangement at Fox's Star (103d and Lexington avenue).

Warners' "Tenderloins" in Fox's Star, Polly and Elizabeth, N. Y., breaking their records for a full week. This booking was prior to this week's talker, "Lights of New York." These houses as a rule play six vaude acts on a split week plan. This week marks Fox beating the other circuits offering mixed bills and regarded as vaude houses by getting out in front many weeks in advance of either Keith's or Loew's with an all-sound bill in nearly all of the Fox's combo houses in Greater New York.

BUSSEY AS M. C.

Los Angeles, Aug. 28. Henry Bussey is giving up his band and goes into the Metropolitan (Publix) as m. c. Sept. 24.



MISS PATRICOLA

Headlining this week (Aug. 27) at Lincoln, Trenton, N. J. Next week (Sept. 8), Loew's Hillside and Orpheum.

Exclusive management
JOHNNY COLLINS
160 W. 46th St. Phone Bryant 3917

Pat Woods' Appointment

Pat Woods, formerly booker in the Keith's New York office, has been appointed a commissioner of appraisals for Queens, Borough (county) of New York City.

Woods is one of three commissioners. Currently a subway from New York to Queens is going into construction, with the commissioners' principal work for the present passing upon realty valuations on its line of travel.

BERT GORDON AS LEAD

Bert Gordon, from vaude, has been signed for the lead of "The Squealer," by Mark Linder, and which Jack Linder will produce.

The piece, an underworld drama with a "Frisco locale, goes into rehearsal next week.

Two Rejected Acts Keith-Rebooked Over Heads of Orpheum Protestors

Talking Shorts in Vaude Opposition

The district around Clinton and Delancey streets was placarded and one-sheeted last week in vaudeville style, announcing a forthcoming bill of six Vitaphone talking shorts at the Clinton theatre.

As an example of the new type of "opposition" the bill was interesting. It included Adele Le Marr, Sally Fields, 3 Brox Sisters, Herbert Rawlinson, Adele Rowland and Ed Lowry.

Loew's Delancey Street is two blocks away with a combination policy of pictures and regular vaudeville.

WASH. CHILD LAW

No Child Under 14 Can Appear Without Permit

Washington, Aug. 28. Congress enacted a child labor law for the District of Columbia during the final days of its last session. Just how tough that law is now comes to the surface.

No child under 14 can work in a theatre in Washington. Children from 14 to 18 years may secure a permit, but when this document is secured they cannot appear after 7 at night.

This was all brought out during the run in last week between the Earle (pats) management and the courts. It centered around Baby Dorothy Johnson, eight-year-old saxophone player. House manager was hailed into court, but through delays was able to state off any decision until late Thursday when the case against the house was dismissed. Meanwhile the youngster not only appeared at the theatre but participated in many tie-ups, one of which included the leading of a government band.

Lawyers familiar with the new law state Harry Lohmeyer, house manager of the Earle, found the loophole in the statute—it does not specifically prohibit the playing of musical instruments, though every other phase of stage work is seemingly covered. It is stated that rather than bring this phase to an issue the case was dismissed.

Lohmeyer, in return, took the child out for the final four performances on the last day of the week (Friday).

"Show Shop" for L. & L.

"The Show Shop," musical revue, will be Lyons and Lyons' initial fling at legit producing. The piece is of the back stage, with cast so far made up of vaudevillians.

non-musical of the same title, authored by James Forbes, was produced 15 years ago by Henry B. Harris.

Genevieve's Change

Genevieve Houghton has changed her mind about quitting the stage. Just as a new firm partner was being lined up for William Sully, Miss Houghton decided to continue. She will appear with Sully in his new act.

WITHERS' SOUND SHORTS

Los Angeles, Aug. 28. Charles Withers, the "one man opera house" of vaudeville, has been signed by Fox to do three Movietone shorts.

Withers arrives on the lot Nov. 1.

DARLING IN NEW YORK

A cable report to Variety from London, last week, stating that Eddie Darling was on the water, England-bound, proved erroneous. Darling has not left New York since returning from abroad a few weeks ago.

PIAZZA-ROYAL SOUTH

Chicago, Aug. 28. Ben Piazza and John Royal left here Tuesday (Aug. 28) for New Orleans where they will look over the theatre situation.

While in the south the two Keith executives will also look into the threatened theatrical strike now being waged around there.

Waring's Pennsylvanian's are at the Albee, Brooklyn, N. Y., this week at a salary of \$5,000.

Robert Emmet Keane and Claire Whitney are at the Palace, Chicago, at a reported salary of \$1,000.

Both houses are Keith-booked and both acts were previously rejected by the Keith or Orpheum circuits by Orpheum heads at smaller salaries.

Marcus Heiman, formerly president of the Orpheum Circuit and more latterly mixing in on the Keith bookings under the Kennedy-Murdock regime, sloughed the Waring act at \$4,500, over a matter of transportation for the orchestra boys, amounting to \$250 weekly.

Whereupon the Warrings were engaged for the Balaban and Katz picture theatres of the middle west, for a few weeks at \$5,000, pending their entrance into the new Choo musical. Next week being the final open one for Warrings before rehearsing for the show the Keith office booked the turn over anybody's objections. Last time Warrings were in Brooklyn they remained two weeks at the Albee.

Harsh Words

Some months ago Bob Keane, when in Coast, was featured with "The Spider" (legit, on a run there), fell about in a phone discussion with Max Gordon, the then Orpheum general booker, and still with the Keith office under an Orpheum contract. The conversation grew rough with Keane telling Gordon what to do with the Orpheum Circuit, after Gordon had intimated that Keane was wask up on himself and wife (Miss Whitney) for all vaudeville, by not agreeing to Gordon's demands, mostly over salary.

Bookings of this character by Keith's at present indicate that circuit is after talent without regard to grouches or lack of knowledge. It also seems to say that the Murdock-Kenney operation of Keith's will not be governed by a blacklist, neither will it recognize inexperience or the lack of experience or showmanship in engaging or handling talented acts.

It may resemble as well a perfect slam against the former Orpheum heads.

Sally Rand Act at \$2,700

Los Angeles, Aug. 28.

Sally Rand with Harvey Karels and Crosby Brothers and male sextette has been booked for a Keith tour opening at Minneapolis early next month.

The act just finished a tour of the F. and M. circuit in the West Coast houses.

Keith's paying \$2,700 for the turn.

Delf Leaves Fox

Los Angeles, Aug. 28.

Harry Delf, who directed three movietone shorts for Fox, has left and is now established as a free lance theatre director, the first on the coast.

It is likely before taking up other work here Delf will go to New York for a short vacation in a week or two.

PEGGY EAMES ALONE

Little Peggy Eames of "Our Gang" comedies opens at the Brantford, Newark, Sept. 1.

She was last seen in the East in an act with Mickey Daniels, another "Our Gang" youngster.

Abbe Feinberg is handling her present tour of the picture houses.

UNIT DISMISSES ACT

Chicago, Aug. 28.

Rito Bros., formerly known as the Rotuno Bros., were dismissed from the "Flapperette" Publix unit while playing the Uptown.

The team didn't show for several performances and paid no attention to warnings of dismissal.

ACTS FOR PUBLIX

Williams Sisters, Buck and Bubbles, Roy Chaney and Frank Conville have been placed for Publix theatres dated by Phil Tyrrell of Lyons & Lyons.

Snake Stepper at Roxy

Itasutra, snake dancer, will play one week at the Roxy, opening this Saturday, before sailing for Paris to open at the Cafe de Paris in September.

32 2-A-DAY KEITH'S LINEUP

New Face Week Yielded 54 Acts For Keith Circuit Last Week; Idea Going Over Entire Chain

New Faces Week on the Keith circuit resulted in action for several acts. Five acts have been signed to Keith contracts; three were booked for the balance of this season, and options were taken on 46 turns.

The success of the week in and around Greater New York as a developer of new talent has decided Keith's to extend the idea all over the Keith and Orpheum circuits.

Harry Singer will inaugurate a similar week in the Orpheum West Coast houses and John Royal likewise around the Middle West.

The five acts given immediate routes were Reading and Boyce, Henry J. Kelly, Jarmen and Green, Danny Small and Co., Byron and Willie.

Booked for the balance of the season were 3 Hauser Boys, Renard and West, Milton Berle.

Options were taken on the following:

Dale and Wendt.
Jack Usher and Co.
Kit Kat Four.
4 Waltons.
Danny Brown Trio.
El Brown and Co.
4 Chandler Boys.
Kajah Boys.
"10 Glorious Girls."
Ling Sing.
Demarest and Delano.
Kranz and Kaufman.
McCarthy Sisters and Harold Leonard's Orchestra.
Paul Whiteman's Rhythm Boys.
Hughie Clarke Unit.
J. C. Filippin Unit.
Allen Reno.
Eno Troupe.
Este-Bernice Revue.
"Dance Mad."
Goode and Swor.
Baseball Four.
Florence Auer.
Henry Barasha and Co.
4 Aristocrats.
Beck and Norton.
Butler and Santos Revue.
East and Dumie.
Milt Bronson and Girls.
"On the Campus."
Kinby and Dwyer.
"Stop—Look—Listen."
Nelson and Knight.
Tom and Ray Romaine.
La Van and Collins.
Sally and Sonny and Girls.
Anthony and Haviland.
Facheo Troupe.
Hayes and Marsh Revue.
Robert E. Lee.
Ray Vaughn.
Herbert Faye and Co.
De Sylvia's Vanties.
Gaynor and Byron.
Pastor and Cappel.
Betty Lou West and Co.

Gaggers Quarrel Over Each Other's Gags

Bennie Bernie and Billy Rose, professional gaggers either on stage or lyrically, indulged in a brief but violent quarrel outside the Friars Club the other day. It commenced inside the club house when Bennie, much taller than Rose, accused the songwriter of having lifted one of his gags.

A sharp controversy led to gags in general and their ownership, mentioning mostly those employed by Bennie or Rose. Rose found time to slip in that Bennie had once paid \$50 for a gag in the grill of the Friars that the seller had but a few moments before overheard in the club's card room.

That seemed to burn Bennie more than the original cause of the argument. The hot language finally led both to the street under an understanding.

Outside in the cooler air the debate continued but in a milder strain. It wound up in a mutual admiration fest, without promises made by either party.

ROY CUMMINGS IS SURROUNDED BY WIVES

First 2 Show in Syracuse to
Look Over No. 3

Syracuse, N. Y., Aug. 28.—"The Roy Cummings family is holding a reunion here this week. Those attending include Mr. Cummings, Mrs. Helen Gladys Cummings (the original Mrs. Roy Cummings), Mrs. Irene Shaw Cummings, the second Mrs. Roy Cummings, and Florence (Duffy) Roberts, the potential Mrs. Roy Cummings, 3rd.

"Among the events on the reunion program was a beef stew supper, prepared by Miss Roberts."

That is the way the gathering of the Roy Cummings clan, past, present and future, in this city this week might be recorded in the society columns of the local papers.

It wasn't. Instead, the event landed in the news columns with a bang and flourish, still another sensational chapter of the continued story, "The Romances of Roy Cummings."

Cummings and the young lady he has selected as his third spouse, Florence Roberts, arrived in Syracuse Sunday to play Keith's. At the theatre, he found a telegram advising that the first and second Mrs. Cummings, together with the little daughter of the first, and the adopted son of the second, would reach Syracuse Monday—object to their successor as not only a wife, but as a potential alimony collector as well.

Their appearance materialized Monday. Timed off, Miss Roberts played hostess at a beef stew dinner. Mrs. Helen Cummings accompanied her ex-husband to the event, but Mrs. Irene Cummings demurred. She was not ready, she said, to meet her own successor socially.

Miss Roberts evened up the score via Koran, mind reader, also on the bill. Timed off, both of the former Mrs. Cummings were in the audience, she induced Koran to read a question purporting to be from the second Mrs. Cummings. It read, "Will Roy return to me?" "He will if you'll reduce the alimony," was Koran's gag answer.

It was in 1923 that Cummings built a cottage at Derby, Conn. Mrs. Irene Shaw Cummings, whom he married in 1919, helped him. Then they all settled down comfortably.

Hayes and two Mrs. Cummings shared the housekeeping and little Billie, daughter of the first wife, called them mamma.

This state of affairs did not last very long. In a few years, Cummings and his second wife removed to Hollywood, and the first Mrs. Cummings dropped out of the picture. Early this year, the courts for a second time aired a Cummings matrimonial experiment.

Mrs. Cummings No. 2, suing on the coast, charged that Cummings struck her, told her he did not love her, and that he brought "objectionable women" to the house.

The comedian countered with a cross-complaint and answer and pictured a doleful New Year's night of January last when he, then playing in Fort Smith, Ark., thought to surprise and please Friend Wife at Los Angeles by calling her on the long distance phone.

Mrs. Cummings, he claimed, at the hour of 3 a. m. was at the home of a man, and when she answered the phone, she informed her husband she was too drunk to speak to him. In addition, the husband's answer set forth he had suffered great physical anguish because his wife had directed toward him "low, vulgar, vile and opprobrious words and epithets."

The second Mrs. Cummings was awarded \$230 monthly alimony when the financial part of her divorce suit was settled. Two Great Dane dogs also received an alimony.

Dane dogs also received an alimony. Mrs. Cummings declared that it cost her \$1.40 a day to feed her pets, valued at \$1,000 each.

Mrs. Helen Cummings, wife No. 1, nicked the pay envelope of her husband for \$150 a month. He earns approximately \$1,100 a week.

12 ALL-VAUDE AND 20 WK-END GRINDS

Nine Keith's Will Play
Straight Vaude Twice
Daily All Week—Three
Others for Two-a-Day
St. Vaude With Grind
Week-end—Best Vaude,
Vaudefilms Twice Daily
and Week-end Grinds

BIG TIME BACK

The Keith Circuit will start the coming season with 32 weeks of two-a-day vaudeville and pictures, but only nine of those weeks will consist of two-a-day straight vaudeville.

The rest will be vaude-film policy, and grind Saturday, Sunday and holidays.

The Palace, New York, will be the only Keith house in Greater New York not grinding on week ends and holidays.

The straight time will be classified as Route A and will enable the bookers to play a name for that period.

Houses such as Proctor's 86th Street and in that class will come on Route B and Route C, and will include houses like the Royal and Regent in New York, where a minimum of vaudeville is played. Some of the seven straight vaudeville weeks may grind Saturdays, Sundays and holidays, depending upon the result of a questionnaire now being conducted by many newspapers in Keith and Orpheum territory.

Units will be booked similarly and will play the Route A houses intact. (Continued on page 41).

Guy Fisher in Court, Sold Locke Act for \$500—Is Dismissed

Samuel Dressler, former manager of the Cortland theatre and residing at 105 Cook street, Brooklyn, and Jack Drimba, former concessionaire of the Katinka Club on West 49th street, and residing at 355 East 88th street, were surprised in West Side Court when Magistrate Andrew Macrery dismissed the summons against Guy Fisher, booking agent, with offices in the Galety building. Dressler and Drimba stated that they had given Fisher \$500 together for a 2-3 portion of Madge Locke's "Dress and Doll Revue."

The transaction, the complainants stated, occurred April 21, last. They also stated to reporters that they had paid for the hire of a rehearsal hall and for the musicians. When the revue was ready and they were about to "collect" they learned from Madge Locke that she was the sole owner of it.

Miss Locke came to West Side Court when the summons was first issued and told reporters that Fisher was only the booker and he had no authority to say he was part owner, as Dressler and Drimba alleged. She was unable to appear in court when the case was called by Magistrate Macrery. Dressler and Drimba sought an adjournment, but the magistrate stated he believed the case a civil one and dismissed the summons.

Dressler and Drimba later said they intended to place the facts before District Attorney Joab Luntan. "We have been bamboozled. And if it takes another \$500 we will see the case through," they said.

Fisher, when asked for a statement, curtly shouted it was a civil action.

Vaude Fans in Majority for Keith's Reserve Seats at \$1 But Week Ends Going Grind

Lou Clayton's Wife Wins Beauty Contest

Lake Placid, N. Y., Aug. 28.—Just now you can't tear Lou Clayton away from his wife. She won a local beauty contest last week.

After that and 12 years of married life, Lou is starting to look his wife over. He says that as far as he knows the contest was on the level; that he did not fix and is certain Mrs. Lou couldn't, as he had refused to stake her to over \$3 daily since here.

The Claytons usually go to Paul Smith's in these Adirondacks, but this summer they chose Lake Placid. When at home Lou is one-third of Clayton, Durante and Jackson, a fairly well-known trio along Broadway, who are going with a Dillingham production.

Each of Clayton's partners has a wife. Until now the women have been very friendly. With Mrs. Clayton a beauty contest winner, there's no telling, but it will need more than this to convince Jimmy Durante and Eddie Jackson that coin didn't have its usual play.

On Broadway there is nothing on the level, they will say, and why should Lou locate in any better place even for the summer.

Mrs. Clayton is quite modest over her achievement; she says the judges were probably near-sighted.

Australian Sisters Start Gene Lucas Paying Off

Gene Lucas, producing manager, of 234 West 44th street, appeared in West Side Court before Magistrate Andrew Macrery on the charge of unlawfully withholding the money for the "drop." He was hailed to court by (Miss) Billie Mavis, singer, of 342 West 71st street, who charged that she gave Lucas \$100 for the purpose of getting an engagement and also a "drop."

Miss Mavis, who hails from Sydney, Australia, came to court accompanied by her sister, Donna.

"He asked me how much money I had," said Billie to the scribes. "I told him that I had \$150, which represented our sole capital for Donna and I. He promised to get me a job with sister. We were to get \$250 a week. He asked me for the money for the 'drop.' I gave it to him. We never received the curtain nor the job," said the singer.

Lucas said he had spent almost \$400 on the sisters. He had them booked, he stated, when the sisters told him they had engaged with a burlesque show. He said he pointed out the embarrassment that placed him in.

"It made no difference to them," said Lucas to reporters. "They had left me flat."

Lucas told the Court he would gladly return them their money. He gave them \$25 on account and the rest, he said, they will receive in a few days. The sisters left happier and richer.

Hearing adjourned until Lucas makes good.

Arthur Langan Injured

Chicago, Aug. 28.—Arthur Langan, former vaudeville actor known as Arthur Adair, was seriously injured while his companion, Lillian Meyers, nurse, was killed, when struck by a speeding auto on Michigan boulevard.

Occupants of the car escaped. Their machine was discovered to have been stolen.

EDDINGER'S "MISTAKE"

Wallace Eddinger, legit, will invade vaude under direction of Ben Boyar in "The Mistake."

Two others will comprise support cast.

Reserved seat policy at \$1 top in the Keith houses is favored by Keith officials, but the final decision is to be left to the public in the various cities affected.

Several newspapers around the two circuits have been conducting voting contests and issuing questionnaires to sound out the patrons of the Keith and Orpheum houses.

Up to date those who favor the reserved seat are in the majority, according to Keith heads, but it is not considered probable that that policy, even if decided upon, will hold good for over five days a week.

Continuous performances without reserved seats Saturday, Sunday and holidays is necessary to secure the full revenue from the theatres and to compete with the grind policy picture houses. The grind policy over the week-end has been successful to date and will be continued, though remainder of week is delivered over to the reserved seat idea.

Peggy Joyce in Act At \$4,500 Weekly

Peggy Hopkins Joyce, who sailed from Europe Aug. 26 for New York, is returning to vaudeville over here, with Rosalie Stewart handling her appearance.

Miss Stewart plans a big act for Miss Joyce, with special stage settings by Livingston Platt and supported by three men. Her asking salary is \$4,500 to \$5,000 weekly, with Keith's given the preference.

Aside from a proposed full length play for Miss Joyce later in the season, Miss Stewart has only one other legit production mapped out, James Forbes' "Old Man's Darling," which goes into rehearsal two weeks Sept. 17. In the cast will be Dorothy Hall, Bertie Burchill, Jean Dixon and Albert Miller.

With fewer legit productions on the tapis, Miss Stewart will devote more time to the vaude producing end.

Rosebud Robe Marries DeCinq-Mars, Producer

Rapid City, S. D., Aug. 28.

The marriage of Rosebud Robe, grandniece of the famous Sioux chief, Sitting Bull, and for the past year a vaudeville actress, to A. E. DeCinq-Mars, New York theatrical producer, has been announced here by the bride's father, Chauncey Yellow Robe, disciplinarian at the government Indian school.

Rosebud Robe first came into prominence when she was named by Cecil DeMille as one of the most beautiful girls at the University of South Dakota.

Tires of Resting

Grayson and Kelleher reuniting. They split three years ago through the marriage and retirement of Miss Grayson. Kelleher has since appeared with divers partners, his most recent alliance being with Burt Shaw.

Miss Grayson's comeback is said to be due to inactivity since marriage palling on the dancer. Her husband, non-professional, acquiesced.

GRANGE AS "77"

Stamford, Conn., Aug. 28.—Harold ("Red") Grange, who has become a figure on the American football field, began his vaudeville bookings in Connecticut at the Palace here this week. Grange appears in a small musical skit billed as "77," which, in, as you might guess, the number on the jacket of the football hero of the act.

Talker Craze Hits Combo Managers; Indefinite for Wire Installation

Independent vaude bookers have bumped into a disconcerting proposition which more or less has them wondering what the fall and winter season has in store for them.

This bump comes from the sound film with every mother's son of vaude theatre owner or lessee banking on the talker.

Several indie bookers having covered every theatre of any size in the east that listened like a probable indie vaude but within the past eight weeks have found nearly all zealously anxious as to when they can get the house wired and unquestionably little perturbed about their fall and winter vaude bookings.

While the indie bookers are alarmed, yet the installation for talkers in many of the houses that have and are playing combination

shows is a long, long way off, due to a number of things. Some of the houses wanting talkers find the cost more than they can see fit to invest, although the wave that is carrying them now on the talker gag has them imbued with anticipatory bigger profits than they are making with the present intermediate or small time vaude bills.

The managers who intend to keep their houses running until the talkers come are unwilling to enter into any long term contract vaude proposition with any of the bookers.

Leo Greenwood, after many years of vaudeville and legit playing, has quit the stage to manage the Attucks theatre, Norfolk, Va. The Attucks is one of the south's finest colored theatres.

Big Biz Smith Night

Though unusual interest was manifest throughout New York in the Governor Smith radioed acceptance address, the New York vaudeville houses that evening (Aug. 22) had the best attendance of any week day last week.

House managers were perplexed.

Loew's Standard Acts

Loew's has been routing standards during the past few weeks, with the following playing or about to open:

Wm. and Joe Mandel; McLallen and Sarah; Glenn and Jenkins; Harris and Van; Clark and Bergman; Dooley and Sales; Emil Boreo (repeat), opening Sept. 10; Kramer and Boyle; U. S. Leviathan Band, opening Sept. 24; Russell and Theodore; Ross Wyse Jr., Dave Harris in a combination two act; Al Herman and Lewis and Dody.

Jack Osterman opened a tour of the Loew picture houses at the Hillside, Jamaica, this week, with the Capitol, New York, to follow.

Keith's Permits Doubling

Chicago, Aug. 28.

That the new Keith regime has not retained the former edicts against broadcasting and doubling, is evidenced by three orchestras at Keith's Palace, Milwaukee, doubling or hotel and radio jobs.

Guy Lombardo's Royal Canadians and the B. F. Goodrich Silvertown Cord orchestra played in the Schroeder Hotel and over station WTMJ while at Keith's.

Jack Crawford, this week, is doing the same.

Vaude-Sound Split

Quincy, Ill., Aug. 28.

Washington theatre, Great States Theatres house here, is included in the new alignment of the Great States with the Keith booking office. Tom Robey, manager, says this season provides for vaudeville with feature films the first half, with preparations when equipment is available for talkers. The talkers will supplant vaude for the last half.

U. S. THOMPSON STAGING

U. S. Thompson, colored, now playing at the Kabarett der Komiker, Berlin, has been engaged to stage the dances in a revue which will open the new theatre there operated by the owners of the Kabarett.

Thompson is to appear in the show as well as some other American entertainers.

F. & R. After Orpheum or Fox on Booking Basis

Chicago, Aug. 28.

Finkelstein & Ruben is reported negotiating with Fox and Orpheum for one of the two to come in on an operation or booking basis.

It is considered a move to avoid possible opposition in the F. & R. towns.

Sunday Concerts

Shubert, Newark; Majestic, Brooklyn, and Majestic, Jersey City, start Sunday 10-act bills Sept. 19. John E. Coutts will book 'em.

Columbia, New York, will have its Sundays booked by Fally Markus.

Loew Vaud Dept. Takes Capitol Stage Booking

Beginning Saturday of this week the Loew Vaudeville Booking Department will take over the bookings of the Capitol, New York, and place four turns a week in the house.

Benny Thau, under the direction of Jake Lubin, will handle the bills, which will be incorporated into the regular presentation entertainment at the house.

The opening bill from the Loew office will include Ruby Keeler, Rose Ray and Capella, Maxine Lewis and Jack Osterman.

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WEEK OF AUGUST 27

KEITH-ALBEE-ORPHEUM TOUR TO FOLLOW

EDITH EVANS AND MAYER RAY

"THE COWBOY AND THE GIRL"

OPENED KEITH-ORPHEUM TOUR, PALACE, CHICAGO, AUG. 19

Direction MURRAY FEIL, 1560 BROADWAY, NEW YORK CITY

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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.

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BON and HELEN Present

3 STAR MUSICAL NOVELTIES 3

HELEN JOHNS' "GLORIOUS GIRLS"



AN INGENUE ENSEMBLE with ANNE REHN and KAY HART

FEATURING

Vaudeville's Only Drum Corps of Trained Girl Musicians

This Week: Keith's Hippodrome, New York Direction: CHARLES WILSHIN

FLORENCE MYERS and THE BON-JOHNS' GIRLS



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Another "RAMONA" "CHIQUITA"

by the
same writers
L. WOLFE GILBERT
and **MABEL WAYNE**

*The
Sensational
Waltz Song
That Is Sweeping
The Country!*

"Ramona's" Best
Friends predict
that her pretty
"little sister,
CHIQUITA—
will become as
popular as—
"RAMONA"
when she grows
up.—And she's
getting to be a
big girl NOW!

Chiquita
(Chi-kee-ta)
Music by **MABEL WAYNE**

Lyric by **L. WOLFE GILBERT**
Moderato - Waltz Song by the writers of "Ramona"

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 a - lone, Im ask - ing all the world why
fills 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 fra - gance ev - 'ry -
-where, Oh come back Chi - qui - ta to me. Oh me.

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DIRECT!

Stage Hands Expect to Reach Terms With Mgrs. in N. Y. for Scale by Aug. 31

By Friday (Aug. 31) the New York and Brooklyn stagehands locals, Nos. 1 and 4, are expected to have come to an agreement with the picture houses, vaudeville and burlesque theatres on the new contract to become effective Labor Day (Sept. 3).

Meanwhile, the new contractual agreement affecting the picture operators is also expected to be settled by that time.

The stagehands are asking what amounts to a \$23 raise in the present scale for the heads of depart-

ments. The present wage of \$77 would go to \$100 on the increase.

The assistant heads would jump from \$68 to \$90, while the average stagehands' ante would leap similarly from \$68 to \$90. This scale, of course, applies to all the picture theatres in the first class category.

Re the vaude phase, the stagehands are asking for \$85 for the departmental heads, \$77 for the department assistant, electrician and property man, and \$80 for the flyman, front light operator and maintenance man, and \$77 for all other employees.

In the vaude demands the stagehands want a week of seven days, with one day off, and that filled by a substitute who is to be covered by one-sixth of the weekly salary.

In burlesque the stagehands want an all 6-day week, with \$85 asked for the carpenter, electrician and props, with \$80 for the flyman, front light operator and assistant electrician. All other stage employees classified to receive \$75.

In legitimate the increase for the top salary will amount to \$100.

For the smaller type houses, especially those classified as neighborhood theatres, now operated by Keith, Loew, Fox, etc., the operators are asking for \$2.25 over the present scale of \$1.80 an hour. All this to be graded on the 12-hour shift, six hours a day.

Marks-Bros.' Names

Chicago, Aug. 28.

While their suit against B. & K., Publix, etc., is pending, Marks Brothers continue to lay out heavy dough for special attractions. Recent bookings include Eddie Cantor, Julian Eltinge and John Steele. Each will play two weeks at the Granada and Marbro.

Steele opens Sept. 1 and will be followed by Eltinge two weeks later. Cantor opens Sept. 15.

McGLYNN'S IN SKIT

Frank McGlynn, legit, will return to vaude under direction of Charles and Evelyn Blanchard in "The Guide," routed for a tour over the Keith Circuit.

Mary Rose McGlynn, daughter of the star, and Richard Dale are the support.

BRAD BROWN AT WABC

Bradford Brown has been appointed studio manager of WABC, assuming his new duties last week. Brown is a brother of Harry C. Brown, former vaude blackface comedian, who is staging the weekly "Show Boat" plays for WOR.

Stephens with Collins

Leo Stephens has resigned his post with the Fred Nevins Agency to join Johnny Collins, Loew agent. Stephens will represent Collins in the independent field.

2-a-Day, Wash., Sept. 17

Washington, Aug. 28.

Former twice daily Keith's is getting away with a two-week earlier start than scheduled, bringing in "King of Kings" (film) for those two weeks on a grind policy without vaudeville. House will be scaled at 50-75.

Policy of six acts and a feature picture twice daily at \$1 top will start Monday, Sept. 17.

Old personnel is to be back on the job with Roland Robbins managing.

Inside reports here are that Keith's instead of the six acts and picture twice daily will go grind following the scheduled showing of "King of Kings" for two weeks commencing this Saturday (Sept. 1).

Houses Opening

The new 2,500-seater which the Northern New Jersey Theatres has under construction at Westwood, N. J., opens Sept. 10 with vaudfilm.

Foreign Acts Coming Over for Indie Dates

A number of European acts are headed here for independent vaude dates.

Several independent bookers guaranteed a number of agents going across this year that if they gave them first whack at some imported turns they should bring them over. Among foreign contingent coming over is a horse act from Germany which numbers 22 white steeds. Just how some of the indie houses can accommodate 22 horses on their stages is a problem, but ocean transportation has been engaged.

Alexander Frank has disposed of his Plaza and Rialto theatres at Waterloo, Ia. He is building the York, of 1,000 capacity at York, Neb., and will open it in September.

Poli Policy Changes

Worcester, Mass., Aug. 28.

Changes in the policy of some of the Poli theatres here were forecast following a visit of Fox representatives, although managers of the houses, recently acquired by the Fox people, would not confirm the reports. The Fox representatives inspected the three Worcester houses of the Poli chain, Palace, Plaza and Poli.

According to the current talk the Palace, Sept. 5, will cut out vaudeville and adopt a presentation policy, while Poli's will continue vaudeville but with an increase on the number of acts. The picture showings will also be continued. The house now gives six acts in addition to the pictures.

Plans for the Plaza, which has been used largely for burlesque were said to be indefinite.



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K.-A. REPRESENTATIVE, SOL TUREK

LATE OF
"MERRY-GO-ROUND"

Keith Gives Tower to B. & K.—Still Booking

Chicago, Aug. 28: Keith's has released the Tower theatre, which they were operating on a deal with Balaban & Katz and Lubliner & Trinz. Henceforth the house will be operated by B&K and booked by the Keith office.

This is the second house within two weeks that Keith's has let go back to B&K. The first house was the Riviera.

HARRY MARY
Anger and Fair
"DIZZY 1928"
TOURING INTERSTATE CIRCUIT

Dan Odin Drowns

Worcester, Mass., Aug. 28: The unyielding rule of the stage that the show must go on took on new significance for Muriel Kaye and her company while they were playing their vaudeville turn at the Palace.

Dan Odin, 21, New York, dancer who had an important part in the turn, was drowned while swimming in Lake Quinsigamond. Odin, whose real name was Don Aggeler, planned with other members of the company to stay at Lake resort.

With Alexander Wilde, Odin was swimming when he became distressed and went under, despite the heroic efforts of his companion to save him. The news of Odin's death was kept from Miss Kaye for the afternoon performance, she being told he was sick.

Act played out its engagement.

New York Operators' Wage Demands

Below is the new scale demanded by New York Local No. 306 of the picture operators (I. A.) of the New York exhibitors:

Season, September 1, 1928-August 31, 1930	
Theatres up to 500 seating capacity remain as is	
8, 9, and 10 hours, \$1.30 per hour; supper hour, \$2.60; 12 hours or more daily, \$1.37 per hour	
601 to 1,000 Seating Capacity \$1.60 Per Hour	
5-11 daily, Saturday and Sunday 2-11 continuous.....	\$80.00
5-11 daily, Saturday and Sunday 1-11 continuous.....	\$83.20
8 hrs. daily, Saturday and Sunday 2-11 continuous.....	\$96.00
9 hrs. daily continuous.....	\$123.00
1-11 daily continuous.....	\$123.00
12 hrs. daily continuous.....	\$134.40
13 hrs. daily continuous.....	\$145.60
14 hrs. daily continuous.....	\$156.80
Over 1,000 Seating Capacity	
1-11, 2-11:30 p. m. daily; Sat. and Sun., 1:30 to 11:30; total cost of booth.....	\$141.50
12 hrs. or less daily.....	\$151.20
5-11 daily, Sat. and Sun., 2-11 continuous.....	\$172.00
2-5 and 7-11 daily, with not to exceed three days per week	
1-11 continuous.....	\$122.40
12 hrs. daily.....	\$163.80
14 hrs. daily.....	\$176.40

It may be noted no mention is made of wired houses.

The exhibitors have a three-year contract with the union musicians, expiring Sept. 1, next year. For the third year commencing this Sept. 1, the contract provides for an increase of \$3 weekly per pit man. The exhibs have forwarded a request to the New York musical union local asking that the \$3 increase be waived for the final year. Their reasons are that bad business of the past year does not warrant the increase at this time, and that the coming season holds no brighter prospect.

Poli Attachment for Lost Commission

New Haven, Aug. 28.

Local newspapers laid off the Poli \$1,000,000 attachment story when it broke last Tuesday. On orders from the publishers, none of the papers carried a line although they provided the local AP and UP offices with it.

S. Z. Poli is reported as part owner of the Times-Union and a heavy advertiser in the Journal-Courier and the Register, the only other papers in town.

Dallies in other Poli towns handled the story carefully. The Hancock, Inc., of New York simultaneously filed million dollar attachments against the three Poli theatres in New Haven and the two Poli houses in Hartford.

The Hancock people claim that on Poli's orders they secured B. F.

Keith company and Stanley company as prospective purchasers of the circuit for \$25,000,000. The Hancock was to have received \$986,000 for negotiating a purchase. Poli sold the chain to Fox.

Attorney Slade, representing Poli, admitted that Poli asked Hancock to find a purchaser but did not give exclusive rights.

John Ford, of Keith's, denied his circuit ever contemplated paying \$25,000,000 for the Poli chain although he said Keith's discussed the possibility of purchasing the circuit, but Poli wouldn't meet its price.

The suit will come up in the September term of the Hartford superior court. Meantime Poli will probably post a bond to remove the attachment.

The attachment will not halt the Fox-Poli deal, according to Attorney Slade.

Van Schaack in Asylum

Chicago, Aug. 28. Eddie Van Schaack, of the Sherman, Van and Hyman vaude trio, is in the Dunning asylum for insane. Until a year ago Eddie was head-writer and entertainer in Al Quodbach's Granada cafe.

FAY-STANWYCK WEDDING

St. Louis, Aug. 28. Frank Fay, 31, and Barbara Stanwyck, 20, were married Sunday at the home of Recorder of Deeds William L. Tamme, who performed the ceremony. Miss Stanwyck arrived here Sunday at 1 p. m. Fay is m. c. at the local Missouri; his wife is with "Burlesque," Arthur Hopkins' legit hit.



Bannagt lath sereive dei yuth

or in other words

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GOD BLESS YOU

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OPENING SUNDAY CONCERTS

EMPIRE Brooklyn Opening Sept. 9 12—All-Star Acts—12	WINDSOR Fordham and Kingsbridge Rds. New York Opening Sept. 9 12—All-Star Acts—12	AMERICA (Formerly Miner's Bronx) Opening Sept. 16 12—All-Star Acts—12
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WANTED, REAL ACTS for Long Island and Pantages Circuit
SAM BERNSTEIN, ROOM 305, 1560 BROADWAY, NEW YORK

Keith-Albee CHARLIE MORRISON

Sole Management LYONS and LYONS

Keith-Albee PALACE, New York

THIS WEEK (AUG. 27)

JOE—MICHON—PETE

Filmtone Corp., Bronx, pictures:
Joseph A. Scafaro, Hyman Finkelson Su-

WALLACE EDDINGER and Co.
"My Mistake" (Comedy)
 15 Mins.; Full Stage
 81st St. (V-P)

Particularly inept is this sketch for one of Wallace Eddinger's occasional excursions into vaudeville. Idea might be excellent for a Lambs' Gambol, but for vaudeville its comedy shading is all wrong. Offered as the feature of this house for "New Faces Week," audience accepted it on faith because of the star's name, but they were uniformly puzzled.

Sketch has a capital trick opening. At rise of curtain thug is revealed hiding behind chair in living room. Eddinger enters from opposite door and is at table, back toward gunman, who takes aim and fires, bullet breaking mirror on opposite wall.

Eddinger turns and makes mild protest at breaking of mirror which may bring seven years of bad luck. This got a laugh, the only honest giggle of the performance. Thereafter it develops that the gunman has been hired to do the killing and is ridiculously anxious to get it to co-operate. Dialog reveals that Eddinger is an undertaker, and as sketch goes forward he tries to make a business arrangement with the professional gunman to throw trade his way.

In the end it turns out that gunman made mistake in room number. Person he was hired to bump off is in 409, not 408, and he exits with apologies. Shot is heard, and Eddinger rings up 409, offering his services as embalmer.

Just one of those things that may have read like uproarious farce, but is an utter bust as a playing sketch. Chester Erskine is the author. Pat O'Brien plays the gunman. Both men waste smooth, bland performance in hopeless skit.

Rush.

LORIN RAKER and Co. (4)
Comedy Audience Act
 12 Mins.; One
 81st St. (V-P)

Lorin Raker works from a side box as a stage comedian, plays a rejuvenation method for the elderly girls. Raker gets into a crossfire with a homely woman on an aisle and it works up nicely. On this particular bill it was a boon, for it was the only comedy on bill, this not very particular.

Finish starts a youngster hopping on for a few kicks and cartwheels previously announced as what the method can do for a grandmother. Climax has the feminine plant going up on the stage to bawl out the dancer, who is her daughter. Raker cracks about he'll take the daughter and get the manager for her, and that's that.

Straight woman is the trench over which the verbal war storms back and forth and does well in holding it together. Clinch for the low-brow houses and nearly as sure before a more polite clientele.

Raker juvenile, from legit and vaude.

Sid.

TINOVA and BAIKOFF and CO. (2)
Revue
 16 Mins.; Full (Special)
 Proctor's 86th (V-P)

Adagio team plus Clemons Taylor, and Crawford Adams, violinist, in the pit as conductor. Considerable imagination represented in numbers. Harry Royce program-credited for production, of class calibre and should have no trouble.

Dancing is graceful and interpretative in character. Act opens with Taylor behind scrim reciting the late Joyce Kilmer's poem on trees. That rises in on Tinova and Baikoff posed as silver tree, a neat effect. Several short numbers make for speed and color.

Meritorious flash.

Land.

SHANNON and GERIO BROS. (3)
Song, Dancing and Music
 10 Mins.; One
 Broadway (V-P)

Three boys in Eton school clothes makeup, with one at the piano and a team trying to sing, dance and play the violin. Boy at the piano has promising form as a ballad singer and should develop along those lines. The team tries to be versatile without being accomplished in any one routine. Tapping is only fair and singing terrible. Violin numbers did not score heavily either. With only about 10 minutes to split up, the team should be confined to hoofing and playing, with the pianist for accompaniment.

In No. 2 boys closed to call a favorable reception.

Mork.

JOE and PETE MICHON
Comedy Acrobats
 9 Mins.; One and Full Stage
 (Apparatus)
 Palace (St. V.)

The best comedy tumbling act in American show business.

These two boys start where the best of the others stop.

They are okay for vaude, production, picture house or talking short, sure-fire laugh and applause maker in either.

Not only do they commode and tumble, but they talk. The latter is the single thing left to criticize. They should pay a writer for talk.

Pete Michon is always in a spiral or sliding down the wires of a high platform, always with comedy and always making it. After that and a long leap, first purposely muffed for another fall, they finish in "one" for adagio whirling. Pete going around the body of his brother Joe like a swift hoop.

If any adagio dancers could have done it half as well or half as long they would still be working. And this is but a small part, although the big applause finish for the Michons.

The falls in number and hazard Pete Michon takes are a wonder in themselves.

Next to closing on a strong Palace bill and one of the three big applause hits of the show.

TRUCE and BOREO
Dance Production
 14 Mins.; One and Full
 Hippodrome (V-P)

Rather weak effort to stage a sensational dance production. Opens with promise of dance drama in Hawaiian setting, with burly man wielding long cracking whip over two dancing girls. Principal dancer appears and goes into adagio with man, some good posing and holds by powerful man, handler who tosses girl about in striking catches.

Gap is filled by two girls in black-bottom legmania and eccentric routines, working before a drop in one. Principle is back for mediocre toe dance. Two corpeuses return for more legmania, much of it nicely done, and then to full stage again for the finish, another dance pantomime, mostly adagio.

At back is huge handle with flame effect and man as flame devil beckoning dancer who is the frightened moth. He comes down, and two go into leaps, catches and holds, with more rough handling, flame devil drawing moth gradually to the candle wick into which she falls, rising to full height in death struggle to topple over in 10-foot drop to a catch by the handler. Another gap is filled by a girl violinist in a solo.

Last episode might make a good bit for a presentation, but here the whole extended turn is loose and scattered, due to padding into 15 minutes by the device of filling intervals with extraneous material.

Rush.

JERMANN and GREEN
Songs and Talk
 18 Mins.; One
 Audubon (V-P)

A lot of hoke, but well delivered, aided by the acrobatics of the man who takes some hard falls and bumps. The fem gets some rough handling, but they work so timely laughs-came fast at the Audubon.

Billy Green does a drunk and surefire, taking has falls, holding bottle meanwhile.

Green and Miss Jermann cross-fire, with much of the gagging right up to the minute. Specialties by Miss Jermann, but the big hoke kick is the love travesty they do for the closer.

They do a proposal back in the '80's, and hop to 1960, as it might then be done. Capital burlesque and made all the funnier through the rough handling of each other.

Jermann and Green can't miss with their present load of fun; it's all hoke, but there.

Mork.

DUFFIN and DRAPER.
Comedy Contortion.
 Paramount (Pcts.)

Man and girl with former handling the young woman in scarecrow style. Over strong at Paramount, in front of stage band. May have done entire act or portion seen but a part.

Girl is one of the best contortionists New York has had. Dresses neatly in skirts with man grotesque in a way. Handling and the girl's doubling up in various postures contain more or less comedy, with turn entitled to comedy classification.

"OUR GANG" COMEDY KIDS
Bits and Talk
 20 Mins.; One
 Chicago, Chicago

Hal Roach's screen kids make their initial bow in picture houses here. Also the first time on any stage (vaude) outside of California. They were good then, but viewed now in back of film house footlights look, act and work better than they ever did before.

At \$5,000 a week, these kids are doubtless a bet for the picture houses today.

Early indications at the Chicago theatre, backed by stand-out business Saturday and Sunday, gave surety of a big gross.

The Roach proteges are on a vacation tour away from the studio and will only play around the east for about six weeks. Members are Joe Cobb, Jean Darling, Harry Spear, Farina, Mary Ann Jackson, "Wheeler" and "Pete," the dog.

Act is advantageously routinized, clicking in smooth fashion and easy for the kids. Ray Coffin, publicity director of the Roach studios, is acting as manager and working with them on the stage. Coffin does the introductory spiel briefly and well, bringing on individually each member. Screen trailer is reeled off, with the kids following and reenacting the scenes.

Joe Cobb, the fat boy, was the ruling favorite in applause, while Farina, the darktowneer, copped a close second. "Wheeler" only two-and-a-half-year-old, struck a resounding note with the audience, and the dog handed out plenty of laughs.

Kids were in the Publix unit, "Seeing Things," though not interfering with it in any way.

Too bad these kids are not at liberty to go along indefinitely. They would be a life saver in any theatre.

Loop.

CHANG'S MANDARINS (5)
Song, Dance and Band
 14 Mins.; Three
 Broadway (V-P)

This five-piece band concentrates mainly on orchestral efforts, trying vaguely and infrequently for song and dance effects. Vocal efforts do not make any impression, while as a band the complete force lacks, partly owing to the inadequate orchestrations and the selections used.

The men are spaced right across the stage, creating an emptiness which could be avoided if the boys were grouped closer.

All-Chinese group lends an attraction to this turn, but needs faster routine and changes in musical lineup to make the grade.

Reception here in closing not very strong.

Mork.

BRUNO STEINBACH
Pianist
 17 Mins.; One
 81st St. (V-P)

Bruno Steinbach attempts and executes enough technical fingering to impress and in three numbers did nicely, No. 2. He's an out and out pianist, takes it seriously and as the audience does, too, it's okay.

Only one thing wrong with Steinbach. He's been misinformed on lighting. You can't convey the mood of music, as the picture houses do, with just a spotlight against a cold drop in a vaude house. If he's going in for that sort of thing it means a plush drop, a couple of candle stands, etc. Those 5th avenue and 53rd street backstage borders won't give him a break three times a day.

Sid.

JIMMY ALLARD and Co. (6)
"Cheater's Inn" (Skit)
 25 Mins.; One and Full (Special)
 Proctor's 86th St. (V-P)

Jimmy Allard, comedian, with three men and three women in support. Wisp of story runs from road house to apartment in city. Allard as a waiter has the goods on two couples who have swapped spouses and escaped from the road house during a raid without paying their checks.

Idea is that Allard will blackmail the cheaters for money to go on his own honeymoon. Comedy is injected by Allard, the script having scant humor within itself. Couple of specialties. Allard deserves better material. He seems to have comic talent of a very fair order, but has little chance here.

Probably can squeeze by, but not strong.

Land.

SILLMAN and COCA
Songs and Dances
 15 Mins.; One
 Palace (St. V.)

Perhaps suddenly impressed as an emergency No. 1, untried, Sillman and Coca, likely out of a musical, weren't in the best of shape or form for the big time showing.

Leonard Sillman didn't have the voice gauged for vocal volume, with his tone indistinct, while Miss Coca (first name not known) was little better.

Both sing and dance, and fairly on the dance thing. The young woman overdoes the selling herself to the audience, with too many artificial glances out front and much smiling, but with little variation in stepping. Sillman starts off with a black bottom step that doesn't startle nowadays, and does little after that. His usher bit in uniform on the service stuff in the theatres, with the Palace also now an example of that, is wholly a lyrical number that the boy's light voice killed off.

An impersonation of the Astaires didn't speak very well of the Astaires.

This team had better re-routine themselves, and cut to 12 minutes. Both are young, the girl quite so, and of talent, not well directed. The boy needs coaching on song delivery, not so much in diction as in facial poise.

BILLY PURL CO. (7)
Comedy Flash Act
 28 Mins.; Full (Special)
 81st St. (St. V.)

Just 21 minutes of burlesque. It reads, plays and has that Columbia touch. If it hadn't been for a colored boy Billy Purl brings on in "one" for a hoofing encore, there would have been nothing to disturb the lull.

Purl may be a funny guy in this act at Halstead and Madison, and the outfit is reported in from the west, but how he's ever going to get by in the east with this one provokes the same state of mind as those composite pictures in the "Graphic."

Material is dead. Purl seems to know it, and the finish is such that no one knew the act was over until the quartet of choristers came tripping out for a bow. To his credit that he didn't take a couple of cracks at the audience—it was one of those slences.

Doubtful if any comic could make something of this script as it stands. Purl smacks of burlesque, and comedians from that strata have a habit of being pretty funny guys with a shrewd knowledge of values. It's possible that Purl is simply reading the wrong paper. Anyway, he should dissociate himself from this present burden as soon as possible.

It all has to do with the devil's backyard, Purl playing a newly arrived bootlegger. A couple of empty comedy songs and numbers come and go for no reason. Meanwhile a good male straight plays Meph and works his head off by lung power if nothing else, and without a vocal solo. Set is lighted in red and typical of what a scenic designer thinks hell will look like.

The dark boy can tap. Of that there's no doubt. Purl announces him as his entry in a Chicago dance contest, and his opening seven steps are practically an exact copy of Bill Robinson's routine in "Blackbirds." In fact, he works like Robinson throughout. Neither is that any small matter when it comes to the feet. The youth is back for a tap black-bottom which isn't particularly hot, but his buck minus music is great and sufficient to send him across as a No. 2 single anywhere. In seven minutes he saved a flopping 21.

Sid.

EARL LA VERE.
Talk.
 One.

Paramount (Pcts.). Earl La Vere enters carrying an accordion. He plays it but slightly, going immediately into a series of gags, using Paul Ash for the straight. On other stages could use orchestra leader, if using no straight (man or woman) of his own.

Some of the gags start with the Frank Tinney style, now you ask me. Most of them are Scotch short, a couple of the others are very old and three or four very good. Much repetition of the familiar "How are you? I'm feeling fine" thing.

Le Vere, single, is new around New York. Got along nicely at the Paramount. May have more extended act for vaude. Otherwise No. 2 for big time and middle there, or anywhere for small time.

HELEN JOHNSON'S GLORIOUS GIRLS (11)
Girl Band
 15 Mins.; One and Full
 Hippodrome (V-P)

Moderately attractive looking group of 11 girls who supply repertoire of pop numbers agreeably in an orchestral frame-up especially strong on brasses. No exhilarating knock of delivering torrid jazz, and routine is rather mild to follow the standard male groups in this respect.

Billing features Anne Rehn and Kay Hart, girl trumpeters, who supply the instrumental backing for several fairly inspiring military bits. Act runs along to only fair returns until the finish, when a capital idea puts them over in total.

Orchestra closes in full, and one of the trumpeters appears in one of elaborate cornet introduction. Drop in one files to reveal the other 10 in military capes lined up before an army camp drop in the second groove and each girl rat-tatting on a snare drum. Uniform costuming of red and white and the crashing ensemble of 10 drums gives a stunning effect. This simple trick of staging did more for the girls than all their elaborate orchestral effects.

Instrumentation includes three violins, doubling in sax, bass horn, four trombones and cornets and piano, besides drummer and banjo, last named girl also playing violin. Individual players are brought out to lead the numbers, and four of them come down front for vocal quartet, which could be omitted here, as the voices aren't equal to the Hipp spaces. Numbers had a certain sameness. Hot music might supply peppy change of pace, which is needed. As is, turn goes along on quiet level up to the finishing smash. It is this which puts it over.

Rush.

SMALL and ZELLA
Talk, Dances and Songs
 18 Mins.; One
 Proctor's 86th St. (V-P)

Danny Small, colored performer, formerly with several chocolate-hued revues and later in vaude with band and orchestra with Croole Zella, light yellow. Act is much too long and lacks needed zip. As a deucer it will slow down instead of build up a show.

Small sings often and volubly, femme partner being ozoned on each solo. Long, draggy ballads increase the act's general lethargy. Some incidental gagging is pretty chestnutty, with unnecessary explanations of points that speak for themselves.

Attempt is made to dress the act "smart." Small being in hammer-claw and opera hat. The lackadaisical style of working may also be somebody's conception of "class." Natural negro mannerisms instead of artificial imitation of \$5.50 musical comedy romantic juveniles is recommended to Small.

Land.

NED SHERIFF and Co. (5)
"We're in the Navy Now"
Ground Tumbling and Comedy
 14 Mins.; One and Full
 State (V-P)

Comedy ground tumbling quintet in gob get-up introducing with announcement in "one," calling two others from the audience. Comedy biz-before the olio concerned itself with broad slapstick, the boob of the audience assistants standing for some smacking corporal punishment on the neck.

In full, the trio is joined by two others. Ground stuff is usual Arabian devilish routines, familiar generally but consistently effective. Final punch is built up as a double somersault in the air, in itself nothing unusual, only that all he did was a single somersault, causing neighborhood comment on the hoax after the usual comedy byplay building up into the "serious" consummation.

Abel.

"GOLDEN DAWN" (3)
Acrobats and Violin
 10 Mins.; One and Three (Special)
 Broadway (V-P)

Girl enters in "three" playing violin, with a garden setting for a background, works into "one" for the finish of the first solo and ends the second number back in the garden.

Two golden statues dissolve into a team of boys who go into an acrobatic routine which scored very strongly in the opening spots.

Novelty in presentation added to delicate timing. Posing efforts acknowledged by the mob. Excellent opener.

Mork.

(Vaudfilm)

(Write to the ill and injured

Chatter in Saratoga

By Sam Kopp

Saratoga, Aug. 28. One of the local gambling room backers explains it by stating that the real gambler with plenty of dough demands a luxurious room where the operators have a reputation for fairness. In other words, the layout has to be stuck right under his nose to make him hot and the environment has to be such that he will stick, get hooked and then try to get even, usually resulting in big profits for the house.

It is estimated that the game room combinations here lost at least a million on the season as a result of the complete stop put to their activities and there will be no bonuses for croupiers, headwaiters, managers, captains and other employees this year as was the rule in former seasons.

Ben Bernie's All-Stars took a 17 to 1 wallop from Johnny Evers' Troy baseballers here Sunday. The maestro's team consisted of croupiers, managers, strong-arm men and bus boys picked up at the various roadhouses hereabouts.

Al Jolson is expected here Wednesday (29) for the final days of the racing season. Many of his Palm Beach pals are going to advise him against betting on horse races.

Irryng Aronson turned a neat profit on the stock market rise and immediately wrote out a sizeable check for his bookie.

Freak Results
A freakish angle of the racing season here has been the fact that the fourth horse listed in the program won the second race for 12 days in succession. Almost any body who could forecast that result, especially when it is considered that the second race is usually a steepchase where spills and accidents are frequent occurrences.

One of the boys in the band at the Lido bet a companion \$10 even on the fourth horse daily and now has big paper profits.

Belle Baker, vacationing at Schroon Lake, is said to be one of the best friends the 50c slot machine operator at the resort has ever had.

New to the lawn were Winchell Smith, Sam Kingston, Freddy Ahlert, Harry Cooper, Tex Rickard and Ben Bloom.

Yaddo, six-hundred acre estate close by the race track, is endowed by the late Spencer Trask as a secluded vacation spot for creative artists. Hatcher Hughes, who authored "Hell Bent For Heaven," has been at work there on "The Family Blues," comedy-drama due for fall production.

While gambling rooms have been flourishing in adjacent counties the big money players who frequent Saratoga every season don't seem to care about taking a 25-mile ride to gamble their money.

Biz at the Arrowhead Inn, Riley's, Newman's and other spots except Lido Venice, fell far below that of last year, when everything was wide open. Ben Bernie stopped taping his foot and clowning at the Arrowhead last week, while for the final week his band has been cut to seven men. Bernie and his Hotel Roosevelt orchestra open at the Palace Monday.

Henry Busse and his orchestra at Riley's for the season has signed with Publix for twelve weeks, opening in Los Angeles Sept. 17.

YOUNG DRIVER KILLED

Knoxville, Ia., Aug. 28. George Schrauer, 26, dirt track driver, was fatally injured during the Marion county fair auto races here last week and died a few hours later.

Thousands of spectators saw the car crash through a fence, fracturing the driver's skull. The machine overturned half a dozen times, and when it halted upright Schrauer was still in the seat. His father, his widow and two children survive.

Gov't Seizes Gambling Boat Off Cal. Coast

Los Angeles, Aug. 28. The career of the "Johanna Smith" as a floating gambling hall came to what was probably its close when deputies of the United States marshal's office and coast guardsmen seized the vessel last week. It had been anchored off Long Beach and towed into Los Angeles harbor at Wilmington with an armed crew on it.

The writ of seizure was issued as a result of a libel action filed against the boat by the government in federal court. The court procedure was based on a federal statute passed by Congress in 1793, providing that any ship engaging in any other trade than that for which it is licensed may be seized and sold.

According to federal authorities, the "Johanna Smith" was licensed in San Francisco Feb. 14, 1928, to engage in coastal trade, but instead has been used exclusively for gambling. The federal action climaxed numerous efforts made to halt the boat's gambling activities since first anchored off Long Beach about 60 days ago.

The vessel had 13 gambling tables and 38 slot machines on its main deck forward. Roulette, poker, chuck-a-luck, craps and 21 were the major games. It is said the boat will continue under guard pending appearance in court of the owner or owners to show cause why it should not be condemned and forfeited.

One of the alleged backers of the boat, Marvin ("Doc") Schouwerler, was taken to the Nevada State prison a few days ago to serve a two-year sentence following conviction on a liquor charge.

Roller Marathon

Chicago, Aug. 28. National roller skating contest for endurance will start at the Coliseum Sept. 1 and continue day and night until the final elimination.

Not more than 100 couples will be permitted to take part in the contest. Winning couple will receive a cash prize of \$2,500.

WEST COAST NOTES

(Continued from page 27)
Dove in "30th Day of October" brought about F.N. signing Antonio Moreno for the part. Emilie Chaudard and Winifred Bryson also added to the cast. Frank Lloyd to direct.

Lenore Coffey doing continuity for "The Last of Mrs. Cheney," M-G.

Grover Jones writing Bebe Daniels' next for Par.

Tony Gaudio to photograph "She Goes to War," Inspiration.

Charles Morton opposite Janet Gaynor in "The Street Fair," Fox.

Mae Bush, added to "A Man's Man," M-G. James Cruze directing.

"Rodekin" company, Par. is on its way to New Mexico. There are 150 in the party.

Donald Stuart and Wilfred Noy added to "Interference," Par.

Eugene Pallette and Margaret Livingston added to "His Private Life," Par.

Eddie Foy, Jr., and John Davidson added to "Queen of the Night Clubs," W. B.

Al St. John added to Inspiration-Halperin's "She Goes to War."

Natalie Kalmus, wife of Dr. Herbert T. Kalmus, president of Technicolor, has been appointed color art director of the company.

Sharon Lynn opposite Conrad Nagel in "A Slice of Life" (Fox).

Chaire Windsor opposite Victor McLaglen in "The Black Gangster" (Fox).

Betty Compson opposite Richard Barthelmess in "Scarlet Seas." Loreta Young, previously assigned to the part, will play the daughter.

"Comedy of Life" to be started by F.N. after Milton Sills finishes "Changelings."

FORE

Breaks 100 within Eight Weeks

There's a new golfer in Hollywood who broke 100 within two months from the time he started to swing. His name is Frank Garbutt, he's chief of Paramount's lab, and two dozen lessons from Walter Gorringer (pro at the Los Angeles Athletic Club) plus a net in his back yard did it.

Garbutt played his first full round May 6 and on July 4 went around Riviera in the 90s. His present routine is to thrice weekly slam 100 balls into the net immediately after breakfast, be on the first tee by 5:30 a. m., play 18 and be at his desk by 6 o'clock.

Garbutt's father, Frank A., long a vice-president of Paramount, is among the best handball players on the coast, a sport in which the older man has been active for 40 years.

Finn Tries It

John C. Finn tried his hand at the game last Sunday in Hollywood, the other members of the foursome being Charles Grapewin, Frank Pope and Billy Leyser. Course was the Whittshire.

Finn's associates report his putting was 'way off, but that his brassies and 13 out of 15 tee shots were remarkable for length.

Shriners' Freak Tourney

Bill Canham, club booker, got paid plenty for applying devastating razzerberry juice to the four-somes in the first annual Chicago Shriners' Medinah Country Club prize tournament last week. Bill turned the course into a replica of pill putters' purgatory, headings some of the entrants toward a deluxe case of d. t.'s.

It was strictly stag, with the Shriners dishing out around \$12,000 on the event and charging \$10 entry fees. In return the entrants were given four German bands, ventriloquist, jugglers, clowns, iron golf balls, fairy gauze dancers, rubber walkarounds and beer tents to help them keep their minds on the game.

Chancing a long putt, an entrant would have his nerves steadied by snappy ventriloquism, several hot wisecracks, close harmony from the hungry five and an interpretation of Venus at the Beer Pump by the B & B bandage hooters. Each hole was rimmed with enough entertainment to turn scores into batting averages.

The freak tourney went over so well it has been established as an annual event. Other local clubs also are investigating possibilities with the idea.

Hardy Wins Play Off

Babe Hardy and Ed Kennedy, who tied on the coast at 93 for the Hal Roach cup, played off with Hardy winning 6 and 5.

Shaw's 77

Oscar Shaw in Sunday's ball sweepstakes at Lakewood scored 77-5-72. Frank Craven, in the same competition, turned in a card of 86-12-74.

A Perfect Day

One of Variety's bum golfers describes the farthest north in the divot pastime. He went to Homestead at Spring Lake, N. J. for a Saturday round.

Day started by his motorizing into a road trap at Red Bank on the Sea Girt Road, where a roadside J. P. nicked him for \$10, paid \$4 green fee for the indifferent course of Homestead, was supplied with a dead and dumb caddy, who helped him lose seven balls and shot a snappy 110. Had two flats coming home and spent the evening chewing up a spare tire to soothe the nerves.

Coast Tourney

Third annual golf tournament of the Los Angeles film exchange men and exhibitors was staged at the Hillcrest Country Club with Tube Wolf taking the Harold Lloyd trophy for low gross.

Miles Rogers, of Principal theatres, won the Goss Bros. trophy for winning first flag; Mel Hurling of the Warner office, with the second flag, won the Colleen Moore clock; Joe Goldberg of Columbia Exchange had the third flag and Aesop Fox exhibitor, was fourth, winning the Tom Mix trophy.

On the Square

Cold Blooded Beach Dead Beats

Long Beach, L. I., probably draws more cold blooded beats than any other resort on earth. On the beach is a restaurant or so under the board walk, mainly, with an entrance directly on the beach.

Bathers walk into the restaurants in their bathing suits, pleading their money was left in their clothes and received credit on that ground. Comparatively few of these debtors have ever taken up their tabs, nor have they again patronized the same restaurant which extended them the courtesy.

Of \$3,500 in tabs carried over by one beach restaurant last season, but one tab amounting to \$2.75 has been paid so far this summer.

Credit has been about entirely shut off by the beach side places. Now unless the bather is well known to the management, credit is refused for any amount, with those seeking it informed to make a deposit before donning their bathing suits.

On the wall of the Sea Grille, one of the restaurants on the beach down there, this sign hangs on the wall:

Not Opposition!
Banks Serve No Meals
We Cash No Checks

New Eatery Title

The expression "wop joint" is now passe. One of the garlic commissaries in the Square has emerged under the high-sounding title of "Spaghetteria."

Chatter in Loop

Chicago, Aug. 28.

Fred McQuigg, dramatic critic and head of the American's amusement department, has returned from the east.

Talking pictures are an important factor in new vaude acts being formed here. One coffee-and-cake comic asked his agent to get him a straight who would "sound good on Vitaphone."

Sport's Indian Title

Sport Herman, owner of the Cort, is cruising the Great Lakes in his own yacht, "Swastika." That's Indian for whoopee.

Mae Tinee of the Tribune is taking it easy in Colorado for two weeks. Roberta Nangle subbing.

Hazel Flynn, who drives a Packard and reviews pictures for the American under title of Bob Reel, is headed for Hollywood to collect sobs and chatter.

Dell Lampe, m. c. at the Capitol and Avalon, looks so much like Paul Whiteman he plays a violin.

Wealthy Bricklayers

Steel construction of the Mont Clare theatre, independently owned, has just been finished after two and one-half years of work. The owners celebrated by hoisting an American flag to the top while waiting for the first bricklayer to drive up in his car.

Persons attempting to enter the Edgar Schooley office last Thursday had to identify themselves before the door was unlocked. Peggy Charters, booker, had eased a drunk out of the office and was afraid he'd come back while she was alone.

"Sheik" Sheekman of the Journal is conducting a column of humor on the editorial page.

Munns' Distinction

Harry Munns, theatrical attorney, is back from a motor tour in Wisconsin. He is the only theatrical lawyer in town with twins named Harriet and Jessie.

Realistic Stage "Battle"

In an afterpiece at the Palace Sunday night Helen Menken bawled out Jack Benny, m. c., so realistically for belittling other acts on the bill that one of the wisest showmen in town called up Variety with a report of the "battle."

In the same bit Miss Menken tells Benny he shouldn't be so conceited just because he's getting over.

"Am I getting over?" Benny asks. "I haven't yet read Variety."

M. C. in the Alley

Roy Dietrich, m. c. with a heavy flap following at the Capitol and Avalon, sits in the alley between shows wearing one of those east-away vacation hats and smoking a corncob pipe.

He has a grown son.

Several married vaude actors around are numbing threats about a local bookie's extreme fondness for women who "know all about life."

Gladys McCarver Indicted For Shooting Negro

Gladys McCarver, 20, dancer, of 616 West 137th street, was indicted by the Grand Jury on a charge of felonious assault in connection with the shooting last May of Jethro Blount, Harlem negro cabaret owner.

The girl when arraigned before Judge George L. Donnellan in General Sessions pleaded not guilty to the charge. She was remanded to Jefferson Market Prison in default of \$10,000 bail.

Indicted with the girl was Thomas Becker, a printer of Atlantic City, held for trial in \$15,000 bail.

Despite Blount refused to press the charge against the girl when she was arrested shortly after the shooting and that Magistrate McQuade dismissed the case in Atlantic City. In revenge it is alleged she obtained a revolver and induced a boy friend to waylay Blount as he left an apartment house on West 166th street on May 27. He was shot twice but later recovered in the hospital. The girl was arrested almost immediately after the affair but it was not until recently that Becker was arrested at the Atlantic City. He is alleged to have been present when the assault occurred.

The McCarver girl insists that she was not present when the shooting occurred; that she has been mistaken for another woman who is believed to have been more or less friendly with the negro restaurant owner.

At the time of the shooting the girl was supposed to have had a quarrel with Blount, a negro. According to her story at the time the cabaret owner is alleged to have struck her. In revenge it is alleged she obtained a revolver and induced a boy friend to waylay Blount as he left an apartment house on West 166th street on May 27. He was shot twice but later recovered in the hospital. The girl was arrested almost immediately after the affair but it was not until recently that Becker was arrested at the Atlantic City. He is alleged to have been present when the assault occurred.

Cons in Conn.

Bridgeport, Conn., Aug. 28.

As a result of several statewide swindles on merchants, bankers, and manufacturers, the State Chamber of Commerce has announced that in the future all solicitors for benefit program advertising or for outright donations must be okayed by the chamber.

A group of con men collected \$4,000 from local bankers and manufacturers last week. They kidded Sheriff Simeon E. Pease into giving them a letter of introduction and they secured donations to the Sheriff's and Police Association of City Hall Square, Chicago.

The week before that a swindler calling himself Tom Barry collected donations from locals for an alleged Connecticut Press Club. There is no such organization, but there is a freelance news service in New Haven known as the Connecticut Press Bureau. The manager of the New Haven service got sore and hawled out the editors for confusing the names.

Steerers for Take-'Em Nite Clubs Rounded Up by Police in Drive

The new racketeer, the steerer of the night clubs, will be short lived on the Big Stem, said Deputy Chief Inspector James S. Bolan, boss of the police on Broadway who began an intensive drive to rid the theatrical district of this unconscionable parasite. Chief Bolan and Captain Edward Lennon of the West 47th street station, with men of their staff, rounded up six "steerers" and two officials of night clubs.

The steerer's income has been quite handsome. He receives 40 per cent of a steered patron's check. Recently Bolan has received many complaints of strangers on Broadway who have been lured to night clubs by steerers.

The racket has been so good that Broadway has become flooded with this nuisance. The steerer watches a party leave a night club. He slides up and whispers he has a swell joint to take the party. He ushers them to the take joint and later receives his cut.

The steerer makes his stand near night clubs or hotels. Their playgrounds have been either outside the Hotel Manger or the Astor. The managements of these hotels have complained to Inspector Bolan. The latter assigned a squad of men and Captain Lennon assigned plainclothesmen Tommy Ward and George Meyers.

They began the joint drive corraling six steerers and two attaches of night clubs. The defendants gave their names as John Fischer, 35, 308 West 53rd street; Harry Stone, 30, 10 East 11th street; Harold Brown, 23, dancer, 62 West 52nd street; James Sheridan, 28, counterman, 437 West 51st street; Jack Delaney, 26, clerk, 264 West 46th street; John Palmers, 23, 313 West 54th street.

All Steerers

All the above, Meyers and Ward, are steerers. They were arraigned before Magistrate John V. Flood in West Side Court, with fines of \$5 and suspended sentences meted out. The Court in fining the defendants lectured them severely and declared that jail sentences will await them if they continue. Recently Magistrate George Ewald, in Yorkville Court, sentenced "Frenchy," an alleged steerer, to the Workhouse for 10 days.

The defendants were steering the bluecoats to the club, the Frolic, 37 West 49th street; Capital, 133 West 52nd street; Maxine, 62 West 49th street, and several others.

Meyers and Ward went to the Frolic Club and arrested Max Steinberg, 150 West 119th street. He was charged with violation of the Volstead law. Liquor was seized. They then arrested William Brown, 100 East 124th street, also charged with violating the Volstead law. They will be heard in the Federal building. The latter two places were served for operating a cabaret without a license. Policemen were stationed in some places, which means fins for them.

"Clean New York"

The Inspector, Captain and Magistrate Flood, were bitter in their denunciation of the operations of the steerer.

Magistrate Flood said, "These reptiles have blemished the fair name of our city. Strangers coming here have been lured and deceived at these clubs. The size of their checks has been almost fabulous."

"The steerer tells the stranger that he can provide women for him at a night club. What happens? The out-of-towner is led to believe that open prostitution prevails in New York. The stranger carries this message back to his home city of the evil conditions that exist—only in his mind—in Manhattan."

"It is not fair. The police are to be commended for the cleanliness of this city, and it is through their efforts that it is kept clean. There is no doubt in my mind, and it is the opinion of my colleagues that there is less immorality here than any city in the world," concluded the young magistrate.

Brazilian Accused of Holding Out by Cuban

Mario de Albuquerque Manranhao Pimental, 33, of 218 West 72d street, who claims to have been leading man with Mildred Harris Chaplin in one of her pictures entitled "Out of the Past," was held in \$1,000 bail for the grand jury after a hearing before Magistrate Hyman Bushel in the Tombs Court. He is charged with grand larceny.

The complainant against the former movie actor, who is now New York correspondent for his father's Rio Janeiro newspaper, was Raquel Albert Villalon, of the Hotel Alameda. She charges the defendant "gyped" her out of \$250 recently, while he was acting as her interpreter when she caused the arrest of a millionaire Cuban for violation of the Mann act.

Pimental denied the charge, stating that the money was the amount he advanced to the woman in order to engage a lawyer to press her case against the wealthy Cuban. He declared that he had been very friendly with the complainant during their short acquaintance until a lawyer he had introduced her to weaned away her affections.

Among those present in court was Florence Satalich, also living at the 72nd street address, cabaret dancer and artist model, who Pimental says he will marry as soon as he obtains a divorce from his present wife, the daughter of a judge of the Supreme Court of Brazil.

Suspected Dressing Room Thief in Paramount Bldg.

Charged with burglary, Leonard Donovan, 21, salesman, of the Times Square Hotel, was arraigned in West Side Court before Magistrate John V. Flood and held in \$1,500 bail for further examination. He was unable to get bail.

The defendant was arrested by detectives John Gilman and John Walsh of the West 47th street station on the fifth floor of the Paramount theatre building. Donovan had left his coat and vest in a wash room on the seventh floor to avoid suspicion.

There have been a series of thefts from dressing rooms in show houses throughout the city while the performers are doing their stuff.

A wrist watch and \$35 in cash were stolen from two performers at the Paramount after they had left their rooms for the stage. When they returned they found their rooms had been entered and the watch and money taken. They notified Albert Graham, manager, of the Paramount.

Graham telephoned Walsh and Gilman. A search of the building resulted in Donovan's arrest. They say him without his coat and vest. They asked what he was doing in the building and he said he wanted to see Paul Ash about a job.

A search of his clothing disclosed two keys, the stolen wrist watch, and the money, the sleuths averred. They found on Donovan a gold watch that bore the inscription "From Mother To Martin Molloy, 1908."

Walsh and Gilman asked Donovan where he got the watch and he is alleged to have admitted he stole it last year from the dressing room of Martin Molloy, actor, appearing in the Princess Minstrels at the Alhambra theatre, Harlem.

Molloy had reported his watch stolen at the time. His home is at 19 Alce street, Pittsfield, Mass.

"I was afraid to pawn it," said Donovan when Walsh and Gilman asked him why he didn't dispose of it.

Johnston's Sentence

Pittsburg, Mass., Aug. 28. Gordon Johnston, 36, who told the police he was a Chicago actor, was sentenced to the House of Correction for four months with sentence suspended, when in police court on a rubber check charge. The sentence was suspended with the understanding he would leave the vicinity. He had pleaded guilty.

Airplane Prize Contest

Chicago, Aug. 28. Chicago's first coupon drawing contest with an airplane as the prize is being worked by Hartman's, large Loop furniture store. In connection with this, M-G's "40,000 Miles With Lindbergh" is being given a grand showing on the main floor.

ALLEGED BADGER GAME FROM 5TH AVE. PICKUP

Jack Bloom and Wife Held in \$2,500 Bail—Ad Man's Experience

Claiming to be a victim of a badger game, Madison P. Jeffreys, said to be advertising manager of Parent's Magazine, at 353 Madison avenue, according to the police, and residing at 670 North Terrace avenue, Mt. Vernon, appeared in West Side Court before Magistrate Thomas F. McAndrews to prosecute Lucy Bloom, 23, and the latter's husband, Jack, 24, salesman, of 224 Riverside drive.

The defendants were arraigned in West Side Court and bail was fixed at \$2,500. The original bail had been set at \$10,000. Charge was extortion. Assistant District Attorney John Levy stated to the court that he wanted an adjournment. He told newspapers that complainant and his counsel had intended to go before the Grand Jury.

Jeffreys told Patrolman Charles Wolfe that he had been driving his auto with a friend. At 14th street and 5th avenue he said, Mrs. Bloom asked for a lift. He rode her to 51st street and Broadway and they entered a speakeasy.

Mrs. Bloom, Jeffreys said, invited him to her apartment. He accepted. He was only in the apartment a short while when Bloom and a man described as a private detective entered.

Mrs. Bloom fainted. Bloom shouted, "So, you're the man carrying on a liaison with my wife. And me paying this man," indicating the phoney detective, "\$25 a day to get evidence," Wolfe quoted Bloom as saying.

Split on \$1,000

"Maybe we can straighten this out," Bloom is alleged to have said. Jeffreys was instructed to make out a check for \$1,000. Mrs. Bloom at this, and he stated that the phoney detective "put one on my button." "Just a minute," I told the private detective.

"I then made out a check drawn on the Mt. Vernon Trust Company for \$500. I left the flat, and my friend, whom I left in the car, had gone. I then told my story to Patrolman Wolfe," concluded Jeffreys.

Wolfe returned to the apartment with Jeffreys. Bloom was leaving. Wolfe arrested him. Mrs. Bloom was seated in a chair. Search failed to disclose the check for \$500. A torn check was found in the apartment that Jeffreys had partially made out.

Jeffreys stated to newspapers that he had given Mrs. Bloom a check for \$25 before "the act" started.

The phoney detective had disappeared. The Blooms denied the allegations.

In court Mrs. Bloom collapsed when hearing the district attorney's office was seeking an indictment. She has to be escorted from court by Attorney Mrs. Mary Ristdon. She soon revived.

M-G Challenges Par. for Conklin's Court Cup

Los Angeles, Aug. 28. M-G-M's tennis team has challenged Paramount to compete for a perpetual trophy donated by Chester Conklin. Paramount squad, which now holds the trophy, consists of William DeMille, William Wolfman, Frank Tuttle, Martin Cornica, Frank Laid and Frances Perrot. All matches are to be staged at the Palomar Tennis Club.

3 Show People in Subway Horror; 2 Women Die—Aaron Chanin's Chance

Aid Solicitor With Money Box in Jam

Jennie Kleidman, 21, of 10535 132nd street, Richmond Hill, Queens, spent the night in Florence Crittenton home after she had been arrested at Broadway and 42nd street charged with soliciting financial assistance for "The Workers" (Communist) Party. Miss Kleidman was arrested by Patrolman John Donnellan of the West 47th street station.

Donnellan stated that he had been told by three women that Miss Kleidman sought financial aid for The Workers' Party. She carried a cylindrical box with an opening for coins. The receptacle was almost filled. She stood over two blocks away from the scene of the subway disaster.

This was fresh in the minds of the strollers on Broadway. The can bore the printing in large red letters, "Down with the rule of Wall Street." Donnellan asked Miss Kleidman if she was soliciting aid and she is quoted as admitting it. "We have no John J. Raskob like others," she is reported as stating.

Magistrate Flood in West Side Court accepted her plea of guilty with an explanation. He had suspended sentence on her when she sought the return of her money can. He reconsidered his decision and held the girl in \$25 bail for further examination. She was stunned. The bluecoat retained the money box, while Miss Kleidman was led to Jefferson Market prison.

Aching Dogs Cost Betty 1st Money in Marathon

Omaha, Aug. 28. Grief, and nothing but, accompanied the dance marathon staged in Council Bluffs, Ia., just across the river, but the promoters are bears for punishment and threaten to start another. This in the face of losing about \$5,000 and landing in jail two or three times during the first one.

The "bunion derby" lasted 273 hours before Betty Singer, daughter of Tom Day, listened to her aching dogs and quit, disqualifying the team and leaving the \$800 first prize to Mr. and Mrs. George Dulov of Minneapolis.

When the winners set out to search for J. C. Barnett, the promoter, they found him in the city jail, where he had landed the day before when "Tiger" Jack Smith, former pugilist and dance entrant from Sioux City, tried to collect \$155 he claimed due him as prize money. Barnett beat it for the box opener, and pulled a gun. This put him in the jug for carrying concealed weapons.

All place winners already have been paid, as has the city auditor, where the "dog derby" was held.

The marathon was attended only spasmodically and no effect on ticket attendance was noted.

SLAPPED GIRL DANCER

Tony Gonzales "Lost His Head." . . . Summons Dismissed

Antonio Gonzales, 25, shellish type dancer, of 520 West 144th street, has a habit of slapping persons when he is vexed, according to his attorney, Joseph Wolfman. Gonzales appeared in West Side Court before Magistrate Andrew Macrery on a summons charging him with striking his former dancing partner, Miss Wertheim, 22, of 219 West 90th street.

Miss Wertheim, according to Wolfman, was formerly the dancing partner of Gonzales. There had been a disagreement and the dancers parted. Wolfman stated that Gonzales regretted the trouble and sought the return of Miss Wertheim as his terpsichorean chum. He said that Miss Wertheim declared she was through. Gonzales sought an interview with her. He waited outside her home. When she arrived she was adamant. Gonzales, the attorney said, "lost his head" and gently slapped Miss Wertheim. Gonzales told the court he was sorry. He said he would never do it again. On that promise the Court dismissed the summons.

In the appalling New York subway accident at the Times Square station of the I. R. T. at the 40th street intersection late Friday afternoon (Aug. 24), when 17 persons were killed and 37 injured, three connected with the stage and screen industry were among its victims.

Of the trio, two women died, while the third, Aaron Chanin, of the Chanin Bros., theatrical building and operating company, is in French Hospital, New York, severely injured. Late word from young Chanin's room was that he would recover, although his convalescence will be slow.

The two women who died in French Hospital, where they were removed from the wreck, were Bertha Branson, 26, said to be of vaudeville, and Mrs. Ann Quigley, 40, film inspector for Pathecoque (amateur film department of Pathe). Both died the day after the smash.

The first reports regarding Chanin's condition were unfavorable, the belief spreading that there was little chance for his recovery. By Monday, three doctors in attendance since the accident, reported that will recover. X-rays were taken from every conceivable angle, but no fractured bones were shown nor was the skull fractured as first believed.

Aaron, 25, is the youngest of the Chanins who have become so active in the building of New York theatres and hotels. He is associated with Irwin S. (the oldest and the head of the Chanins) and Henry I. Chanin. Aaron is married and has a five-month-old child. His home is in Brooklyn, but during the summer the family has been living in Edgemere, Long Island. He had finished work for the day and had boarded the fatal subway train at Times Square preparatory to getting off at the Penn station for his daily commute home to Edgemere. When falling to arrive per his customary schedule, Mrs. Chanin, alarmed, learned he had been in the subway accident. He regained his consciousness shortly after reaching the hospital. He was in great pain, one side from the shoulder to the knee being ached. His official connection with the Chanin company is that of superintendent of construction.

Miss Branson

Miss Branson had been stopping at the Hotel Jackson, 137 West 47th street, registering there about six weeks ago. As to her stage connections, little is known around New York other than she said she had been in vaudeville. Inquiry among agents and vaudevillians elicited no information.

At the hotel the clerk said that Miss Branson was married, and that her home was in Hartford, Conn., where the remains were taken for interment. It was stated that her husband, who was an official connection with the Chanin company is that of superintendent of construction.

Mrs. Quigley

Mrs. Quigley was a widow and for the past three years had been a film inspector for Pathecoque at 33 West 42nd street. Her duties were to look over the films brought back from a home recording and see that they were fit to be sent out again to another home.

Mrs. Quigley had been living with her sister at 1043 Bergen street, Brooklyn. At the time of the subway horror she had boarded the train at Times Square on her way to her sister's.

TEACHING CHILD OF 4

"Your Honor, I don't want this woman's money," said Jack Blue, head of the Jack Blue dancing studio, 421 West 51st street, who in West Side Court before Magistrate Andrew Macrery in answer to a summons served on him by Mrs. Grace Wilson, widow, of 47 75th street, Brooklyn.

The widow claimed Blue's studio had "disappeared" \$30 "10-trail" her daughter, Evelyn Irene Wilson, 4, tap and ballet dancing. She told reporters the child had received no lessons, and said she had unsuccessfully sought the return of her money.

Blue maintains the child had received lessons. His contention was that the summer season for children had closed and told the mother to bring the child back in the fall season.

Remarks at Random

By Nellie Revell

And now it comes out. To think that at my time of life, I should fall for a stage plant, to learn from a contemporary that it was all a part of the show. Here's the bow of it: When I saw "Connecticut Yankee" at the Vanderbilt I laughed long and loud at the antics of a chorus man whose undies, apparently dislodged from their moorings, slipped into view beneath his short trousers. As he danced they loomed larger in the line of vision and his distress, coupled with Constance Carpenter's look of annoyance, convinced me a genuine mishap had occurred.

But in cold print I read it is business of the performance that takes place nightly, having been retained in the entertainment since the evening when it may have been an accident.

"Louise Groody Gains From Dive Injuries," says a headline. Louise left to keep out of those places.

Arthur Brisbane, in his Today column referring to Ethel Barrymore's 49th birthday, says: "Wise Providence won't let women do important mental work much before fifty. Up to that age nature intends women to be busy with children." Arthur never was a mother or he would realize how much mentality requires to raise children.

One of the critics left the 48th St. theatre after the premiere of "The Song Writer," feeling nothing but pity and compassion in his heart for all song writers, such was his reaction to the play. Stepping off the curbstone to hail a 15 and 5 cent taxicab, a huge Mercedes nearly crashed him. His fleeting glance as he sprang nimbly to safety revealed the occupant of the menacing car as George Gershwin.

The reviewer's emotions towards song writers underwent a complete and violent revision.

It happened at the "Grand Street Follies" the other night as Albert Carroll was giving his impersonation of Mary Nash in "The Command of Love," attired in a red velvet robe that, as he succinctly said, "out-patched the Spanish," with a deep V to the spine. "It must be a man," whispered one spinster to another. "You can't tell from the back."

Sam Harrison, manager of "Rosalie" at the New Amsterdam, likes a story, either as relator or recipient. Recently, when the subject of act of initiative in a person came up, he was reminded of a story of Billy Sunday. The evangelist arrived on a Sunday in a town in which he was to conduct a revival and found the postoffice closed tight. A newsboy happened along and of him he inquired how to get to the rear of the government building. The urchin personally conducted him to the back door, and Sunday sought to reward him.

Handing him a ticket to the tabernacle, he said: "Be sure to come there tonight, my son, and I will show you the way to Heaven." "The Hell you say," exclaimed the lad, ignorant of the preacher's identity, "why, you couldn't even find your way to the postoffice."

I don't know how long they have been doing it for it was the first time I ever caught one at it, but if there ever was a time when I wanted to do my stuff it was the other day when a fellow sat opposite me in the subway with his socks rolled. No sister team in the world ever had their stockings rolled more daintily.

Murder and mayhem were in my mind as I glared at the strange spectacle but apparently the sight excited no interest in other spectators.

Two actors sat in a restaurant. "Will you have a B. V. D.?", invited one. "A B. V. D.? What's that?", the other inquired. "A Before Voisted Drink," was the explanation.

Two taxicab chauffeurs had the same idea simultaneously how to beat the traffic light on Broadway. In the resultant crash Dixie Hines, the veteran publicity man, got good and jolted. The accident brought about a recurrence of a former trouble which has incapacitated Mr. Hines to his home.

The most unique apartment in New York, according to reliable main stem scouts, is in a loft on Broadway, where a number of chorus boys have as furniture and decoration the sets of former Ziegfeld shows.

One leans upon a noble marble column, only to find it paper mache, and one gazes at a Moorish castle in a corner expecting the wall to lead to magnificent interiors but finds it only a frontal piece. The floor, which at first glance appears to be ordinary flagstone, upon closer inspection is found to be beaverboard cut in one shape and painted in different colors.

Taking films of the party is routine entertainment. And they say those pictures certainly do talk—without synchronization.

Burlesque Routes

Weeks of Sept. 3 and 10

Best Show in Town—Columbia, Cleveland; 10, Grand Akron.
Big Review—Empire, Brooklyn; 10, Trocadero, Philadelphia.
Bohemians—Empire, Toledo; 10, Columbia, Cleveland.
Bowery Burlesque—L. O.; 10, Empire, Providence.
Burlesque Review—Gayety, Minneapolis; 10, Gayety, Milwaukee.
Dainty Dolls—Strand, Washington; 10, Academy, Pittsburgh.
Dimpled Darlings—Lyric, Newark; 10, Star, Brooklyn.
Flapper Follies—Gayety, Montreal; 10, Howard, Boston.
French Models—Lyceum, Columbus; 10, Lyric, Dayton.
Frolics—L. O.; 10, S. S. Colonial, Utes; 10, Gayety, Milwaukee.
Ginger Girls—Majestic, Albany; 10, L. O.; 10, Lyric, Columbus.
Girls From Huntington—State, Springfield; 10, Grand, Hartford.
Girls From the Follies—Gayety, Scranton; 10, Gayety, Wilkes-Barre.
Girls in Blue—Mutual, Indianapolis; 10, Gayety, Los Angeles.
Girls of the U. S.—Gayety, Boston; 10, State, Springfield.
Hello Parade—Academy, Pittsburgh; 10, Lyceum, Columbus.
High Flyers—Grand, Hartford; 10, Lyric, Richmond.
Hindu Belles—Gayety, Baltimore; 10, Strand, Washington.
Justine—Howard, Boston; 10, Columbia, N. Y. C.
Kissin' Kisses—Empire, Providence; 10, Gayety, Boston.
Latin Thrill—Hudson, Schenectady; 10, Majestic, Albany.
Merry Whirl—Gayety, Kansas City; 10, L. O.
Michief Makers—Orpheum, Paterson; 10, Hudson, Union City.

Alhambra's Colored Tabs

A combine of dramatic and musical stock has gone in at the Alhambra, New York, with George Damroth starring the shows for the colored outfit.

The tabs run 40 minutes each, in two sections, with pictures between.

Gray Matter

By Mollie Gray
At the Palace

It will be a long time before the "Service in Blue" by boys will replace the colored women who have been displaced at the Palace.

Silman and Coca, unprogrammed, have some clever lyrics that appeared to be lost on the audience, though the young man's delivery may have been the cause. Girl was cute in white taffeta and net ruffles, green satin from both shoulders meeting at the waist in a little contrast. Pink satin bodice and sheer crepe pleated for a skirt made another attractive frock.

Nancy Sheridan, with Allan Dinehart in a familiar sketch, has a nice speaking voice but didn't arouse the sympathy former girls have in the part. Her dress was navy blue with bertha and belt of dotted silk, choker necklace was navy too.

If the platforms to which the McCarthy Sisters were lifted as tots to sing for church fairs could see them they'd never know the young girls now.

Costumes were scant, two mostly of beads and leather headresses and two others of the chiffon blouse and velvet short-skirt, all displayed to advantage.

Harold Leonard and his Rainbow Band were set appropriately back of half circles of shirred silk in the colors they are named after.

Ethel Waters is billed in "Some songs you have on your records," but that can't be unless they are recording on a new system now. She made many quirk though she did little of it herself, but it was really the fault of her public.

Alvarez and Kadamova open with three pretty singers under a green and coral taffeta "ape, the girls in the coral only. Spanish costumes of figured silk were effective as was also a cerise velvet.

At the State

Aside from Gladys Clark (Clark and Bergman) all the girls power in the State are there. Zola Duval was in Paddy Chiff's orchestra. Girls are attractive in short jackets of figured material over white silk frocks and are clever enough to deserve some new numbers. Everything was as old as an old song than which there is nothing older.

A dancer, not Mr. Clark, wore an economical array of beads first and later a pretty white silk fringe gown, the satin bodice lightly beaded.

Clark and Bergman are doing their same act.

"The Cossacks" is attracting the Gilbertian legions.

Burlesque Changes

The Ike Weber office announces the following engagements. With Jermon's "Burlesque Review," Blanche Lanette and Danny Jacobs; with West End, New York, Irene Shea, Frances Moran, Billy Mason, Mary Lane, with Myrtle, Brooklyn, Swift and Burke; Majestic, Eddie Hall; with Howard Burkhardt, Pete Curley and Mary Walton; with Gayety, Rochester, Billy Vail, Bert Bernard, Minerva, Marsh, Estelle Harer, Ethel Levine, with Manny King, Payson Trio, at Poll's, Hartford, Allen LeRoy; Park, Brooklyn, Billy Smith, Wylda Davies, Sid Rogers, Florence Kane; Lyric, Hoboken, Billy Smith, Mark Lira, Paul Ryan, Frank Conlon, Margie Catlin, Elsie Leon, Peggy McCauley, with Dennis and Jim McCauley; with Gus Fay, Roy Mack.

Chorus Girls Hurt

Flo Kay and Roy Mack, under contract for the Savoy stock burlesque chorus this season, are in a Rochester hospital suffering from severe injuries received in an auto accident which occurred while they were en route here by motor. Miss Kay, who appeared with the Savoy company last season, sustained a broken leg and other injuries. She was confined to the hospital for some time. Miss White, who was to make her first appearance, suffered internal injuries.

The two chorines during the summer had occupied a cottage at Charlotte.

TWO MORE FOR MUTUAL

Pox's Jamaica, L. I., and Lyceum, Columbus, O., has been added to the itinerary of the Mutual Burlesque wheel.

At the Lyceum, Columbus, O., which continues with its current stock burlesque policy.

Burlesque Reviews

GIRLS FROM FOLLIES

(MUTUAL)

The first regular Mutual wheel show of the new season at the Columbia, New York, has a solid, 20-year hip movement guaranteed to raise the boys out of their seats, one blackout which may be considered a classic for returns and daring, even for a burlesque show, a couple of stripping scenes by the favored ladies of the ensemble who are among the principals, and a flock of the dumbest sappy-looking, most unattractive femmes who ever graced the boards not excepting the stock burlesque on the Bowery.

Gladys Clark, co-opted with Sam Haynor, is the hipper, a clean-cut blonde who must look fine from the 10th row and back and defies critical analysis even from the sixth row customers.

Gagging, ancient and awful, Slatches, credited to Raynor, lack original or smart delivery and are all familiar.

But the quantity, rather than the quality, of the leg flashes, added to the judicious mixture of implied or outspoken comedy not generally heard except among drunks, sniffers and stag gatherings of the lower order, result in a show that should bring the epileptics in at \$1 or \$1.50 top.

The funniest and dirtiest blackout is built around a gag which has long been the pet property of a Chicago editor now ensconced in the New York offices of a chain of newspapers.

Displaying an unconscious humor strong enough to send an observing spectator into spasms, the producers have deemed it appropriate to follow this elegant recital with a touching little presentation entitled "Angela Min," wherein all the pretty ladies are attired in white but insufficient garments, assuming poses generally attributed to winged dwellers of a higher world, but convincing only in an entirely different respect. At the same time Johnny Crosby, given the prefix "Mr." on the billing, croons sweet glowing words such as "The angels send you down to me from up above."

Shortly after this soulful outburst, well-received, Zola Duval made her appearance in a number called "Danger." Here Miss Duval wears a transparent veil, covering her entire body and gets applause by the subtle expedient of opening it, one-clasp at a time, stopping each time to ask the boys for their approval. Beneath the veil Miss Duval wears the usual trappings of a burlesque show, a garter, a corset, a pair of stockings, and a pair of shoes. The show is a success, accounting for the strong section there rooting for the girl's return until the veil comes off and they discover they have been cheated.

Another number, where a quartet sings "Sweet Adeline" and each of the singers is shot following a false note, had a tryout at \$6.00 in the last edition of "Follies." The Columbia's illuminated runway serves for an intimate if not appetizing touch of friendly contact with the customers. Isabelle Van, a group of girls waxed affectionately with various individuals, if within easy reach, and is rewarded with several encores.

Principals also include Frank M. Calahan, Jean LeRoy, Lou LeRoy, May Dickson, Johnny Crosby, Zola Duval and Mae Raynor. Girls are Helen Regan, Evelyn Gillette, Billy Tunker, Gertrude Borden, Rita Gray, Evelyn Belle Vincent, Jo Shelly, Elsie Vernon, Marie Demay, Dorothy Edwards, Ray Miller, Bobbie Miller, Evelyn Miller and Margaret Miller.

Raynor does register as a surefire comedian, lacking completeness in the unrestrained type of comedy acceptable in burlesque. But the show stands up on its abundant supply of dirt, passing as broad comedy, besides the coach dances.

STOLEN SWEETS

(MUTUAL)

Abe Cohen.....Mr. Harry Levine
Miss Ethel Palmer.....Miss Ethel Palmer
Miss Ethel Palmer.....Miss Ethel Palmer
A Wise Guy.....Mr. Billy Johnson
A Rouser.....Mr. Hobbs Leonard
A Sweet Mama.....Miss Bea Moya
A Real Vamp.....Miss Thelma Lewis

Izzy Herk and his associates are selling something that has been in demand since the Garden of Eden—women. The Mutual wheel this season is giving the boys both barrels and the girls both barrels for the grind numbers and runway appearances, it's the formula.

Sixteen runway girls who remain at the house permanently, 18 chorus janes, two women principals who work on the runway and three women principals with the opera make for quite a lot of girls. Emmet Callahan catches the shows in Boston before they come in, and is thus enabled to blend in the 15 house girls, so that the house looks all clogged up with femininity at the opening, first act finale, second act opening and grand finale, when the full troupe was on the stage.

In addition to the dames, the show is fortunate in having two good comics in Harry Levine, principal, and Edith Palmer, excellent straight man. Edith Palmer is the prima donna, with soubrette movements. Edith Moore, not soubrette, and Thelma Lewis, plump ingenue soub, those three are with the show proper.

On varicose boulevard Isabel Van and Jean Steele lead the 15 runway girls. Miss Steele's first number, a "tenser," was good for 12 encores. The "tenser" is in universal use on the circuit and for every number it consists of the girls leading the number to remove some portion of the costume just as she exits, giving the wolver a peek. It's sure fire for an encore after encore until the gal is down to trunks and brassiere. Knowing that's the pay off, they cry, "The show is over!"

Joe Catalano produced "Stolen Sweets" and didn't stint on costumes or scenery. The show is spectacular in spots and always as far as those two departments are concerned. A novel opening was the taking up of three different drops, one on each of the new line girls. The runway was utilized for a grand finale spectacle, the runway girls being in musical comedy individual costumes for a parade, a la Wintergarden.

Miss Van, who designs her own costumes, copied the honors in that department. Her acts with intelligence and refinement that registers out front with the most dyed-in-the-wool burlesque addict.

The show apes the five-buck musical in sticking to the bit and number formation. Blackouts all reminiscent but well selected. One bit with Levine and Miss Palmer in a box was a generous slice out of George Jessel's old act, "Mamma in the Box."

All of the girls, principals and chorus alike, shake it up on the slightest provocation. Only two movements are necessary nowadays in burlesque for chorus work, for everything is coached from the latest jazz tune to "Asleep in the Deep."

Gus Flaiger staged the book and production and Billy Koud the numbers and ensembles.

"Stolen Sweets" looks set for a prosperous season and the Mutual wheel has a good evening's entertainment for that circuit.

WAVE WHITE ON RUNWAY

Wave White has been signed for the Mutual Burlesque season at the Irving Place, New York, to head the runway girls.

Sixteen girls will comprise the house staff of choristers led by Miss White.

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50 YEARS AGO

(From "Clippie")

The straightlaced community was up in arms against a new dance called the waltz. Clippie publishes a review of a pamphlet called "The Dance of Death," a pamphlet arising from promiscuous indulgence in the waltz and other fashionable round dances.

It is related that "Lucky" Baldwin is trying to arrange a series of lectures by Henry Wood, the Brooklyn clergyman not long before involved in a sensational scandal charges. Association of the two names is rather an oddity.

Recent hot week-ends had brought such crowds from New York to Coney Island that the prediction is justified that in a few years Coney will be a veritable city by the sea.

An effort was on to stabilize and limit baseball players' salaries. It is related that some of the sums paid to professionals are out of all proportion, and the suggestion was to make a maximum by agreement between club managers, fixing \$1,200 a season for star pitchers, position players being graded from \$1,000 to \$700.

Also in the baseball field a movement was on to organize a stock company to operate a baseball team from New York, the town not being represented in the big league at the moment.

Illustrating the crude equipment of a circus an account is published of a fire that destroyed the baggage coach of the London Shows on a siding. Car contained five barrels of naphtha used for illuminating the tent. One barrel leaked and the watchman's lamp touched off the seepage.

15 YEARS AGO

(From Variety and "Clippie")

Evelyn Nesbit had played three weeks at Hammerstein's Victoria and the engagement was beginning to slip in public interest. Hammerstein exercised an option for further time, and just at the minute Harry Thaw escaped from the insane asylum at Mattawan, N. Y., reviving public curiosity in the whole affair.

Carl Van Vechten became dramatic reviewer for the New York Press, succeeding Glenmore ("Stuffy") Davis in that job. The Shuberts had taken exception to Davis' comments on some of their plays and the Press reviews for months were unsigned while the row was on. (Van Vechten, the same who lately authored "Nigger Heaven.")

Actors' Equity had formulated a set of demands upon the managers, and Lee Shubert took occasion to express his idea of what the managers should reply in a signed article in one of the papers. Among other things, he said: "I have come to believe that acting is not skill, but mainly nerve. In most cases what passes for art is unadulterated self-assurance."

Victor Watson succeeded Ben Barnett as theatrical news gatherer for the New York American (Hearst). Associated with Watson was Leslie Hamer.

George W. Lederer abandoned musical comedy producing and went with Mutual Films as production advisor.

Filing of incorporation papers in Albany for the Kande Co. for \$4,000,000 gave rise to reports that the new concern represented a rival to the Patents Co., backed by J. J. Kennedy, Percy L. Waters and their Klaw & Erlinger associates, to go into film production on a large scale in opposition to the group of producers under Patents Co. License.

Inside Stuff—Vaudeville

Unit shows for vaudeville, mostly designed for the Keith houses are running pretty high in bulk and shabby from reports. Combined bills of this kind at \$3,000, \$3,250 and \$3,500 weekly do not appear to be built for the intermediate or smaller capacity or scaled vaude theatre.

A unit show usually constructed around a personality or name, comedian generally, also removes one or more standard acts from the regular vaude available. As the name or personality is frequently a next to closing turn the units intended for the same Keith houses, are removing desirable "one" acts from an already depleted field.

Negotiations are reported from the coast proceeding between Keith's and Fanchon and Marco. The final result should be known by the end of this week. It's likely that the West Coast Theatres circuit is actively bidding against Keith's for the exclusive unit building services of F. & M. That team of producers have built themselves up in the West Coast where they started in a small way, until now they are the biggest organization in production in the U. S. And still west of the Rockies.

F. & M. in all of the time they have produced unit shows (called "Ideas") for West Coast, no unit has cost that circuit over \$2,200 gross salary in any week. That \$2,200 has been the maximum. What F. & M. may be able to produce units for in the east is for the future, if they go with Keith's. If going with Keith's, however, F. & M. for a while will continue to produce from Los Angeles.

In units it is talent, F. & M. without a doubt are the best buyers of talent in the country, or at least have been so far. In doing that they have developed much talent, but no producer of variety units or shows has been able to get as much money's worth in talent as have F. & M. in the isolated Pacific Coast territory. It may have been through being in that section and without much competition or because Marco is a peach picker, but the fact remains, for the West Coast.

If F. & M. coming east can duplicate their talent choosing, value and salaries with production cost to the house remains to be seen. But there's no question that Keith's want F. & M. on their coast record. Producing for Keith's, F. & M. would adapt their units to any size vaude house. Eastern producers of units are now falling into the error of not doing so and they may find it advisable to correct that before too late. So far the unit shows in eastern Keith houses have been doing business.

Criticism has been voiced in upstate (N. Y.) cities over the billing for the Texas Guinan "Padlocks of 1928." The revue is advertised as "direct from a run at the Shubert theatre, New York," despite the original Guinan show closed at that house ten months ago. The blurb "Texas Guinan's \$5.50 show" is also criticized. A glance at the ad. leads persons to believe that the Queen of Suckers will appear in person. A number of persons have been heard to remark on leaving the theatre, that La Guinan did not show as expected.

Richard B. Gilbert and Ruth Winn (Mrs. Gilbert) are now on the Louisville Times as a reporter-artist team respectively, retiring professionally for the time being. Gilbert and Winn are standard in vaudeville and picture houses. Gilbert being also known on the records and Miss Winn as a scenic and stage costume artist and designer.

Louisville is their home town. The Times annexed them as a circulation stunt to interview local people and write about and sketch theatre personalities.

Inside Stuff—Pictures

Al Rogell will complete a two-year contract with Charles R. Rogers in October and leave the latter. Rogers figures he has reached the peak in making the westerns. He was the first director to handle the megaphone for Ken Maynard and has made most of this star's pictures.

A new form of window display posters is being launched under the name of Moviegrams. E. C. Wright, formerly of the Elliott Advertising Service, is the promoter and is now gathering production stills and portraits of film stars to tie in with the star shape poster. These pictures are artistically mounted around the center of the products advertised and their plan is to sell not less than 1,000 posters to each advertiser. They base their circulation on 200 people reading each poster six days a week, which would equal 1,200,000 circulation. The new system is somewhat similar to Hopp Hadley's poster service in New York. Moviegrams are being inaugurated by use of First National production and player's art.

One of the Los Angeles reporters scenting a story to be had in connection with the failure of a male star refusing to sign a leading lady after it was definitely set, called on the male for an explanation. The star was very definite in his attempt to explain why he did not sign her and in his excitement declared the part called for a sylphlike form with luscious curves and concluded by saying the girl in question had square hips. The reporter was not fully satisfied with this report and decided to dig a little deeper. He proceeded to call on the girl when he was informed by the maid that she could not see him at this time. Believing this to be a stall the reporter got very loud and told the maid he had just come from interviewing the star and he said the reason she didn't get the part was because she had square hips, and added, "Since I can't get any confirmation, the story goes as is."

"The woman was taking a bath when, overhearing this, she jumped out of the tub, threw a flimsy garment over her shoulders and rushed out to where the reporter stood and in her excitement exposed her hips from all angles to prove they were not square."

Realizing later what she had done on the spur of the moment, she pleaded with her husband, an influential producer, to stop the story and was quite successful as it never appeared.

A certain young Armenian leading screen actor was clicking until he felt recent curtailment of studio production. He took what money he had saved and journeyed to Europe where he bought up a consignment of rare Armenian laces and rugs. He peddled them in New York but has now returned to Hollywood well heeled and possessor of a fleet of five motor cars and a Beverly Hills villa all from the profits of the lace and rug peddling.

One of the feminine screen stars finding it tough to hold onto the greased ladder of fame is getting so temperamental that her producer-husband finds it difficult to meet her whims. In addition to demanding half million dollar production budgets in spite of a recent order to cut production 40 per cent, she is demanding all sets built close to her studio bungalow and will not permit members of the press near them. The latter temperamental has forced a number of the local papers to put a stop order on all news-gathering ventures where her name is necessary to put the item across. Being a bond for space and realizing too late that her discourtesies to the press have effected a boycott, she has employed what she thinks is a high powered press agent who will proceed to demand past grievances be forgotten.

By the time that is effected the boycott may be among the forgotten faces.

One of the most recent instances of failure to secure employment before the camera is that of a Salt Lake City girl who had had two years' experience in dramatic stock and some in light opera. The girl, obsessed with the idea of going to Hollywood, went to a candy manufacturer in

Smith for President

This country is going to a showdown in the November presidential election. It's on liberty, the first time occurring since Lincoln.

Of the presidential candidates, Governor Alfred E. Smith represents Liberty and Herbert Hoover the Republicans.

The show business as a whole, or any established body of it, is unlikely to commit itself politically. That would be unwise. But the individual may express himself through belief or friendship.

To say that a prominent man of the show field should not declare his political preference through that prominence is to repeat the error of the Republicans and their nominee on personal liberty and privilege. That error is contained in the platform of the Republican Party and in the acceptance speech by Mr. Hoover.

It is inadvisable, however, for any theatre manager, whether chain head or local director, to express himself on politics. His attitude will be accepted as that of his circuit. The theatre man who adopts a political stand exposes himself and his house to too many possibilities.

Governor Smith and Mr. Hoover in their contrasting public records are the long and short as far as the theatre is concerned. Mr. Hoover's single act in his career of advantage to the show trade was to organize a foreign picture department adjacent to his Department of Commerce. That could be said to have been forced upon Hoover and the department since the moving picture had sent the Department of Commerce by that time into more and active foreign climes than any other American industry.

Mr. Smith is an avowed antagonist of censorship, a liberal in that as with all principles involving the inherent rights of Americans. That Smith as Governor of New York signed the Wales theatre padlock bill does not mar his record. It was aimed against the Broadway producers of legitimate stage attractions. Their own fault the Governor signed it, as duly reported in Variety.

Governor Smith in a hundred ways has exhibited an interest in and understanding of the show business. He would still retain that interest and knowledge as President.

To the show business Republicans or Republican national sway mean reformers. Somehow the post theatre reformer is always linked up with the Republican side. It may be through the popular impression that the Republicans have the more money. Reformers go with the money.

Censorship is a highly important angle of the forthcoming election, but Sunday opening or closing is more so. During the President Coolidge administration there has been continuous agitation in Washington for a national Sunday closing by reformers and Republicans. Mr. Hoover cannot repudiate his party. If the Republicans want a closed Sunday, so does Hoover.

Whilst Mr. Smith with his declaration of personal liberty would not listen to the restriction of recreation or enjoyment on any day, if the people so willed, any more than his stated position on the prohibition subject.

Prohibition in nine years has neither helped nor harmed the show business. The dries will attempt to convince a theatre man that with liquor's return back comes the corner saloon and a subsequent drop in neighborhood show patronage.

The corner saloon will never come back. And yet, recalling the corner saloon of its existence, it remains a fact that for every corner saloon of pre-prohibition days there are now five speakeasies, anywhere.

With the possibility of a national Sunday closing, the national reformers doing their stuff and the Republicans in power, will be town snoopers all over the country, as they have been under this Republican rule. With Smith in Washington an open-minded man opposed to the curtailment of a person's pleasure or business, the reformer and the snooper are apt to have vacation periods.

Prohibition and its evils are manifold. The show business knows them. It knew them long before the evils commenced to seep out to the lay public. Prohibition has promoted an illicit business. But it is a business. Though it has killed and undermined more healthy Americans than did the war, it goes on. Mr. Hoover says he will keep it going if elected President. Mr. Smith says, if elected President, he will try to have the people decide what they want.

For the show business there seems hardly a basis of dispute as to its choice. The margin between Smith and Hoover for the good of the theatre, which means all of the show business, is so wide and so apparent that Smith for President should be the choice.

Under-cover by the theatre man should be kept in mind. His vote intention will be accepted by his employees as their boss' best thought for all of them, including the theatre itself. The theatre is now a powerful influence in numbers and investments. It should go for Alfred E. Smith for President solidly.

The Republican battle-call of prosperity and don't change horses in the middle of the river can't get over with the theatre manager. He knows everything about employment and economic conditions in his territory. And he must know that a different administration just now would be about the biggest thing this country could meet.

The theatre man, whether in a hamlet or a key city, should see in Governor Smith as the representative of Liberty the future liberator of his theatre from the hands of the reformers and the snoopers.

"Sunday" is the backbone of the theatre. The theatre's box office is the cash drawer of the chain, manager, producer, agent, actor and employee.

There's no answer.

Smith for President.

her own state and asked for employment to make the grade. He gave her a job selling candy and in two months she piled up sales of 60,000 pounds.

As a result the manufacturer interested the Salt Lake Chamber of Commerce. Several members financed the trip to Hollywood, allowing her a nominal drawing account until she could get placed, together with some money for promotion. She also took a letter from the Governor and others from the mayors of Salt Lake and two other cities. For four months she has advertised in the leading directories and paid \$65 for photographs to be distributed among the studios. According to its custom, established as a measure of protection and necessity, the Central Casting Bureau informed her it was taking no new nominations. The girl is still battling.

Berlin Shows

Kuenstler Theater — "These Charming People," by Michael Arlen. Not much of a success in America, but here it is as good as a sure thing. The author's name means nothing. Off after 10 days. The usual rough Saltonstube performance.

Tribüne — "Styhl?" . . . Ausgeschlossen! (Sybil?) . . . Impossible! . . . Confidential little farce by Gyula Somogyi, Hungarian journalist living in Berlin. Not very original but keeps a summer audience adequately amused. Old triangle stuff which no longer interests America. Author's dialog, however, shows that he will bear watching. Facially acted by Georg Alexander, Erna Reigbert and Eugen Burg.

Lesing — "Number 12," by Jefferson Farjeon. Very English mystery play with trifle too much of burlesque to suit the German taste. Comedian Paul Grätz, as a sailor, had an opportunity to show his display of Berlin dialect which should keep the play running for a couple of months.

Theater des Westens — "Was Ist Dein Nur Mit Baldun?" "What's Wrong with Baldun?" by Wilhelm Franke. Pseudonym for a well known reactionary critic who never writes well of any of the younger dramatists. The opportunity to see a force like him, and with justice, for it is one of the dullest things the season brought forth. Even the popularity of Max Adalbert, in the leading role, could not keep it from fizzling out.

Kommodienhaus — "Der Präsident," by Georg Kaiser. Distinctly not one of the major works of this popular German playwright. Management evaded the author's contract to produce it and brought it out as a stop-gap. The president of a society against white slavery tries to force his own daughter into marriage with a man she does not love. Production showed evidences of haste, helped by the routine of Hedwig Wangel and Oskar Schatz.

Die Komödie — "Ek Liegt in der Luft" ("It's in the Air"), revue by Marcel Schiffer, music by Mischa Spoliansky. Only musical entertainment of worth in Berlin this summer. Very original but full of ideas of the Charlott order. Schiffer unquestionably Germany's best writer of song lyrics but less talented for dialog. Here he has had enough ideas, especially in the second part, to keep the audience almost continuously entertained—and four or five numbers such as "Sisters," "It's in the Air," the porters' song and the "perfume" scenes are really gorgeous. Spoliansky's music is also a treat after the heavily instrumented sentimentality of the old school. Very good revue. He conducts a jazz band with discretion and humor. And there are melodies.

Vicious production centers around Willi Proger, Giorgio Lion, Oscar Karlweiss and Otto Wallburg.

Kuenstler — "Crime," by Shipman and Hymer. It just took two weeks to prove that Berlin agreed with New York, not with London, on this play. Berlin may not have seen many detective plays but it already knows what it wants. The burlesque enigma Leo Mittler who massacred "Chicago" last fall. He did his worst for "Crime." Only Paul Hoenig, as Mouse Turner, got away from the detective performance of brilliant originality.

Kleines — "The Show Off," by George Kelly. Too bad that this coring American play had to be brought out in such a manner. The theatre and in such a shoddy manner. Engen Rex, in the title role, over did ridiculously and pulled the play down to the level of cheap knockabout. Only Rosa Valetti, as the mother, got within speaking distance of the original. Unfamiliar failure.

Kuenstler — "The Sweetheart of the Radio," was so well known here through his excellent Victor records that he couldn't fail. Everybody, who has a gramophone, has heard him. He will try to see him and the \$3,000 he is reported as receiving for two weeks will be nicely covered and turn in a tidy profit for the Kabarett der Koenige and the revue at the Kuenstler theatre. In both he is appearing nightly. But they'll only go to hear him once, out of curiosity, as the general verdict was that his records are not better than the same singer. This production is a big success and the authors are probably receiving royal royalties.

The point is that Reinhardt has nullified everything in the original script. Leading role is not taken by a comedian who can dance but by Sokoloff who, although a good legitimate player, is far from dancing and evidently can't dance a step.

Instead of the juicy small town

burlesque atmosphere he sets the first part in a mondaine cabaret. These are samples.

Alfred Reinhardt's own interpretation has made a very effective production. A particularly good revue trick is setting the dressing room behind the scenes and the auditorium of the cabaret on the revolving stage and then turning them before the eyes of the audience. Splendid performances by Hans Moser and Grete Mosheim. **Staatsschauspielhaus** — "Calcutta, May 4th" by Lion Feuchtwanger. Interesting study of character which dribbles off into old fashioned melodrama. Warren Hastings, historical figure of India, is pictured as the practical idealist who in order to accomplish his things such as the alleviation of famine does not hesitate to use almost any means.

In opposition are English politicians who consider the end justifies every step must be in accordance with English justice. Hastings wins out after a bitter struggle in which he loses himself by having to defend his mistress.

If Feuchtwanger's dramatic technique were up to his ability to create human beings he would be one of Germany's first dramatists. In a subtly directed production by Erich Engel, Rudolf Forster shone in the leading role.

Ufa Palais — "Schwarze Revue." Ideally nothing more than Sam Wooding's jazz band with a few songs. The management's timidity to try to sell this questionable as a full fledged revue. It hurt, as the audience felt they were watching their money's worth. Wooding's negro band is a good dance organization but lacking in the symphonic or humorous quality to get over as a stage orchestra. The title, humor and the real musical merit are absent. Wooding as a conductor is incompetent but he works too hard and is weak on personality.

Edith Wilson, so-called blues singer, developed no temperament at all. Greenlee and Drayton, step-dancers, have nothing but small time routines to offer. The only first-class work done by Johnnie Hudgins and U. S. Thompson. Hudgins was almost too good, his subtle grotesque dance comedy is a few years ahead of the times. Thompson by shook his head when they failed to get his more intricate stuff. He's back in the States now.

Thompson is on more conventional lines and therefore a bit bigger. But he deserved his reception for he is a corking acrobatic clogger and knows how to drop his humor precisely onto the audience's tail. The rest of the show is a bit flat during the run, shortened to two weeks.

Volksbühne — "Twelfth Night" by Shakespeare. Production one of the best of the season. A good cast included Adolph Marx, Fritz Brod, Agnes Straub and Leo Reuss. Judged from an Anglo-Saxon angle they make horrible horseplay of it but the music is what the description audience, which pays only 25 cents a seat, wants for their one mark ticket.

Staatsschauspielhaus — "Catalonia Battle" by Arnold Bronnen. This play had its German premiere over four years ago in Frankfurt and would have interested had it been produced here immediately. Now its attitude toward the Jewish race has gone by, as has the whole of the expressionistic phase. This forced brutality and overcooked sensuality seem further away from the present day Germany than the plays of two decades ago.

Competent production by Heinz Hilpert with interesting acting by Maria Bard, Lotmar Muehl and Walter Franke could not help the play to achieve more than seven performances.

Theater des Westens — The Moscow Jewish Academic Theater. One of the best organizations over out of Russia, in their way at least as interesting as the Hebrew Habima. This group speaks Yiddish; is gay and fantastic where the other was heavy and earnest. Their director, Granovsky, builds everything on the dance and the Jewish-Russian folk-song. All the action and speech is stylized, but how!

Women are particularly attractive nor do they act well, but the male section includes such splendid artists as Michaels, Suskin, Goldstein and others. Their repertoire here included "Hundred Thousand," "The Witch," and "The Journey of Benjamin the Third," the latter by far the best.

Kleines — "The Sweetheart of the Radio" — they are looking for an American hick. Engagement here was a huge success.

Berliner — "The Trial of Mary Dugan" by Bayard Veiller. The success of the Director Heinz Hilpert was sent to London to view the American production and adapted it with skill to his needs. Superbly cast included Hans Reizner, Gustav Hamel, Paul Otto, Lucie Mannheim and Ilka Gruening. Already accepted for

Tyler in Shubert House

George Tyler, veteran producer, stepped into a Shubert theatre for the first time in over 15 years when attending "The Big Pond" last week at the Bijou.

Tyler's peeve against the Shuberts dates back to the old Lieber Co. days when he went into partnership with the boys on a Bessie Abbott show.

production by over 100 provincial houses and playing to big receipts in Hamburg and Dusseldorf.

Grosses Schauspielhaus — "May-time." Very successful revival of its opera. Its success was assured by the playing of Schubert by Alfred Braun, "darling of the radio." He was not so good but considerably better than he might have been. Other good roles included Walter Junkun, Paul Repp, Erika von Thellmann, Paul Morgan and Wilhelm Bendow. The scenery by Ernst Stern was as usual charming. Chare, manager and producer at this house, has had a good winter from this and his revival of "Madame Pompadour" with Musy.

Renaissance — "Krankheit der Jugend" (Maladies of Youth) by Ferdinand Bruckner. Interesting play in the Freud vein, written by Viennese doctor. Would be fair to contend that he had selected typical German youth for there are none of the perversities lacking in this very strongly seasoned story.

Quite impossible to produce it in America but the author will bear watching. Gustav Hartung directed with delicate fingertips a well rounded cast including Hilde Koepfer, Elisabeth Lehmartz, Hans Schleifow, Annie Mewes and Erika Meinstag.

Koenigsratzer — "Leinen aus Irland" (Linen from Ireland) by Stephen Kemmer. Good natured little German farce which might have been written 15 years ago and perhaps was. It concerns the daughter of a financier who is told to try to persuade a suitor of hers, young government official, to let in goods of her father's at a reduced rate. She believes herself to be successful and goes away despising him.

It later develops he has not given in—the usual happy ending. Success depends on the performance of a character role by Kurt Bois. As an Albanian suitor of the daughter he carries the whole play. Here is a comedian.

Engagements

Blanche Victoria, "Dagger and Rose."

Peek-a-Boo, "Jimmy and band, 'Just a Minute'."

Servato Dancers, 12 girls, "Morocco," vaude unit.

Amali Trio, "Just a Minute," Juliette Day, "So This Is Marriage."

Stella Seager, "Americana," Raymond Walburn, "The Dagger and the Rose."

Four Dipsies, "A Good Fellow," Betty Brenska, "Mrs. Moncyponny."

Walter Huston, Nan Sutherland, Katharine Wilson, Edith Seaton, Harold Healy, Tom Blake, Thomas Gillen, "Elmer the Great."

Evelyn Herbert, Robert Halliday, George, Max Fignartz, William Paule, Ripple, Earle Mitchell, Edith Sheldon, the Hernandez Brothers.

Pauline MacLane, Aubrey St. Claire, Wilda Pratt, "Men She Married."

Katherine Wilson, Mr. Mitchell, Edward Donnelly, Helen Stringfellow, Caroline Locke, Madeline Barr, Fleming Ward, "Little Accident."

Beatrice Thomson, "The Unknown Warrior."

Isabel Leighton replaces Vincent Lawrence in the new Gertrude Lawrence show.

Muriel Pollack, "Constance Merina," George Pauncetot, "Ups-a-Daisy," "The Diplomats," vaude, "The Good Fellow," vaude.

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Future Plays

"The New Moon," the new Schwab & Mandel show, is set to open its New York engagement at the Imperial, Sept. 10. The principals include Robert Halliday, Gus Shy, Vivian O'Neal, Olga Albani, Max Fignanz, Esther Howard, Rosta and Ramon, Lyle Evans, Paule Ripple, Argentine Trio, Warl Mitchell, Ethel Sheldon, Edward Nell.

"Sunny Days," which has taken to the road playing eastern dates at this time, has among its principals, Billy B. Van, Douglas Leavitt, Jack Sheehan, Mildred Keats, Audrey Maple, Gattison Jones, Ruth Lockwood.

"Assorted Nuts," announced for production by Martell O'Connor, has been called off.

"Women," by Edith and Sheward Ellis, starring John Halliday, produced by Sam Harris, staged by Rouben Mamoulian. Rehearsing.

"Five a Day" now called "The Stage," to be produced by Mae West in association with Carl Reed. Stan Stanley in leading role.

"The Feminine Touch," comedy by Ernie Lascelles, Horace Liveright's second production of the season, will go in rehearsal after "The Dagger and the Rose" is presented.

"Men She Married" goes into rehearsal next week with Louis Liguish producing. It opens in Pittsburgh Sept. 17.

"The War Song," starring George Jessell, includes in cast, Charles Wilson, Edward Laiter, Joe Laitan, Jack Gargan, Clara Langer, Lola Lane, Clyde Franklin, Hans Golle, Shirley Booth, Paul Kyr, Raymond Guion.

"Frail Emma," historical romance by Genevieve Thompson Smith, goes into rehearsal this week, produced by Earle Booth and James Gleason. Author is wife of Commander Norman Smith of the U. S. Navy.

"Girl Trouble," by Barry Connors, is next on Richard Herndon's production schedule. Herndon is currently casting with the show going into rehearsal in two weeks.

"The Jungle Flapper" has been acquired by Laura Wilcox for production next month. Miss Wilcox is currently casting for rehearsals in two weeks.

"Possession" will be headed by Margaret Lawrence when that piece goes into rehearsal. Laura Hope Crews withdrew to enter another production. Show goes into rehearsal this week under direction of Edgar Selwyn. Support cast includes Edna Hibbard, Walter Connolly, Roberta Beatty, George Graham, Robert Montgomery, Walter Regan, Charles Mackay, Joseph Baird and Maud Malcolm.

AHEAD AND BACK

Arthur MacHugh, ahead of "Excess Baggage" (Joe Santley).

Joe Flynn, advance, Shubert's "Excess Baggage."

Fred Roach is handling exploitation for "Lilac Time" at the Central, New York. Roach is doubling duties of publicizing the local showing as well as his regular post in First National's exploitation department. James C. Peede, also of the F. N. exploitation staff, returned from Detroit last week after having publicized the opening of "Lilac Time."

ALL-ENGLISH STOCK

Another all-English dramatic stock is the Glosso-Harris Company, at the Garrick, Halifax, N. S. For three weeks the troupe has toured the maritime provinces. The company is headed by Florence Glosso-Harris.

Signs Stock Troupe

Chicago, Aug. 28. J. B. Koppel, general manager of the Louis Laemmle theatre in and near Chicago, has signed the Graeme stock players to play the Alcyon theatre, Highland Park.

Wilcox's Latest Co.

Schneetday, N. Y., Aug. 28. "Crime" will be opening bill of the Frank Wilcox stock at the Wedgeway Labor Day. Wilcox will play male leads. Others are Ruth Abbott, lead; Warren Parker, Doug McPherson, Helen Blair, Betsy Jane Southgate, Hal Brown, Josephine Fox, Edward Davidson, associate director; Curtis Rhea, Delaney, Catherine O'Brien, Barbara Brown and Russell Senior, scenic artist.

BONSTELLE CIVIC STARTS

Detroit, Aug. 28. Season of the Detroit Civic Theatre begins Sept. 5 with "The Queen's Husband," inaugurating the Jessie Bonstelle regime as a subscription enterprise. Miss Bonstelle succeeded in a campaign for \$200,000 last spring, converting her stock company into a municipal organization.

Company is practically unchanged. Miss Bonstelle, director and general manager; Fred Shou, manager; Adams T. Rice, technical director, and Steve Nastfogel, scenic artist.

Acting personnel includes Vera Allen, Miriam Sears, Norma Vail and Burton McEvilly, all newcomers; Craig Ward and George Blackwood, Viola Leach, Walter Young, Walter Sherwin, Lorna Carroll, Charles Livingston and Arthur Davison, of last year's group.

CAROL TELLS WHY

(Continued from page 1)

cided in the appellate court is MacArthur's risk, not mine."

Geniuses

"Why do you want a nullification?"

"Did you ever live with a genius?" countered Miss Frink.

"Sure; I live alone," said the reporter.

"MacArthur started to write his first play with Edward Sheldon, shortly after we were married and while he was employed on a New York daily," continued Miss Frink. "When he found that reporting interfered with his playwrighting he quit his job. He said he was a genius and that a wife had to make allowances for a genius."

"So I encouraged him and did the housework on the side. Whenever I wearied of it he bolstered me with gaudy dreams of the days when 'Lulu Belle' would be produced. All about riding up Fifth avenue in golden chariots and things like that. I did ride up Fifth avenue later, in a yellow chariot at 15 and 5."

Why Fighting

"Claims that I started my court action to vacate my divorce decree after MacArthur had made a fortune out of 'Lulu Belle' are all baloney. My action is based on an admitted error by Judge Harris A. Lewis, who refused to permit me to dismiss my suit before the decree had been entered. He later permitted MacArthur's attorneys to enter a decree of their own, which naturally did not provide me with alimony or a settlement. This is manifestly unfair, and that's why I'm fighting it."

"It'll be funny if the decree is annulled, with MacArthur and Miss Harris already married, won't it?" chuckled the reporter.

"That all depends on what you like to laugh at," replied Miss Frink. "Personally, I prefer the picture box office score."

"I was only thinking," mumbled the reporter. "Where is my hat?"

"On your head."

"That's funny, ain't it? My mother always said if my head wasn't tied on to the loose sawdust would choke me."

"Don't tell me you have a mother," challenged Miss Frink.

"Mom I'm sure of. Pop, we don't quite."

"Never mind," said Miss Frink.

More Newspaper Plays

With legit producers running to newspaper show cycles since the click with Jed Harris of "The Front Page" current at the Times Square, New York, and Ward Morehouse of "Gentlemen of the Press" opening this week at the Miller, New York, several other producers are taking a fling at newspaper shows.

Among them are Jones & Green, shortly reading "For Two Cents," by George S. Brooks. Jones and Green had held the Brooks' script and were at one time reported as doing it in association with Harris, with the latter arrangement eventually falling through.

"The Scoop" will reach production by Jackson & Kraft, behind "Gentlemen of the Press" and "The Stolen Story" by the Melbourne-Arden Productions. The latter will have several Park Row layoffs in the cast.

Authors' and Directors' Profit Percentage on 1-Time Dialog Pictures May Be Par's System

Selecting stage plays with the dialog talking screen as their ultimate landing place is reported a forthcoming Paramount system.

Paramount has stage producing hook-up through Gilbert Miller and the Frohman Company with its Broadway theatres. The Frohman plays are Miller-picked as a rule, while the Paramount way may be to invite dramatists to submit scripts. If the ideas are deemed adaptable to the talking screen, the authors will be assured of stage production under mutually agreed upon terms with the scripts turned over to Mr. Miller.

Should the Frohman houses be occupied at the time, the scripts may be placed with other Broadway commercial producers.

Wanger Selecting

Walter Wanger of Paramount presumably will be the selector of stage-screen plays, from his acquaintanceship with both. He is in charge of talking picture production at Paramount's Long Island studios. Those studios from accounts are at present sufficiently equipped to make dialog full lengths as well as the talking shorts now being produced there.

It's reported that Wanger has submitted to a few leading stage directors and stars a percentage royalty mode of remuneration for their work. This royalty from the report is based upon the net profit of the picture the director or star or both may be concerned with. The net profit is to be computed from both the silent and dialog versions, and possibly the returns from the foreign market.

No one instance is reported of this sort of agreement having been sealed in writing as yet.

In New York it is said the Paramount coast sound studios will be capable of turning out a dialog picture within a month.

Arlliss Getting \$99,000 From Warners in Dialog

London, Aug. 28.

George Arlliss will draw \$99,000 from Warner Brothers for doing three dialog features. The English actor will sign this week.

Contract stipulates that not over seven weeks is to be spent by Arlliss in working on any one picture.

Mary Hunt's 'Dear Daddy' Breach Case Coming Up

Worcester, Mass., Aug. 28.

No settlement has been reached in the \$50,000 damage suit brought by Mary A. Hunt, actress, against John F. Remick, Milford, Mass., antique dealer and alleged author of "Dear Daddy" letters. The case has been marked for trial at an early fall session of the Superior Court here. The actress declares the furniture dealer promised to marry her but failed to do so.

Mistrial was declared here by Judge Philip J. O'Connell during the first trial of the suit when Remick collapsed after testimony had been taken for four days. It was said at the time the defendant was suffering with chronic heart trouble.

Miss Hunt got a vaudeville contract after the collapse at the trial and opened at the Palace here. The newspapers kept away from the story and the act was listed as not going over very big.

Cromwell's Par Contract

Los Angeles, Aug. 28.

John Cromwell is under contract to return to Paramount to join its talking picture staff.

The Paramount arrangement is contingent upon his staging a play for which he had previously contracted in New York.

John Cromwell opened Aug. 27 at the Henry Miller theatre, New York, as leading man in "Gentlemen of the Press," staged by George Whitt.

Shows in Rehearsal

"Rio Rita" (Florenz Ziegfeld).
"So This Is Marriage" (Paterson McNutt).
"Little Accident" (Crosby Gage).
"Billie" (George M. Cohan).
"Night Before" (Kendall & O'Donlin).
"Unknown Warrior" (Charles Hopkins).
"High Road" (Charles B. Dillingham).
"Ups-a-Daisy" (Lewis Gensler).
"Women" (Sam H. Harris).
"Dagger and Rose" (Horace Liveright).
"Five-a-Day" (Mae West).
"Paris" (Gilbert Miller).
"Machinal" (Arthur Hopkins).
"Tin Pan Alley" (Henry Ford).
"Vagabond King," road (George Wintz).

COURT ALLOWS WILL OF LOTTA CRABTREE

Judge Disposes of Last of Contestants—\$4,000,000 Estate for Charity and Education

Boston, Aug. 28.

Will of the late Lotta Crabtree, actress, disposing of an estate of about \$4,000,000, which included a bequest of \$100,000 for financial assistance to deserving members of the theatrical profession, was allowed yesterday (Monday) by Judge Prest in the Suffolk County (Boston) Probate Court. The court allowed the will after it had disposed of the last of the would-be contestants, Mrs. Edwin (Annie S.) Fretwell of San Francisco.

During the four years since the actress' death fully 100 persons from all over the country have sought to be heard in the case, claiming various degrees of relationship. Two asserted themselves to be daughters. This was the result of the will designating the entire estate, other than a \$100,000 trust fund for several cousins, to be dedicated to charitable and educational purposes.

Unless further court action develops the bequests will soon be available for distribution.

Brady's Talker Talk And Vocafilm Chatter

William A. Brady's statement that he will make a talker out of "Elmer Gantry" is immediately sat on by the Hays organization, as E. W. Hammons, Educational head, who has Vocafilm tied up for 14 years, is a member.

The legit-talker craze has resolved itself into purely a matter of talk. Dave Hochreich, Vocafilm president, seems to get an okay from the legit men one day and a call-down the next.

Vocafilm, despite seasickness from money talk and no cash, hopes to manufacture and start installing 25 of its devices weekly within the next decade or so.

Much scientific research is necessary before the thing can make a go. It is conceded by the learned ones. They say they will step in with their own kale as soon as some other dough appears. But, when all that's going to happen, not even Brady feels foolish enough to say.

"Front Page" for Loop

Ed Harris is organizing a second company of "The Front Page" for Chicago.

The new one is due for rehearsal in two weeks.

Jewish Actor with Fox

Muni Weisenfreund, the Jewish actor, has a three-year contract with Fox Movietone.



WILL AHERN

Mr. Ahern is now playing the Gus Shy part in the New York company of "Good News." He is of the head-line vaudeville act, Will and Gladys Ahern, recently seen at the Palace, New York, for two weeks and previously in "Sidelwaks of New York."

Direction

RALPH G. FARNUM
1560 Broadway

**\$300 JUVENILE
FINED \$1,450
BY EQUITY**

Paul Gregory, juvenile lead of "Golden Dawn," temporarily suspended by Equity for accepting an eight weeks' engagement with Flo Ziegfeld after the close of "Golden Dawn" was called before Equity council Tuesday (yesterday) for failure to attend rehearsal of "The Golden Dawn" road company, for which purpose his suspension was lifted.

Equity fined Gregory \$1,450 for damages claimed by Arthur Hammerstein and claimed that Gregory's defense was ridiculous.

He was not allowed an attorney at the meeting. Unless the fine is paid Gregory stands suspended.

Gregory claims that he did not receive notice of the rehearsal as he was out of town and that the Ziegfeld engagement was accepted with what he understood to be Equity's permission.

Gregory's salary with Hammerstein is \$300 weekly. Hammerstein obtained an injunction against Gregory appearing under other management.

The Hammerstein contract guarantees Gregory around 25 weeks' work a season.

Road House Wiring; Cancels All Shows

Chicago, Aug. 28.

Probably the first legit road stand to go to talking pictures is the Grand, Topeka, Kans.

M. N. Hooper, manager, has cancelled all road bookings and is having the house wired for sound.

Richard Bennett Sewed Up on Speech Thing

Richard Bennett's tongue is anchored while the star of the forthcoming Jim Tully dramatized play, "Jarnegan," according to Richard's managers, Gordon & Streger. They claim that the Bennett contract with them carries a clause that Bennett can speak his lines only on the stage. Anything outside of the script the star would like to reel off must first be submitted to his managers, for their approval.

Meanwhile Mr. Bennett is probably preparing his impromptu speech for the "Jarnegan" premiere on Broadway.

Last season Bennett got himself splendidly panned all along the line of his provincial route by telling the natives what he thought of them or their town. The star feels assured that the next time he plays those tanks the towns will fill the house, if only to throw things at him. He says it's easier to dodge things than pay day.

Dempsey Too Tough on Sparring Partners for Eight Shows Weekly

Freudian Ideas

William Hurlbut, the playwright, seems to have taken up Freud and suppressed desires in a big way. Last year he had "Hidden" in which a neurotic woman saw her brother-in-law taking a bath and never was the same again. There was also "Paradise," in which another emotional lady brought home from the morgue the unidentified corpse of a longshoreman in order to pretend she had been married and was a widow.

"Recessional," Hurlbut's new play, treats the situation of a white lady who murders her Negro lover.

Mae West's Actors And Piano Players

The public may like the shows that Mae West writes but the people in her cast are certainly aghast. She also puts her directors slightly on the friz. Now that Mae's brain child, "The Stage," has gone into rehearsal, turmoil reigns at the Biltmore theatre.

"The Stage" will have 35 people in the cast and a jazz band. The jazz band knew Mae since her "Sex" days and therefore took things philosophically but the other 35 were upset and slightly discolored.

One girl voiced the general complaint. "Miss West has a unique way of casting. She says she writes the lines around one's personality but what she does to one's personality is painful.

"When I signed I thought I was going to be a gorgeous young ingenue but Miss West could only see me as a slavey. It's awful to think you have the personality of a slavey. I might as well go back to stock."

A serious minded and high hat blonde was told she could have a bit as a "Folles" girl; a comedy vaudeville team were instructed to do a little hoofing but to please forget their notions of what was funny; and one of those refined actors of the school has to make a bum of himself.

However, Mae is serene. She says everyone is upset but she is so certain everything is all right that she has had a dictaphone installed in the Biltmore during rehearsals so that she will have concrete evidence as to just who wrote her play.

Stan Stanley, the leading man in the West show gets the big break from Mae. She says she has him under a five-year contract and is going to make a star of him. She wonders why Ziegfeld or the Shuberts did not get him first but says it is probably because she is so good at picking male personalities. Here Mae proved her ability at picking them by enumerating a list of men she had discovered and who had at one time played the stock for her. They are Harry Richman, Vincent Lopez, George Walsh, "Whispering" Jack Smith, and Barry O'Neill.

Ethel Morris' Husband

Baltimore, Aug. 28.

Mrs. Ethel Morris, actress, resident of this city, was granted an absolute divorce in Circuit Court here last week from Frank Morris. She was married in St. Louis in January, 1924, her husband deserting her after two weeks and never returning.

Stranded on the Mississippi, Mrs. Morris reversed the traditional thespian procedure and joined a show to get back home.

The court authorized her to resume her maiden name of Schonwetter.

Adelaide Rondell's Divorce

Adelaide Rondell has started action for divorce in Chicago against her husband, George Rondell. Mrs. Rondell's maiden name was Adelaide McPherson and she has appeared on both the legit and vaudeville stage.

The trials and tribulations of casting agents may be gathered from Sidney Phillips' emergency assignment for pugilistic maulers opposite Jack Dempsey, who has been "murdering" Ralph Smith, the former heavyweight cruiser, who is "The Big Fight" star's opponent in the play. Sam H. Harris is in a panic because Dempsey cannot and does not know how to pull his punches, the kingly scene of the play being the titular "big fight," a realistic set-to.

Not until the dress rehearsals Sunday and Monday did Smith and Dempsey go up against each other, the ex-champ refusing to release the fight, previously knowing it would be more or less of a real tussle. Smith was much the worse for wear, and Harris, who with Al Lewis and David Belasco (who staged) are triply producing the play, is worried over Smith's physical welfare. It has been decided no stage pug can last more than two shows a week against Dempsey; hence Phillips' assignment to dig up three or four more sparring partners who will be payrolled just to work about one-fourth of a week each.

Another tough assignment for Phillips was the uncaring of four genuine German officers for George Jessel's "The War Song," now in rehearsal, which Al Lewis is also doing. Phillips dug 'em up in the East 86th street turn, finding one bird going for the military monacle and all doing his stuff on the up-and-up, with a war record a yard long.

Musicians' Strike in Chi Closes Illinois Theatre

Chicago, Aug. 28.

"Whispering Friends" did not open at the Illinois last night because of the last hour dispute arising with the Musicians' Union.

House has contract until Sept. 1, calling for 13 musicians in the pit. On account of "Whispering Friends" being non-musical, Harry J. Powers, manager and owner, refused to allow musicians to play.

James Petrillo, president of the Chicago Federation, insisted Powers live up to the letter of his contract.

Stage hands walked out in sympathy.

The strike will extend to the Blackstone, also Powers-operated, if an amicable adjustment is not reached.

Debutante Opposite Arliss

Baltimore, Aug. 28.

A former Baltimore debutante, Eleanor Alma Phelps, has been chosen by Winthrop Ames to play Jessica in the forthcoming production of "The Merchant of Venice," starring George Arliss.

Miss Phelps is a Vassar graduate and made her society debut at the Bachelors' Cotillion in Baltimore several seasons ago. She has recently appeared in amateur dramatics, appearing with the University Players at Falmouth, Mass.

Cast Changes

Bobby Woolsey, who stepped out of "Rio Rita" due to salary differences with the Ziegfeld office and was replaced by Walter Catlett, will rejoin the musical replacing Catlett in the road edition.

Miami Campbell has replaced Marion Grant as fem in the Foll Players stock at Hartford.

Berkeley on Contract

Busby Berkeley, dance producer, has signed with Lyons and Lyons for five years, with an option for five more. The Lyons office will handle Berkeley's business exclusively.

The star was called in to doctor "Oh, Boy" in Philly, the Hammerstein musical, the Bobby Connolly stand. He will also stage the new Philip Goodman production of "Itainbow," by Vincent Youmans, Laurence Stallings and Oscar Hammerstein II.

Gentlemen of the Press

THE BIG POND

MEDLEY and DUPREY

GANG WAR

3 Erlanger Houses

"Greenwich Village Follies" (Grand, 4th week). Will have lim



NORMAN PRESCOTT

THE TELEPATHIC HUMORIST

FEATURED FOR THE PAST TWO SEASONS WITH

EARL CARROLL VANITIES

PRESENTING-

"SIGNS OF THE ZODIAC"

ACCLAIMED BY PRESS AND PUBLIC

"THE COMEDY NOVELTY HIT OF THE SHOW"

COMMUNICATIONS-- 1900 FRANKLIN CIRCLE, HOLLYWOOD, CALIFORNIA

Plays Out of Town

BY REQUEST

(Continued from page 53)

insidious individual who is as blasé as a Hollywood film casting director.

Sophistication, it seems, is what the young fellow is in need of. He sets right out to get it by establishing himself in a hotsy totsy apartment and cultivating the friendship of a Bohemian set of personages, among others a free-lance lady journalist, otherwise a literary agent or something, who tries to ensnare the boob from Ohio.

Intertwined complications and entanglements the result. The young hero's little wife, fresh from the maples of Ohio, drops in on hubby during a hilarious party. There are explanations followed by quarrels, with friend husband finally urged by request of his spouse to start in solving his oats by tangling with his journalist girl friend.

She emphasizes the fact by pointing out to the bewildered husband that it might as well be this dame. At least, wifey says, that girl looks clean.

In despair the young husband gives up and is next discovered unloading a slug of gin with the girl friend in a compartment aboard a train bound for a neck in the woods. Follows some pretty spicy tilts between the pair that look promising, but are allowed to wind up pure. When it's all over the diligent husband finds out it's all the bunk anyway, and the loyal wife is on the train all the time. Only instead of the big job in New York the hero decides to go back to the desk in his home town.

Elliott Nugent is illuminatingly fresh and gives the young hick editor a bright shine. Norma Lee has the agreeable task of functioning likewise in the play. To top the family affair, Nugent Sr., cuts in on a hefty slice of the spoils and earns deserved laughs as the tired and thrill-less publisher.

Vernice Teasdale is a bang-up adventures as the lady journalist and makes herself liked despite a thankless role. Harry McNaughton turns out a great "drunk" with a sharp sense of humor. Rest of the cast measures up to standard.

Entire act drags somewhat at the outset but picks up later with a good climax for the second cur-

tain. As it stands, this piece could go for some jacking up in pace and a few clips here and there. Otherwise it should sail along smoothly with the \$250 scale helping.

Loop.

THE BELLAMY TRIAL

Boston, Aug. 23.
Mr. Farr, Prosecutor..... Fred Eric Court Clerk..... George Constable.
Mr. Lambert, defense attorney..... E. E. Clive.
The Judge..... David Clyde Douglas Thorne.
Mrs. Daniel Ives..... Barbara Boyd Susan Ives.
Elliot Nugent..... Richard Whorl.
Lulu Orsini..... W. E. Watts.
Stephen Bellamy..... Charles Romano.
Dr. Gabriel Barrett..... W. H. Sams.
Patrick Ives..... Ian Emory.
Elliot Nugent..... W. H. Sams.
Randolph Phillips..... Gaby Fox.
Margaret Dunne..... Patricia Calvert.
Clerk..... Sydney Long.
Foreman of the Jury..... Roger Wheeler.

Here is a mystery play that is too darned, perfect!

It is just a murder trial, cold, drab and technical. Devoid of thrills and will have little appeal to the box office customer who loves his gossils, roused fights, bedroom panels, pistol shots, clutched hands and other mystery play clap-trap. It hasn't a comedy cop, flustered household servant, nor even a phone. And just as a finishing touch, there is no infidelity.

Despite all this, "The Bellamy Trial" is a real play and should make Broadway within eight weeks regardless of the fact that it is now in stock at the Copley theatre in Boston with E. E. Clive owning the rights.

"The Bellamy Trial" was originally a Saturday Evening Post serial written by Frances Noyes Hart, Frank P. Carpenter, New York criminal lawyer and former federal prosecutor, dramatized it, apparently with the grim determination to write a courtroom scene along the general order of "The Trial of Mary Dugan" that would be flawless from the viewpoint of a lawyer, a newspaper man and a practical police inspector. The result is a technically flawless court trial that gets hold of the intelligent playgoer and holds him until the final curtain. It looks good for

No-Mention Damage

Jack Osterman is talking damage action against Percy Hammond of the "Herald Tribune."

Osterman alleges he was damaged through Hammond listing a number of stage comedians and omitting him.

three months in Boston in stock regardless of whether it is given a New York legit production in the meantime.

The outstanding drawback is that the story became too well-known in the Saturday Evening Post and the big bang at the final curtain is known to too large a percentage of the reading public. The story is consistent and the solution a real puzzler. It is a classic in technical construction.

The story involves the murder of a married woman in a gardener's cottage where she has admittedly had a liaison with a married man. The victim's husband and the apparently unfaithful lover's wife are jointly on trial for murder. The erring husband who made the trust is a witness before the fact, as he was locked up in the family nursery at the time of the murder. The state attorney is just what they all are and the attorney for the defense is just a doddering old barrister, a friend of both. Neither attorney is a legal wizard, and as witness the husband is called a technical sparring develops complications that befuddle the jury.

The gardener is surrounded with circumstantial evidence that is damning; the French maid knows her story so well that it looks like a framed conspiracy; a young bachelor dragged in as a material witness before the fact and who is skinned alive by the attorney for the defense, and then the guilt of the two defendants is built up conclusively enough to convince any jury.

After arguments comes a new witness and complications which weave back and tie in so clearly and cleverly that it fascinates the audience. Then the jury goes out. And while the jury is out, the real truth of the murder develops in detail, and once again the entire chain of facts is linked in so perfectly so mechanically and so simply that it makes almost a thrill in this practically emotionless mystery play.

It will be criticized by some because of its resemblance to "The Trial of Mary Dugan," especially in that the entire action progresses in the courtroom practically continuously. It might well be called Mary Dugan's weak but intelligent sister. There are 15 speaking parts, none fat nor dramatic.

Libby.

ORPHEUM PLAYERS

Montreal, Aug. 23.
Permanent stock at the Orpheum, directed by Harry McKee with Wesley Sivens assisting. Bill caught was Miss C. Johnson Jean's "Quarantine" with Vivian Martin as guest star.

Company comprises Moira Melrose, Peggy Shelley, Harry McKee, Fred Forrest, Joseph Lawrence, Emily Smiley, Victor Sullivan, Robert, Leo White, Miami Beach, Melba Palmer, Dorothy Black, Roy Elkins.

The guest star system over the summer at the Orpheum has panned

out quite well as a business getter. Alice Brady preceding "Quarantine" held over a second week with a new try-out, and Grant Mitchell in "The Champion" is current.

Vivian Martin as the guest star in "Quarantine" re-enacted the role she played on Broadway, following Helen Hayes who created it in the original production. The ex-screen star impressed highly as a femme foud here.

The remarkable thing about the Orpheum stock is its facility for blending with the pace of the star's performance, considering especially that the guest attraction usually comes on only a day or two prior to the Sunday opening. This makes it pardonable if the company does cut into some of the laughs on occasion, as occurred the opening night, with the likelihood a better pacing of the action is accomplished the next day or two.

Victor Sutherland as the juvenile, Melba Palmer in characters, Emily Smiley in vamps, and McKee, the director, in "dumb" comedy bits are all sure-fire and favorites. Norman Mitchell, regular stock lead, returns after the close of the summer guest star system.

PAIR O' DOCS

Los Angeles, Aug. 22.

Musical comedy in three acts and two scenes, with book by Max M. Dill and Dr. Charles D. McGuffigan. Music by Leo Flinders. Lyrics by Walter Craig. Produced at Hollywood Music Box Aug. 22 by Paradox Productions. Flinders and Johnson featured. Staged by Max Dill. Dances by George Cunningham.

Bobby Smith..... Buddy Wattles
Mary Melrose..... Josephine Clark
Elna Whopper..... Virginia Cleary
Shirley Gilmore..... Jack L. Leigh
Henry Marlow..... Lou Hartness
Flora De Bloom..... Elsie Lorimer
Dr. Ketchum..... Al Fields
Dr. Pettibum..... Richard Cramer
Hercule Kutt..... Leo White
Miami Beach..... Ruth Golden
Ronald De Boom..... Don Carroll

Some time ago Max Dill (Kolb and Dill) and Dr. McGuffigan, San Francisco surgeon, wrote a skit based on gland and quack cures and presented it at the exclusive Family Club in San Francisco, of which the doctor is a member. The

folks thought it was better than great. So the duo decided to make it into a play and produce it where admission is charged. That's a horse of a different color.

"Pair of Docs" at \$2.50 is just not possible. It might be okay for that old Columbia burlesque circuit as the wheezes and gags and situations are just dressed up burlesque bits, going back 20 years or so. But when it comes under the category of musical comedy the producers had better eat it the end of a terrible day unless they have a b. r. unlimited.

Though Al Fields and Johnny Johnston, a former vaude team, were in the lead roles, the characterizations, and sequences look as though they were originally designed for Kolb and Dill. Fields and Johnston tried hard, and possibly got more from the wash out parts than others might have.

Of the other principals, Buddy Wattles, juvenile; Ruth Golden, ingenue songstress; Don Carroll, tenor; Virginia Cleary, character lead, and Leo White made the best showings. They had to fight their way from start to finish, and their individual efforts showed far above the roles.

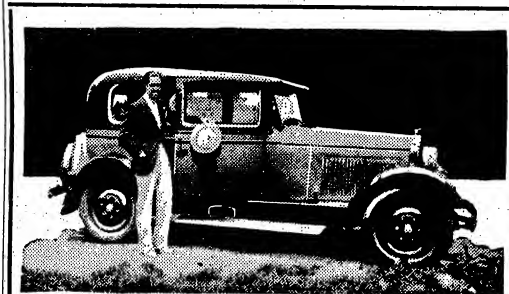
The music, by Leo Flinders, is quite catchy, with a couple of the lyrics okay, but the combination, on account of the hokey pokey book, cannot save the affair.

Dance numbers and ensembles, put on by George Cunningham, who used some 20 girls and 12 boys, quite reminiscent of an observing memory, with all of the girls seeming unusually tired on the opening night, from probable rehearsing. Cunningham seems to be better at reproducing dance numbers and ensembles from original shows than in creating them.

The scenic embellishment of two sets was striking, but smacked in its entirety of a burlesque scenic set-up.

"Pair o' Docs" does not look as though a pair or quartet will be able to accomplish anything in the pruning and building-up process. It might one of these days be okay for the Dalton Brothers' Main street house here, providing they turn a clean offering, and this sure is one.

Una.



NICK LONG, JR.

and his new Nash, enjoying a few weeks' vacation at Groton Long Point, Conn. Just signed with George White for the coming season to support Ed Wynn in "Manhattan Mary," opening in Newark, Sept. 3.

WILL LEASE

For Permanent Stock or Road Shows

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WARNING

Notice is hereby given that all the musical compositions in

LEW LESLIE'S "BLACKBIRDS OF 1928"

Now playing at the Liberty Theatre, New York, are restricted exclusively to that production. Any unauthorized or unlicensed performance of any of these musical compositions will be prosecuted according to the copyright law.

Musical Compositions from Lew Leslie's "Blackbirds of 1928"

Lyrics by Dorothy Fields

Music by Jimmy McHugh

"I CAN'T GIVE YOU ANYTHING BUT LOVE"

"I MUST HAVE THAT MAN"

"DIG-A-DIG-A-DO"

"DOIN' THE NEW LOW-DOWN"

"SHUFFLE YOUR FEET AND ROLL ALONG"

"BANDANNA BABIES"

"DIXIE"

"PORGY"

SAMUEL JESSE BUZZELL, Attorney
1440 Broadway, New York

New York, Aug. 28, 1928
MILLS MUSIC, Inc.

Music Publishers
148-150 West 46th Street

"Bull Run" Restaurant With Nite Club Above

Arkio and Lou Schwartz are remodeling the lower floor of their West 54th street building into a "Bull Run" restaurant, as a regular dining place without dancing. The interior will have several open booths along either side of the room, with tables in the center. Its attraction besides the food is expected to be the novelty, with none other resembling the layout in New York.

Above the Bull Run room the Schwartzes will continue their present Club Madrid. For the new season it will have the McCarthy Sisters as the star entertainers, with the Harold Leonard orchestra heavily featured, and Jack White as chief male floor entertainer.

With the reopening of the Richman Club, another of the Schwartz's enterprises and a class nite place, the original of the club's name, Harry Richman, will again be installed as the attraction. Richman is currently in "Scandals."

It is not expected that the George Olsen band will return to the Richman. Last season Olsen, with Richman absent, held up the club to tremendous business, due to the Schwartz boys' faith in the Olsen proposition. Their confidence appeared stronger than Olsen's, as the Schwartzes, when Olsen opened, had to give to him in hand \$15,000 in cash as a guarantee to Olsen of his final four weeks' salary under the Richman Club contract.

Hallett at Arcadia

Mal Hallett and his orchestra open Xmas at the Arcadia ballroom, New York, for the winter season.

Hallett is booked solid in New England until then, taking one of the band's two weeks' vacations off to inaugurate the Arcadia's winter season in October as a forerunner to the January-April run bookings.

For the rest of the year Hallett cleans up on one-nighters in New England again.

Sliding Scale Accepted, Chicago Symphony Okay

Chicago, Aug. 23.

Chicago Symphony Orchestra will continue to function for the next three years according to a wage settlement reached between the Chicago Federation of Musicians, acting in behalf of the artists, and the Orchestral Association. The new wage contract does not give the musicians the scale they asked for—\$90 a week—until the third season of the three year agreement.

The new contract provides that a minimum of \$84 a week be paid for this season, \$87 for next year's season and \$90 for the third season. The musicians themselves, voted 74 to 14 to accept this proposition.

Fred Fisher in Studio

Los Angeles, Aug. 28.

Fred Fisher, veteran song writer, is due here from New York Aug. 30, probably to join M-G-M.

3 Film Theme Songs

Theme songs seem to be a permanent institution for pictures. Joseph Cherniavsky, musical director for Universal, has composed three for U pictures, shortly to be released.

A theme song called "Give and Take" for "Give and Take," "Love Will Never Die" for "Man, Woman and Wife," and "Lonesome" for "Lonesome."

Cherniavsky will shortly leave for the Coast where he will do his own scoring in conjunction with the film directors.

Yorke Leaves Brunswick

J. H. Emerson Yorke, long with Brunswick recording laboratories in charge of sales exploitation and later recording, has resigned. Yorke will devote himself to production for talkers.

The Brunswick staff has undergone radical changes since William A. Brophy was displaced in charge. A recording committee of four now supervises the laboratory "canning."

Disk Reviews

By Abel

Some good stuff on the minor disk labels.

On Harmony 691, for instance, Paul Small, to a violin and piano accompaniment, tenors two of Wolfe Gilberts' royalty gals, "Jeanine," the musical theme of "Lilac Time," coupled with "Chiquita." And on No. 692, Small is equally effective with Walter Donaldson's "Just Like a Melody Out of the Sky" and "If You Don't Love Me."

Ed McConnell, with original comedy and dealing with "Ed Jackson's Sermon," pulls the usual colored pulp stuff in funny style. It's a two part Harmony No. 677 release.

Ben Meroff, the Chi m. c., puts his charges through two popular Chi dance hits, "Too Busy" and "Darling" (Okeh 41079).

Gay Ellis, a hotay songstress with her Novelty Orchestra, is very worth while on Harmony 706 with the "Blackbirds," song hits, "Must Have That Man" and "I Can't Give You Anything But Love." Miss Ellis warbles them wicked and is accompanied by her jazzists.

For smooth waltzes get a load of Harmony 691, by the Bar Harbor Society Orchestra doing "Somebody, Somewhere (We'll Meet Again)," the new Erno Rapee-Lew Pollack song, with Irving Kaufman vocal soloing this time, and "Never Be Another You," the companion piece.

On Gennett 6473, Peter Van Steeden's orchestra from the Palais d'Or register with "I'm Tired of Making a Fool of Myself," a Rialto's waltz hit, backed up by a cute ditty, "In a Little French Cafe," played by Ruby Green and his Madcaps, with Hal W. and Al. L. Never Be Another You, the companion piece. Jerome Conrad and his orchestra on Harmony No. 698 has a couple of novelties in "Mr. Hoover and Mr. Smith" and "Satan-Dee," the latter by Lou Gold and his orchestra.

In the Hoover-Smith song, a sort of political Gallagher and Shean, the Republican candidate assures Smith that "You'll look swell in your brown derby," and Al, not to be outdone, reports, "I hope I won't be high-tailing you, Herbie."

Walter Donaldson's new ballad, entitled "When You Said Good-Night Did You Really Mean Good-Bye?" is effectively tenored by Ned Taylor on Okeh 41083, coupled with "The Carol Bells Are Ringing for Mary," an equally sentimental ballad.

Irving Kaufman in tenor solo on Harmony 695 is worthy with the new Lewis-Young-Rapier sequel to "Laugh, Clown, Laugh," titled "King for a Day," which is backed with "Blues."

Charles W. Hamp, alias the California Blue Boy, on Okeh 4085, impresses with "Memories of France" and "For Old Time's Sake," two sturdy story ballads.

Ernie Golden's orchestra, with Jim Andrews vocalizing, wax sprightly with "Too Busy" and "Anything You Say," lively fox-trots.

Bob Fuller's torrid clarinet solos, "Ridiculous Blues" and "Nameless Blues" (Harmony 683), will be cherished by the hot jazz disciples. The Dorsey Brothers and their Concert Orchestra on Okeh 41083 have an excellent concert transcription of "Was It a Dream," which George Crozier is label-credited for arranging. It is in two parts, backed up on a 10-inch disk.

Here and There

Eddie Chester, last with Ted Lewis, is forming his own band.

Dave Kent, now band and orchestra man for Harms, has been succeeded by Dan Cameron at Robbins. Kent replaced Frank Kelton, who is Coast representative for Spier & Costner. The latter firm has also put on Billy Moran in Boston and Bernie Grossman, in charge in Chi, assisted by Phil Miller. Fred Turner assists Jack Diamond in Philadelphia.

L. Wolfe Gilbert, the songwriter, has an impersonator in Toronto. G. V. Thompson, of Feist's, in Toronto, has notified the local police.

Dinty Moore and his orchestra are at Arthur MacLean's Hunter Island Inn. Previously, Dinty boys were at Red Lion on the same Pelham road but farther away (Larchmont).

Inside Stuff—Music

Fred Kinsley's Promotion

Advanced to chief organist of the entire Keith Circuit, Fred Kinsley, formerly at Keith's, New York Hippodrome, where he attracted much notice from the circuit's executives and patrons, is now located in the Keith headquarters in New York. He is in the same suite with Milton Schwarzwald, who has charge of Keith's orchestra direction.

Kinsley was graduated from Yale in 1902. He studied under Horatio Parker and later played at church recitals. In theatre work Mr. Kinsley played the organ at Fox's Albemarle, Brooklyn, and at Warners, Strand and Cameo on Broadway.

When Keith's assumed the Hip in 1923, Kinsley became its featured organist, remaining at the Hip until called to the main office and his present important position.

Firm's Three Waltz Leaders

For the first time in many years a New York pop song publishing house has as its leaders three waltzes. It is regarded as all more amazing considering the unprecedented popularity on the air, the records and the band programs of the fox trot and novelty numbers.

Feist's has the trio, "Ramona," "Chiquita" and "Jeannine I Dream of Lilac Time."

Robbins Wouldn't Sell All

Paramount's desire to enter the music publishing business is evidenced by a bid for his business which Jack Robbins turned down. The Paramount-Robbins Music Corp., the proposed film theme music publishing business, was to have been a tri-cornered deal involving the Dreyfuss brothers (Harms) as the third party.

Robbins countered a lease of his picture catalog, refusing to be bought out completely, stating that since Paramount only wanted the original film themes he would like to continue his regular popular publishing activities. The ultimatum was a complete buy-out proposal with a written contract to Robbins personally for five years. This Robbins turned down.

"Sidewalks" Cynical Twist

Another song revival that is earning unexpected revenue for its publisher, Pioneer-Paul Co., is "Sidewalks of New York," lent impetus by the Democratic political campaign as Al Smith's favorite ditty. Charles B. Lawlor, now dead, never did cash in as he should have on the number. His daughter, who appeared with the composer-performer in vaudeville, will get some revenue from the sheet music sales although the copyrighted number will earn nothing on the mechanicals, having been created prior to the 1909 copyright law.

Harold Leonard's Preference

Mark Hellinger in the New York Daily News Sunday threw a rave about Harold Leonard's violin soloing at the Chateau Madrid, atop the 54th St. Club. Mark voiced the general Broadway opinion that he'd rather hear Harold over the host of Yachnas, Tochasas and Salschas extant. However, Leonard's heart is in the dance game, spinning concert proffers.

Jerry Vogel Recognized

Ross Duff Whytock, Broadway columnist who syndicates his "Gotham Day by Day" column, has Jerry Vogel of the Plaza Music Co. national recognition as a Tin Pan Alley sharp. As head of Plaza's wholesale music-jobbing department, Vogel is one of the best informed men in the business and senses the public pulse in song tastes, contending that "Mary," "mother," "home" and "moon" songs are the consistent best sellers.

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Cabaret Bills

NEW YORK

Castilian Gardens Harry Weldon Rev Cliff O'Rourke Revue	Club Monterey Bunny Weldon Rev Carol Boyd Orch Comie's Inn Sam Manning Rev Leroy Tibbs Orch Frivolity N T G Rev Tom Timothy Bd Chateau Madrid Harold Leonard Or Al B White Keller Sis & Lynch Don & Jerry Alice Ridour Mary Lee Joey Wagstaff	B Cummins Or Leverich Towers Brooklyn Mel Craig Orch Oakland's Terrace Will Oakland Landau's Bd Park Central Hotel Charlotte Ayres Rudolph Malinoff Marie Frank Sylvie & Steel Wm Scott Orch Pelham Heath Inn Hal Hixon Roy Kinsley's Rev	St. Regis Hotel Vince Lopez Or Rosita & Ramon Salon Royal Saxa Guinan Tommy Lyman Bigelow & Lee Silver Slipper N T G Rev Jimmy Carr Orch Small's Paradise Chas Johnson Bd Woodmansten Inn Vincent Lopez Or
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CHICAGO

Alabam Dale Dyer Levi King Ralph Bart Ernie Adler Eddie South Bd College Inn Cloyd Griswold Oriental-Davis Loomis & Co. Susanne Price Amilo & Juvita Bolla Steppens Al Lyman Bd Sol Wagner Bd Golden Pumpkin Myrtle Lansing Irene George	Mary King Texas Redheads Joe Martinez Bd Kelly's Stables King Jones Charles Alexander Johnny Dodds Bd Lantern Cafe Freddy De Syrette George Taylor Betty Tascott Gladys Kilday Harriet Smith Al Wagner Bd Samovar Olive O'Neill Carroll & Gorman Joffre Sis Fred Walte Bd	Terrace Gardens Carmine Di Gio'anni Splice Hamilton Bd Turkish Village Al Gault Jack Hamilton Ellison Tanner Marie Frank Freddie Janis Bd Vanity Fair Larry Vincent Adelle Walker Jane McAllister Patry Snyder Leo Wolf Bd	LaMarr & Josine Conn Sanders Bd Garden of Allah Harry Moons Rosemary Taylor Joan Wynne Hank Lashin Bd Lincoln Tavern Al Handler Eddie Collins Bessie Sis Frank Leonard Charles Straight Bd Villie Venie Victrol Angella Doolay Kirkby De Gage Al Bouche Rev James Wade Bd
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PHILADELPHIA

Club Lido Broadway Folies Club Madrid Chlo Barrymore Valos Yolande	Jean Wallis Doreely Marcella Hardie Pauline Zenos Buddy Truly Joe Canullo Orch	Pieradilly Al Wollman Murray Sis John Gaynor Jessie Crain Mattie Wynne	Al White Abeada Charouke Abd Balthager's Rev Walton Roof Charlie Crain Leroy Smith Orch
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EMERSON GILL and His Orchestra

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RECORDING COLUMBIA

BROADCASTING WTAM

Program Novelty and Popularity Preferred by Commercial Accounts

Commercial accounts for the big ether tieups are growing leery of hitting the air regularly with high class programs and paying big money. Some of the more powerful stations like WEA and WJZ have become so congested with the high-browed stuff and the grand opera and the light opera programs that the commercials are looking with greater favor on the stations in the lower wave lengths.

This condition has given such stations like WOR and WABC the break, and they are making the most of it. While the upper strata air birds have been flying along with the higher class and incidentally offering an apparent sameness of programs and undeniable repetition is causing a decided tuning off of the uppers to the lowers, the broadcasters like WOR and WABC have hammered away at novelty and special programs. Commercial interests have not been slow to recognize such a turn in their affairs.

With the lower wave-lengths creeping fast upon the higher in point of commercial accounts, there has been no price cutting.

Jessel—Ersi on Discs

George Jessel is to make Columbia records. The comedian's impression on the talkies as his "canned" speaking voice prompted the recording activities. Elsie Ersi is another slated for the discs.



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Local Girl Song Writer Charged with Murder

Minneapolis, Aug. 28. When placed in a cell to await her formal arraignment on a charge of murdering Elmer Olson, local song writer, during a wild party at a resort near here, Valeria Cox, night club entertainer of this city, requested that her violin be brought to her in jail.

"I'm all alone in the world," said Miss Cox, expressing a longing to play her violin. "I am ready to face the court and deny the charges that have been brought against me. How could I have attacked Elmer when I thought the world of him?"

Olson's death resulted from knife wounds. Miss Cox charges that jealousy and revenge are the motives which have led to a reopening of the case after a coroner's jury returned a verdict of death at the hands of parties unknown.

Current Best Song Sellers

Music sales are on the up again with last week's weather deemed a good break for the counters. "Angela Mia" (My Angel), the theme song of "Street Angel" (De Sylva, Brown & Henderson), is the No. 1 song, with "Ramona" (Feist), also a theme ballad, long the top number, still up front with it.

The Democratic political propaganda has resulted in "Sidewalks of New York" coming to the fore once again and proving a big seller. Their good sellers are "Chiquita," "Ahi Sweet Mystery of Life," "Melody Out of the Sky," "Crazy Rhythm," "King for a Day," "Laugh, Clown, Laugh," "Constantinople," "Last Night I Dreamed You Kissed Me," "You're a Real Sweetheart," "Girl of My Dreams," "Sweetheart of Sigma Chi," "Memories of France," "Choc," "Was it a Dream?" "Hallelujah! I'm a Bum," "That's My Weakness Now," "Beloved," "Get Out and Get Under the Moon."

Jobbers Merging Talk

Tom Moore, long with Crown Music Co. jobbers, is now with Walter Kane, Inc. The Crown is in receivership.

There is talk of the Plaza Music Co. absorbing Crown and Richmond Music Supply Co., another big jobber absorbing or merging with Kane.

Mereoff's Vacation

Bonny Mereoff is spending the remainder of a two-week vacation on Broadway. It's an annual visit by Benny. He is under a three-year contract as m.c. with the Marks Brothers of Chicago, indie exhibs.

Mereoff in the Marks' territory stands relatively as did Paul Ash in the B. & K. Oriental in Chicago.

FRANCES RING'S FILM LYRICS

Los Angeles, Aug. 28. Frances Ring, wife of Tom Meighan, wrote the lyrics for the theme song to accompany her husband's next picture "The Mating Call." Title of the song is the same as the picture and will be published by Shapiro-Bernstein. Martin Brookes wrote the music.

"WHOOPEE" MUSIC

Gus Kahn returns from Chicago to New York today to complete the score of "Whoopee" with Walter Donaldson.

The song writers and William Anthony McGuire are repairing to an Adirondack retreat to finish the libretto and score in collaboration.

TED LEARY HURT

Chicago, Aug. 28. Ted Leary, m.c. at the Stratford, was severely injured about the head when he fell from a car which he was driving.

Bob Holt, Cleveland m.c., will fill in during Leary's convalescence.

HARRY HARRIS ALONE

Chicago, Aug. 28. Harry B. Harris, formerly staff writer with Milton Well Publishing Co., is branching out in the music business for himself.

Elington Treats

Variety acknowledges Duke Ellington's courtesy Monday night with the special "red hot" program of dance numbers from the Cotton Club, the Harlem black-and-tan nite club.

As the WHN announcer stated, "these numbers are rendered at the persistent request of the staff of Variety."

This refers to occasional-radio review mention that Ellington might edify the Variety bunch at his Monday midnight toll by dishing forth more of the jazzy and laying off white man's music.

Ellington gave out everything from his "St. Louis Toodle-oo" to "Black Beauty."

Labor Permit for Musicians Required to Enter Australia

Washington, Aug. 28.

Musicians entering Australia to play in orchestras or bands will henceforth have to receive permission from the Minister for Home and Territories with application first to be made to the Federal government.

This follows recent agitation by Australian musicians for legislation barring incoming foreign musicians. It is not aimed at leaders, vaudevillians, etc., but, according to the report to the Department of Commerce, does include incoming orchestras, either in pit or on stage.

Information such as is required under the British labor permit system will be required of the applicant with the employer having to take oath that the job or jobs cannot be filled from the local musicians.

No special permit will be granted but passports will have to be issued. This will make it necessary for documentary evidence to be had that the musician will be permitted to land when making application to British consular agents requesting passport visa.

2 Radio Concert Bills

The recently organized National Broadcasting and Concert Bureau under George Engle's management routes its initial two concert bills shortly. Engles, from the concert field, foresees a vast platform patronage for radio attractions.

Graham McNamee will m.c. the first unit. It comprises the National Light Opera Quartet, Arcadie Birkenholz, violinist; Katherine Titt Jones, diseuse; Mathilde Harding, pianist; Georgia Price, harpist.

The second concert program has Gladys Rice, soprano; the South Sea Islanders; the Bonnie Laddies vocal trio; Christine Phillips, violinist; "Happy" Harry Hayden, and Kathleen Stewart, pianist.

Season Opening

Nite club season is reopening. Lido gets started the tag end of September, with Rosita and Ramon, the dancers, as the features. They will triple between "The New Moon" and the St. Regis Hotel roof.

The Club Richman, with Harry Richman back again as the star, reopens the first week in October. Lou Schwartz has not determined the band attraction as yet.

Harold Leonard's orchestra with the McCarthy Sisters go in as a unit at the Chateau Madrid atop the 54th St. Club. Bill Duffy of the Frivolity, who is managing the McCarthy-Leonard act at the Palace, New York, this week, is buying in with the Schwartz brothers at the place.

Ballroom With Kahn's

A new Times Square ballroom, Star, 110 West 42d street, opens Saturday, with Roger Wolfe Kahn's Serenaders as the attraction. This is the first time in a year the banker's son has actively associated with a dance band, although he has been recording for Victor. Kahn will appear personally only on special nights.

The ballroom will feature a nite club atmosphere. R. M. Decker heads the new enterprise.

Radio Rambles

By ABEL

Morin and Mack are now regular Sunday night features on the Columbia Broadcasting System on behalf of a radio receiving set manufacturing corporation. The effectiveness of their electrically recorded series of Columbia records enriched them for other transmission, which is of the same principle, and they certainly come through in great style. The boys were partial to Al Smith in the finale bit of their skit.

Arcadie Birkenholz and Mathilde Harding have been NBC concert favorites for a long time. Another of their delightful programs disclosed the violinist and pianist up to usual par. No question but this team comes in for considerable "outside" work for private engagements through the NBC Concert Bureau.

Voorhees Prolific Don Voorhees, conducting the United States Military Band with the American Singers as supporting artists, opened a brilliant program with "Supper at Notti, Notti and Night in Vienna" suite. Voorhees is a prolific maestro; switching from jazz to symphony to brass bands on the WOR (Columbia network) station as occasion demands.

Village Groovers Okayed The Village Groovers on WJZ Saturday afternoon proved themselves indeed "the band of 1,000 melodies," as heralded. The change of pace, sense of other values, judicious admixture of old familiar favorites of

New Music Publishing

With the many picture theme songs, a new form of music publishing business is in the offing, state the publishers. The growth of the talkies and the popularity of the synchronized feature theme numbers are cutting in on the regular plugging channels already and may get to be a serious proposition.

Instead, like with musical comedy road shows, the picture themes get a plug in every booking of the respective film feature, whether canned or just synchronized with a feature.

Right now the two biggest pop song successes are "Angela Mia" (My Angel) and "Ramona," hooked up with "Street Angel" and "Ramona." Others have been "Laugh, Clown, Laugh," "Diane" and "Charmaine," also film themes, and among the music business' biggest song sellers.

Cost of Sound Music

Los Angeles, Aug. 28. Members of the Association of Motion Picture Producers and Distributors have been paying \$101,000 a year for the past year and a half on a five-year agreement entered into with the American Society of Authors and Composers for the privilege of using compositions belonging to members of that organization in talking and sound pictures.

Where studios are using compositions from non-members for similar purposes they are being asked from \$250 to \$1,000 for a single recording.

SPOR LEAVES OMAHA

Omaha, Neb., Aug. 28. After 28 weeks as m.c. at the Riviera, Paul Spor is being replaced by Lou Forbes, formerly at Dallas and Denver.

Spor is going to another Publix house, as yet unnamed, although it may be at San Antonio, Tex.

AL WHITE'S 3 DAYS

Al B. White, returning to the Club Madrid on 54th street last week as m. c., remained but three days.

It is said that an internal difference dating from his previous engagement arose between White and the Schwartz brothers, with White taking his immediate leave.

Radio in Piano

Washington, Aug. 28. Now they're installing radio receiving sets in grand pianos. A patent to cover such an installation has been granted to J. Hittner and L. C. Kauling, of New York. They, in turn, have assigned it to a piano manufacturing company of Manhattan. Patent is numbered 1,681,583.

The "Whispering" and "Love Nest" school along with the contemporary poets, recommends them highly for commercial work.

Whoever is guiding the Village Groovers—could it be they are plugging the notorious Village Grove restaurant, although no mention is made of it?—knows his jazzlike. They were a pleasant hand interlude, their selection of numbers alone distinguishing them amid the usual jazz avalanche.

Low White's Brilliance Low White was heard in an all-Tschaikowsky organ recital on WEA's Sunday night, impressing as one of the most brilliant console specialists on and off the ether. White's technique is clean and clear and the radio transmission is accordingly the more effective.

Davis' Unit Airing Meyer Davis, unit at the Hotel Nassau, is now WABCing from Long Beach and clicking. The radio plug ought to fetch a little trade for the resort hotels.

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WHITE PLAINS THEATRE
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WALTER WILD
Feature Organist
AT
Keith's Hippodrome
NEW YORK
Thanks to FRED KINSLEY

Howard Warren
Feature Organist at the
Albee Theatre, Brooklyn
Thanks to FRED KINSLEY

Obituary

MRS. JEREMIAH J. COHAN

Mrs. Helen Costigan Cohan, 74, widow of Jeremiah J. Cohan and the mother of George M. Cohan, died Aug. 26 at her home in Monroe, N. Y. Mrs. Cohan had been in a serious condition for several weeks and her death had been momentarily expected. Mr. and Mrs. George M. (nee Agnes Nolan) and a niece, Mrs. Charles J. Vion, whose mother was a sister of Mrs. Cohan's, were at her bedside.

During her stage days Mrs. Cohan had won an enviable reputation as an actress, although she had retired some years ago. In the heyday of the Cohan family, the four Cohans, which included the late Jere Cohan, Mrs. Cohan and their son, George M., and late daughter, Josephine,

Cavalry in the Indian campaign as chief of scouts for Gen. Nelson A. Miles in Arizona in 1872.

O'Brien enjoyed theatrical career which he followed until 1880 when he settled in Los Angeles. He had lived in southern California ever since; became active in musical circles of Los Angeles and was a member of the Los Angeles Symphony orchestra from time of organization in 1896 until his death. He is survived by his widow, a daughter and two sons, Tom and Harry, latter a professional baseball player. Interment in National Military Cemetery, Sawtelle, Cal.

SAMUEL C. HELLER

Samuel C. Heller, 64, outdoor showman, died in Los Angeles Aug.

in Chicago as a screen director. The deceased was born in Scotland. He is survived by a widow and two sons who live in the east.

JOSEPH A. WALLACE

Joseph A. Wallace, 51, died Aug. 21 after one day's illness at his home in Oswego, N. Y. Deceased conducted a billposting concern. In former years he had been a partner with Charles Gilmore of Oswego in the operation of several up-New York State theatres, also in New England.

Mr. Wallace was rated very wealthy. One son, Joseph, Jr., survives.

TIMOTHY H. CONNERS

Timothy Henry Connors, 70, for years an operator of concessions at Coney Island, died at his home outside Brooklyn, Aug. 24.

Connors' rise to rich was spectacular, he being rated a millionaire at the time of his death. He made his money in real estate.

His wife (a retired professional), a son and two brothers, survive.

MRS. LIDO HICKOK

Mrs. Lido Hickok, 65, formerly New York playwright, died at the Hollywood (Calif.) Hospital Aug. 23 from cerebral hemorrhage. She was a sister of the late Tom Wise.

Deceased is survived by a son, Rodney Hickok, assistant director at the United Artists studios.

JOHNNY WILLIAMS

Johnny Williams, colored ventriloquist, at one time with the "Shufflin' Sam" (Negro) show, died recently.

JACK QUINN

Jack Quinn, 48, vaudeville, burlesque man and stage mechanic, died Aug. 24 in Saranac Lake, N. Y., of tuberculosis. Quinn had not been active for some time.

His mother, sisters and a brother survive in Pittsburgh, where the remains were shipped for interment.

ALVIN SPRAGUE

Alvin Sprague, stage hand, in southern California for 15 years, formerly of Brooklyn, N. Y., died Aug. 15 at Riverside, Calif., as a result of injuries received in a fall backstage during performance of "Wings" film, at Riverside house.

Harry Eberly, 29, carpenter of the Harry C. Lewis "Music Box Revue," died Aug. 20 in Newark, O. He had been with the Lewis show for two years and previously with Billy Allen Musical Co.

The mother of Mildred Rogers (Rogers and Dorkins) died Aug. 16 after a short illness at her home in West Haven, Conn. Five children survive.

Arthur F. Buss, electrical engineer with Vitaphone department of Warner Brothers, died of a stomach ailment Aug. 14, at California Lutheran Hospital, Hollywood, Cal.

The brother of Roxie Pearce ("Artists and Models") was killed in an auto accident at Cincinnati. The boy was in college, tennis champion of the university.

Father of Jack Welch died in Fall River, Mass., Aug. 6. Burial Aug. 7 at Fall River. Deceased was 94 and is survived by eight children.

William Edward Golden, 67, father of "Happy" Golden, former minstrel with Tom Powell's office in Chicago, died Aug. 20, in Norwood, O.

Bela Selig, daughter of Pauline and the late Louis Selig, sister of Al (Scel) Selig, of Tiffany-Stahl pictures, died in New York Aug. 21.

The sister (Myrtle) of Burress Deitch (Patten and Deitch) died last week. The deceased had been at Saranac for a time.

Charles E. Griffin, 81, a director of Danbury Theatres, Inc., died in Danbury, Conn., Aug. 20.

The mother, 90, of Al Rauh (Rice and Rauh) died Aug. 21 in Cleveland.

The father, 88, of Shy Bosley road man with Ager, Yellon and Bornstein, died in Chicago, Aug. 6.

DEATHS ABROAD

Paris, Aug. 15.

Jean Calmet, French author and politician, died under mysterious circumstances in Cuyana.

M. de La Tombelle, French composer, died at Castelnau-Fayrac.

Gil Robinson's Will

Cincinnati, Aug. 28.

Gil Robinson, veteran circus man, who died here Aug. 17, left \$5,000 to Jane Stafford, nurse, who attended him in late years. The will was dated July 10, 1928, and was filed in the Hamilton County Court last week. A valuation of \$30,000 is placed on the estate.

No mention is made of the stock reported held by the deceased in the U. S. Playing Card and Printing companies, his share of which has been said to be worth \$300,000.

Mrs. Agnes Reed, daughter, is left the home at Somers Point, N. J. At her death it goes to a granddaughter, Mrs. Emma McCue, and after the passing of the latter, to a great grandson, John Gilbert McCue.

A niece, Mrs. John G. Robinson, receives a diamond ring.

The remainder of the estate was placed in trust, with George Dornette as executor and trustee. Dornette declined to serve and John G. Robinson was named.

SUPPLY HOUSE QUITS

Poughkeepsie, N. Y., Aug. 28.

A well known carnival supply house went out of existence with the dissolution of the Poughkeepsie Carnival Supply Company.

Dissolution papers were filed with the Secretary of State.

NEWS FROM THE DAILIES

(Continued from page 23)

F. Halin in Los Angeles signed the final divorce decree Aug. 24. Interlocutory decree was granted Aug. 23, 1927.

Betty Abbott, cabaret and tabloid actress, asked injunction against Eva Heran, who holds second trust deed on Miss Abbott's apartment house and has started foreclosure proceedings. Miss Abbott stated she was late in one payment to Mrs. Heran, but later tendered the pague amount, and the holder of the deed accepted it. Miss Abbott asked that Mrs. Heran be enjoined from the foreclosure sale.

Byron Morgan, seaman, made defendant in a divorce suit filed in Los Angeles by Gladys Morgan, who charged cruelty and asked an accounting of \$50,000 community property and custody of their children, and claimed Morgan from disposing of any of the property.

Rex Lease and his wife, Charlotte Merriam, film players, reconciled a month ago, after Miss Merriam had instituted a divorce action, subsequently dismissed, are reported to have separated again with the possibility of another divorce action.

Charges of petty theft, brought by Mary Nixon, film extra, against H. J. Cumberly, former bank vice-president, and his wife, Charlotte, have been dismissed under a ruling evidence was insufficient to show a crime had been committed. Miss Nixon charged by Cumberly with stealing \$200 from her, but later admitted that the money was in the form of a loan and withdrew her former charge.

CHICAGO

Frank Alloto is near death at the Mercy Hospital here as a result of a shooting affair. He is the husband of Alma Alloto, who was a café dancer.

Two robbers entered the Knights of Pythias hall, used by local producers for act rehearsal, and made away with costumes valued at thousands of dollars.

Samuel Schoenstadt, manager of the Atlantic theatre, was held up while driving home from the theatre in his car. The bandit took \$70 in cash and a \$1,500 ring.

S. S. Millard, producer of free-lance sex films, will appear in the local courts soon to answer charges of larceny of \$100,000 in films, which claims he collected over \$25,000 for films never delivered. Millard was arrested at Los Angeles last March. Federal court of Circuit Appeals, San Francisco, ruled that the case must be tried here.

CIRCUSES

101 Ranch

Aug. 29, Detroit, Mich.; 30, Flint; 31, Saginaw; 1, Lansing.

Hagenbeck-Wallace

Aug. 29, Brookfield, Mo.; 30, Maryville; 31, Council Bluffs, Ia.; 1, Lincoln, Neb.

John Robinson's

Aug. 29, Corinth, Miss.; 30, Sheffield, Ala.; 31, Decatur, Ga.; 1, Huntsville, 3, Atlanta.

Sells-Floto

Aug. 29, Marysville, Cal.; 30, Sacramento; 31, Napa; 1, Oakland.

Ben Benjamin Killed By Chicago Bandits

Chicago, Aug. 28.

Ben Benjamin, 33, carnival operator, owner of the Standard Amusement Company here, was shot and killed by two bandits who held him up in his car and got away with a money bag containing \$725.

The money was the night's receipts from a street carnival at Central and Diversey avenues, operated by Benjamin. Two men were with Benjamin in the car at the time of the sick-up. Both escaped without injury.

The bandits forced the car to the curb. When Benjamin unintentionally stepped on the gas and the car shot forward, they let him have it. They then grabbed the bag and made a quick getaway.

Benjamin was rushed to the Key-stone hospital where he died.

CARNIVALS

(For current week, Aug. 27, when not otherwise indicated.)

Alabama Am. Co., Monticello, Ky. Barnhart & Schultz, Stockton, Kan.; 3, Osborne.

Barnhart, Macy (Fair), St. Charles, Minn.

Lee Amusement Co., Bunker, Mo.; 3, Tallequa, Okla.

Benton Am. Co., Rockville, Ind. Bernard Expo., Lexington, Neb.

Brodbek Am. Co., Iola, Kan. Brown, Lyster, Horncroft, W. Va.; 3, Galea, Va.

Centanni's Greater, N. Arlington, N. J.

Central States Expo. Shows, Titusville, Fla.; 3, Oil City.

Coe Bros., Maquoketa, Ia. Colleys', J. J., Hinton, Okla.

Copping, Harry (Fair), Cumberland, Md.

Crafts Greater, Selma, Cal. Delmar Quality, Bloomington, Tex.

Dodson's World's Fair, Bay City, Mich.

Endy, Norfolk, Va. Fleming, Mad Cody (Fair), Fairmount, Ky.

Foley & Burk (Fair), Sacramento, Cal.

Polk, Carl J., Three Rivers, Mich. Francis, John, Parsons, Kan.

Galler's Am. Co. (Fair), Cleveland, O.; 3, Harrison.

Gibbs Attractions, Burden, Kan. Gloth, Greater, Brunswick, Md.; 3, Woodstock, Va.

Gruber's Famous, Hatfield, Pa.; 3, Harrisburg.

Hames, Bill H. No. 2, Comanche, Tex.

Happyland (Fair), Itasca, Mich. Harris Expo., Pineville, Ky.

Hoffner Am. Co., Princeton, Ill. Hoxey Am. Co., Oak Hill, O.

Ister Greater, Cresco, Ia. Krause Greater (Fair), Somerset, Ky.; 3, Cynthia.

Lachman-Carson, Albion, Neb. Lanes, E. L., Belleville, Kan.

J. W. Laughlin, Taylorville, Ill.; 3, Mt. Olive.

Lippa Am. Co., Cheboygan, Mich.; 2, Petoskey.

Lyndell Hill, Hallfax, N. S. McGregor, Donald, Berne, Tex.

Marshall Bros. (Fair), Shelbyville, Ky.

Miller, Ralph R., Texarkana, Ark. Mississippi Valley, Texarkana, Ark.

Monarch Expo., Canton, N. Y.; 3, Plattsburg.

Morris & Castle, Des Moines, Ia. Murphy, D. D. (Fair), Richmond, Ind.

Nail, C. W. (Fair), Celina, Tex. Nelson Bros., Wakeenee, Kan.

Northwestern, Crosswell, Mich.; 4, Howell.

Oklahoma Ranch, Selling, Okla. Oliver, Chas. M. Am. Co., Carthage, Ill.

Park, J. J. (Fair), Rogersville, Tenn.; 3, Clinton.

Pearson, C. E., Watseka, Ill. Poole, H. B., 3, Bryan, Tex.

Reiss, Nat., Burlington, Vt. Rice Bros., Fulton, Ky.

Rock City, Glasgow, Ky. Royal American, Owatonna, Minn.

Rubin & Cherry, Toronto, Ont. Rubin & Cherry Model, Milwaukee, Wis.

Sauvade, Walter Am. Co., Atkinson, Neb.

Scott's, Geo. T. Greater, Pine Bluffs, Wyo.

Spencer, Sam, Clarion, Pa. Spencer, C. L., Pawnee, Okla.

Stoneman Attractions, Hayward, Wis.

Strayer, Stevens Point, Wis. Tidwell, T. J., Woodward, Okla.

United Am. Co., Huntington, Pa. Wade, R. L., Glasgow, Ky.

Waco, J. C., Jonesville, Mich. Williams, Ben, Houston, Me.

Zoiger, C. F., Ontario, Ore.

Locals Clean Carnival

Bridgeport, Conn., Aug. 28.

A newspaper here stated that local gangsters made such a drive on the Culman Carnival forces that the carnival men were cleaned.

They left town one day ahead of schedule, it is claimed.

Marcus Loew

established themselves as one of the most popular acts in vaudeville and went from the variety stage to the legitimate, the four Cohans appearing in a number of George M.'s successes.

The real true kinship between George M. and his parents was always the same, an affectionate bond that was never severed. It is told that George M. never started a performance without stopping at his parents' dressing room for a word of greeting. And when they had retired George M. was with them whenever it was possible, even making many sacrifices to pay them visits.

The funeral of Mrs. Cohan will be held at 11 a. m. today (Wednesday) at the Church of Blessed Sacrament, New York, with interment in Woodlawn Cemetery.

FRED W. HOMAN

Fred W. Homan, 48, known as the "daddy of tabloids," died in the House of Mercy Hospital, Pittsfield, Mass. A daughter survives.

Homan left Marblehead, Mass., at an early age to go ahead of the one

In memory of my beloved wife, professionally known as

LILLIAN MURTHA

who passed away August 21, 1928

MAX OBERNDORF

time famous Bennett-Moulton companies. His first show prominence came with the Homan Musical Revue, which he produced and which remained in Providence for three years, during which time such players as Robert Jewett, Eddie Dowling, Walter Morrison, Walter Bergeron, Nance Shannon, Betty Darrington, Sammy White, Eddie Healey, Martin Toohy and a host of others got their stage start.

For the past 10 years he has been general manager of a circuit of theatres and also conducted a hotel known as The Peach Party House, Pittsfield. Interment in Marblehead.

MILES LLOYD

Miles Lloyd (Miles Erb), 34, vaudeville aerialist, died July 23 after the second show at the Capitol, Flint, Mich., where he was appearing with the Four Valentines.

His death was attributed to acute dilation of the heart.

Lloyd had spent most all of his stage career in vaudeville, barring four years abroad. He made his home in Reading and was the owner of the Aerial Lloyds and the Four Casters acts. For the past few years Mr. Lloyd had been with the Four Valentines.

He is survived by his wife, Dixie Lloyd (professional) and his father, H. H. Erb.

The deceased was a member of the Chicago Mpsons, the Lodge Thespian-266-V.-G.-L.-of-N.-S.-W.-Sydney, Australia and F. O. Eagles.

Interment in Aecia Park cemetery, Chicago.

THOMAS O'BRIEN

Thomas O'Brien, 77, former actor, soldier of fortune, border fighter, Indian scout, musician and father of Tom O'Brien, film actor, died August 20 in Santa Monica, Cal. He was born in Grand Rapids, Mich. He fought with the Fourth U. S.

20, following an illness of 10 weeks with toxic poisoning. Funeral services were conducted Aug. 22 by the Elks lodge and interment in Evergreen Cemetery, Los Angeles.

Mr. Haller began his career nearly 50 years ago with William F. Cody ("Buffalo Bill"), with whom he was associated for 13 years. He was also with Ringling Brothers' circus for many years. He was the founder of the Pacific Showmen's Association and was twice president of the organization. He had lived in southern California for 15 years.

The deceased was unmarried. In addition to being a member of the Elks, he was a Shriner.

JEAN McALPIN

Jean McAlpin, 56, actress, died Aug. 25. Miss McAlpin had been on the stage a number of years and among some of the plays in which she appeared were the original "Pinafore," "Rip Van Winkle," and "Rebecca of Sunnybrook Farm." Her last appearance was in "The Night Hawk," 1927. At one time she was under the management of Col. Miles.

Miss McAlpin is survived by her husband, Archie Loehridge, and a son by her first marriage, A. R. Buchanan, living in Minneapolis.

Funeral services will be held in Campbell's Funeral Church, New York, at 12 o'clock (noon) tomorrow (Thursday) under auspices Actors Fund with interment in Actors' Fund Plot in Kensico cemetery.

DR. BELA SEKELLEY

Dr. Bela Sekelley, 51, story supervisor for First National, died at his home in Hollywood Aug. 26 from heart disease after a brief illness.

Sekelley was war correspondent for the New York Sun before coming to Hollywood four years ago. He then went to Europe and later, before joining First National was story supervisor for Universal.

He is survived by two brothers in Budapest, Hungary. His last request was not to hold funeral services but to cremate his body and forward the ashes to his brothers.

LILLIAN MURTHA

(Mrs. Max Oberndorf)

Lillian Murtha, 49, in private life the wife of Max Oberndorf, vaudeville agent, died Aug. 21 in a Brooklyn, N. Y., hospital following an illness of two months.

Miss Murtha, prior to her retirement,

In Memory of

JAKE B. ISAAC

42nd Street does not look the same since you passed away, Aug. 18, 1926.

May your soul rest in peace.

Brother Phil B. Isaac

ment, had been a well-known vaudeville single.

For many years Mr. and Mrs. Oberndorf had lived in Baldwin, Long Island.

The remains were cremated in Fresh Pond cemetery.

COLIN CAMPBELL

Colin Campbell, 62, pioneer motion picture director, died Aug. 26, following a stroke of paralysis, at his home in Hollywood. Mr. Campbell directed the first production of "The Spoilers," starring William Farnum.

He left the legitimate field as a stage director to join William Selig

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

Still holding 'em, this fellow, Jack Benny. The more they see him the better they like him. Held over from last week, omitting his regular act, and simply dishing out clicking chatter between acts. This, the eighth week at the Palace for Benny, in only seven months, finds him still hot, one of those things called a drawing card.

Don Cummings, youthful chap with what might be a scintillating personality, does things with a lariat, and well. Stepping about in and out of the act, he is Tricky's aptitude, and a good bet for any house, but a trifle weak for an opener. The Five Reillys, billed as America's foremost juvenile tap dancers, are not falling down on their billing. The kids are there, in several ways. Cute, capricious and capable. Girl and boy play piano and guitar, while the other step, and their several ensemble numbers in which they all tickle the mat.

Norman Thomas Quintet and plenty of syncopeation can be credited to these five colored chaps. Two of the boys play piano and traps, the trappist being just about the hottest in the city. He's a born comic and laughs come easy. A big chap, in good voice, enhances a mammy song. Two boys are fast tappers and well routined. Dora Maubach, back from London, does her "Bad, Bad Woman" story song, and convinces that she is little Miss Sophistry in the flesh. Calter Peil, another girl, and Dora in some song duos, and the team goes over.

Robert Emmet Keane is on the docket with Claire Winney in a playfully planned "Room 909." Keane's customary suavity and contempt for womankind highly magnified in this affair, and cleverly utilized. He is in a small town hotel, attending a convention of coffin salesmen. The play has to do with his romance with the hostess's prize chambermaid, played by Miss Winney. Vaudeville can use this team; they have everything, plus the fact they have not been seen too much.

Kitty Doner, male impersonator, was the riot at the Sunday matinee. She opens in a fast tap-stepping number and does a droll excellent gesture, a resonant voice, and liberal s. a. She finishes in a dressing scene, wherein she is in edict nothing at all.

Ed and Tony, two elegant gents, one straight and one a great clown, provided more laughs, and that liberally. Their loose-jointed stepping, rags and miscellaneous chatter are good comedy.

Bob and Gale Sherwood and troupe of entertainers closed uncaught. Pathe news in the intermission.

Business dwindling. Loop.

American

Friday night at the American is different than other nights. Reason is a discovery contest contributed to by the neighborhood. Idea of this function evidently seems to be an effort to discover how many extra 35c pieces this gall will draw.

This old standby of what was once the trail of a comedian hasn't changed much in general aspect at least. Though now officially booked by Keith's the house is still a haven for the break-ins and the tin-panny orchestra is also still turning out helping the acts very much. The bookers who come to view the acts no doubt take a lot of things into

consideration, nevertheless it is difficult to judge a turn fairly on these boards.

Last half layout last week held the usual five turns. Openers were Johnson and Johnson, colored boys around for years. Material and routines still the same. One yodels, strums on the uke and does teeth and lip imitations while the other does a little hooting.

Jones and Grannon, mixed talking team with a few songs, were next. Some of their stuff is questionable. An Adam and Eve gag is a pot shot at the females and not likely to go over with the latter though the males will probably howl. Some prunings would help as otherwise this pair know what it's all about and can run the gamut of secondary houses with ease.

"Banjoland" with six boys strumming and entering through an enlarged light comedy. The boys are capable instrumentalists. Routines seem somewhat misplaced in spots but can be remedied. Two of the boys, under one in voice, the other an acro-dancer. Layout contains two sets and looks good.

Clifford and Leslie, two-man comedy team on the ordination type, filled their spot with fiction with this mob. Some of their bits have beards but evidently okay and presented with a strong shade of humor, get over. The comic (probably Clifford) shows a hand of talking in a subdued voice that makes it difficult to hear or understand him. Straight carries himself well and has fairly good pipes.

"Florida Follies" girl flag closed. Five cuties look good and work neatly around the juve and comic. Latter reminds of the old burlesque days. Attractive tropical set blends, while one of the girls steps out of the ranks for bits, songs and dances. Pretty well constructed in toto and should get some attention.

Screen feature "A Certain Young Man" (M-G). Loop.

State-Lake

Nothing on the vaude bill here this week that means a dime in the box office. Seems the Keith office is having its difficulties corraling feature acts with drawing power to surround the Chicago theater. The vaude directly across the street monopolizing the crowds with its "Our Gang" kids and Jackie Coogans, and other picture houses nearby making strolling play for the day something will have to be done to keep the State-Lake standing up.

In the past this house was an ace money center. The O'Grubbers wheel. Now it's beginning to show signs of tobogganning. On Sunday morning the coffers in this would be tingling with a standee out front. This time it looked like the town hadn't got up yet as far as the State-Lake was concerned.

With the exception of Rosita Moreno, Spanish dancer, very little on the stage. Rosita, after staying away from vaude for a while, during which she made a valiant try at the movies in Hollywood, is back again on Keith boards. Since opening the act in Los Angeles several minor changes have been made, but nothing either way to offset the beauty of Rosita. This girl is a natural. Her face and figure would be enough even if she couldn't do anything else, which she can. A fifty dollar bill is plenty of what a Glynis personality. The turn is a great-looking flash with the elder Morenos and a corking string outfit of five giving it plenty of scope. Rosita takes care of the rest, and that's plenty!

Rest of the bill just vaude. Lester Irving Trio, two men and a girl, feature musical feats, hand-holding stuff and lifts, good openers. The boys do all the hard stuff and seem to know about all the tricks in this line. No. 2 held Mays, Burt and Winn, old-time minstrels, who bring out some familiar bits and vocalize to harmonious melodies. Encouraged, they added a string of parodies before leaving. Beth Budd, singing aerialist, came next. Beth Budd is a pip for that vha and vigor personality. She sells her wares with ease.

Heard a wifefour, mixed comedy team, with the man doing Yid dialect, went over satisfactorily, mainly on the use of the comic. He has the earmarks of knowing all the things. Coughlin, a fun and strong enough for a later spot on this bill.

Following Rosita were Caffery and Miller, comedy duo, who failed to hold down the next to show niche. Boys are clever tumblers and look good, but not enough comedy to support. Switch between the two, Caffery and Miller would have tightened up the works. On the closing end Serge Plush, juggler, using sticks and rubber balls with no assistants on stage.

Too much of the same thing all the way through, and not fast enough to keep 'em from exiting. On the screen, "The Red Mark" (Pathe). Loop.

Englewood

A show house for Keith family material, the Englewood bills now suggest improvement, especially in production. The last half bill held 25 people in a musical sketch, dance revue, instrumental act and two comedy turns. Best production was shown in "Girl Wanted" (New Act), staged by Nat Phillips as a sketch, with song and dance principals.

Five Musical Chapins, opening, are four men and a girl, with a varied instrumental routine, delivered best on saxes and trumpets. Showmanship is of a slightly antique vintage, but otherwise act is passable. Closing was "Attiree's Flashes," with a club of eight, containing three specialty workers, and two male principals. One of the boys hooped and ditted, while the other talked comedy lyrics to good effect. Applause was weak for the chorus and specialty spots, attributable to weak finishes rather than lack of quality. Dancing is a mixture of pop and classic, with the latter impressing less.

Rowland and Joyce, Irish comic and straight, went well in this Irish neighborhood, with plenty of old gags that can alibi themselves on

ill, is spending several days in Chicago's film row.

Saul Bragin, chief Chicago booker, Educational, has returned from a two weeks' vacation in Michigan.

Cresson E. Smith, vice-president, United Artists, is spending several weeks in the Chicago office.

Dad Walcott, owner, Majestic, Racine, Wis., is signing a stock company to play between pictures.

Shuberts in rebuilding the Olympic interior are leaving only one balcony.

Al Wolf, in Minneapolis Universal office, has been transferred to the Chicago branch.

Watts O. Thornton reopens his Gaiety theatre, at Springfield, Sept. 1 with the Gifford Co. stock.

OMAHA

By ARCHIE J. BALEY

The Riviera and Rialto, Publix, have called on six of the main film products as result of a deal for Fox and M-G-M. Already had United Artists, Paramount, First National and Warner Bros. Both houses are wired, but the Riviera (de luxe) is the one that's knocking business silly since it opened with the sound pictures four weeks ago. It is de-

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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BOSTON	62	MONTREAL	63
BROOKLYN	61	OAKLAND	60
BUFFALO	63	OMAHA	60
CHICAGO	60	PORTLAND, ORE.	60
DETROIT	63	ROCHESTER	61
HOUSTON	61	SACRAMENTO	61
JERSEY CITY	63	SYRACUSE	61
LOS ANGELES	62	WASHINGTON	61

the type of act. Harmony spots were rare, and the Rialto will play both kinds.

Brandels stock reopens Sept. 15 under direction of Boyd Irwin. Eveta Nudsen, leading woman; Grandon Rhoades, Russell Hopton, Huron L. Byden, of Salt Lake City, director, new to company. Charles Harrison will return as lead and Richard Tracy also will be back. Others are Helen Tucker, Clair Sinclair, Marie Stewart, Madeline Ashton, Max Vinsonhall and Harry Cornell, all here last season.

The home of John Howard, manager of the Rialto, was visited by the stork a few weeks ago.

That W. R. Hearst took over the "Bee-News" made it fine when the World played "Diamond Handcuffs," Hearst-Cosmopolitan picture. The "Bee-News" ran \$150 worth of ads on the picture that cost the World nary a dime.

MILWAUKEE

By HERB M. ISRAEL

Garden—"State St. Sadie" (Vita-Movietone).
Merrill—"Hell Ship Bronson."
Palace—"Man Made Woman."
Vaude:
Riverside—"Fleeing"—vaude.
Strand—"Heart Trouble"—"Right Idea."
Wisconsin—"Four Walls"—stage show.
Davidson—"Night In Spain."
Empress—Irons and Clamage (burlesque stock).
Gayety—Burlesque (Mutual).

The Strand, just wired, next week changes from a mediocre house to first run Fox with "Street Angel" starting; the Majestic reopens with "The Girl in the Red Velvet Dress" (Lover); the Alhambra (U. A.) has Clara Bow as its reopening feature after being dark six weeks and the Grand brings in "Tempest."

Frances Flowers has succeeded Irene Norman as movie critic at the Sentinel temporarily. Sheet said using stock name of Polly Parsons.

Delay in closing of the Davidson for remodeling was announced by Sherman Brown to permit "Night In Spain" to return for a week.

More upheaval simmered along the Fox front in Milwaukee with the arrival of Jack G. Leo, vice-president of Fox Films, and Roger Perri, advertising chief. Plenty of changes went into effect a few weeks back when Fox sent in Joe Leo as general advertising manager. With the arrival of Jack Leo and Perri more is expected. One change will be the eradica-

tion of the present system of group advertising, Perri said. Each house will run a separate ad in the dailies and the houses will buck each other for business as though not under the same management at all.

The Strand, now wired, will open with "Street Angel" next Saturday. Wisconsin will open with Vitaphone shorts a few weeks hence. No wiring is to be installed in the Merrill.

Another house to be wired is the present grind, Miller. Negotiations to extend the lease with the Miller Bros. and the houses which control the house, have been effected. The Fox lease had still three years to go.

PORTLAND, ORE.

Portland—"Excess Baggage."
Broadway—"Red Dance."
Pantages—"Strange Case of Capt. Ramper."
Orpheum—"The Soldier Man."
Columbia—"Drums of Love."
Heilig—Henry Duffy Players.

Entirely new cast of the Henry Duffy Players opens the new Duffy theatre, beginning Sept. 1. The change is reported as a move to strengthen the Duffy business in Seattle. Duffy's Seattle house has been losing. It is believed the Portland troupe will revive business there.

John Britz, local impresario, produces four operas at the auditorium here during the fall. The first will be "Mikado," Sept. 1. Britz takes his troupe on the road at the close of the Portland season.

His decision to present opera at the auditorium came after failure of negotiations with Cal Heilig, of the Heilig theatre. Heilig is reported to have played Britz against Henry Duffy for the house, with the result Britz chose the auditorium and Duffy goes to the Baker (Duftun).

Rumored here that the Orpheum vaudeville will not open this season. Orpheum did bad business last year. The Orpheum does not show here, the Heilig stands in line to remain dark, with exception of an occasional road show.

OAKLAND, CAL.

By WOOD SOANES

Margaret Anglin has accepted the invitation of the committee of music and drama at the Greek theatre in Berkeley to stage a production of Sophocles' "Antigone," at twilight, Sept. 16, after she has finished her Orpheum date.

The Orpheum is to all ready play in twilight and as the tragedy goes under way to bring up the lights. The arrangements are being handled by Professor William Popper. This date replaces the one originally made for John Barrymore who was to have done his open air production of "Hamlet" for the University of California.

Robert Warwick, after an indifferent week in "The Admirable Crichton" and one slightly better in "The Racket," goes into "Interference" for George Eby at the Fulton. Warwick has Eileen Wilson as leading woman and Norman Field as leading man. Field has just signed an additional 12 weeks' contract that will take him into December.

American, one of the West Coast chain in San Francisco, has closed and Charles Carroll, manager, moves to the Senator, one of the neighborhood houses to take a similar post.

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CHICAGO
World's tallest, 1944 rooms and baths

ST. REGIS HOTEL
Single Room without Bath, \$7.50, \$9.00
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Double Room with Bath, \$13.00
Double Room with Bath, \$12.00, \$14.00
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Presentation Costumes
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IN WEST LANE ST. CHICAGO ILL.
EXCLUSIVE CREATIONS
MERCHANDISE—CURTAINS
FOR SALE—MADE TO ORDER FOR RENT

When in Chicago
Visit These Hits

SELWYN Maia, Thelma and Sat. SCHWAB and MANDAL Bring You THE NEW COLLEGIATE MUSICAL COMEDY

"GOOD NEWS"

With an ALL-AMERICAN TEAM OF PLAYERS FORTY FLAPPER FRESHIES ARE LYMAN (Himself) & HIS ORCH.

ERLANGER WEDNESDAY AND FRIDAY NIGHTS. ANDREWS MATS. GEORGE M. COHAN

Offers a New Comedy

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By J. C. Nugent and Elliott Nugent with ELLIOTT NUGENT

CORT CLYDE ELLIOTT PRESENTS

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16th WEEK IN CHICAGO

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Telephone Columbia 4630

By **HARDIE MEAKIN**
National (Erlander - Rapley)—
Cochran's stock in "Home Town-
ers."
Mutual (Burlesque)—"Hello,
Parce."
Pictures
Columbia—"Mysterious Lady."
Earle—"Vamping Venus."
Fox—"Beware of Married Men."
Met—"Loves of an Actress."
Palace—"Steamboat Bill, Jr."

John Holden is now juvenile of
the National stock, replacing Billy
Pheps.

Sidney B. Laust has added the Lib-
erty to his local chain.

Harold Phillips, former d. e. of
the "Times," is doing special ex-
ploiting for the Stanley-Crandall
house. W. C. Ewing is continuing
to concentrate on the regular mat-
erial and backing up Phillips.

Fox advertising is out of the local
tabloid Scripps-Howard "News."

With the opening of Keith's on
Sept. 1 with the film, "King of
Kings," Kemper Cowing will again
do the publicity. His regular as-
signment, in which he will continue,
is managing Harris & Ewing's news
picture department.

S. J. Stebbins, formerly here at
the Fox but now in Detroit, has
filed a suit for \$10,000 for personal
injuries along the Pennsylvania
Railroad. He was dragged and
seriously hurt by a train, starting
without warning, on one of his regu-
lar weekly trips to Philadelphia.

Frank Abbott, operating the Villa
Roma, road house on the Rockville
Pike, was arrested last week on a
bad check charge. Produce dealer
swore out the warrant.

Final appeal, pending appeal, to
keep Meyer Davis' Le Paradis open
under bond, following the padlock
for serving ginger ale and cracked
ice, went out last week when the
judge denied the appeal of the land-
lord for a cash bond to continue.

ATLANTA

By **ERNE ROGERS**
Howard—"Tempest," Public unit.
Capitol—"How to Handle Women"
Radio Rialto—"Wickedness Preferred"
—vaude.
Georgia—"Scarlet Dove" vaude.
Met—"Pajamas" wired.
Rialto—"Four Sons" wired.
Capitol, in last week under Un-
iversal management, is presenting
local talent radio revue as stage

feature. All talent booked from ros-
ter of air stars from WSB.

"Four Sons" held over, second
week at Midlito.

Everett Steele, asst. mgr. of
Keith's Georgia and Ed Adler, same
of Howard, have swapped jobs.
Loew's taking over Universal's
Capitol beginning Labor Day. Tom
James, manager of Loew's Grand
manager of Capitol and Loew's.
Grand will revert to straight pic-
tures with talkers, while Loew vaude
at Capitol.

ROCHESTER, N. Y.

By **E. H. GOODING**
Rochester—"Harold Teen" vaude
East—"Street of Sin"
Regent—"Toilers"
Piccadilly—"Forbidden Hours"

Pay's theatre reopens Sept. 1 with
a new policy. Previously "half and
half" and later a film house with
sound shorts, the theatre will now
be known as "the home of talking
pictures" presented Vitaphone and
Movietone features and shorts ex-
clusively. "Tenderloin" will be the
reopening feature at pop prices.
Arch McCallum remains as man-
ager.

Family theatre (Fenveny house)
has installed Electratone, and is
presenting "The Jazz Singer" this
week by that device. "The Jazz
Singer" twice played Pay's theatre
last season.

Bathers at the Natatorium in Sea
Breeze Park are attracted to the
place, nights by Page's 45-piece
symphony band.

Rain hit the opening days of the
Batavia and Hornell fairs hard last
week. Wirth-Hamid free acts didn't
perform in the open the first day
of the Batavia fair, but gave an in-
door performance for the Rotary
club.

Peter Bissarella, proprietor, Family
theatre, Attica, injured his back
and his wife received fractured neck
when their auto was hit by a truck
near Depew last week. They were
taken to a Buffalo hospital.

Amelia Profeta, who as a child
piano student received the largest
trophy ever awarded at Convention
Hall here, is now a featured dancer
with Toffie Simon's Arab troupe,
performing Algerian and Egyptian
numbers at the Pacific Southwest
Exposition, Long Beach, Calif.

John Delaney, employee, 101
Ranch, suffered a dislocated shoulder
and severe bruises when hit by the
pole of a wagon at Olean last
week.

Alexander Lowandex, bounding
rope acrobat and gymnast with the
Dorsey Bros. Pony and Animal Cir-
cus playing Manchester last week,
is still agile at 67 and expects to
carry on to the end, as did his
father, grandfather and great-
grandfather, he said.

DETROIT

Variety's Detroit Office
Tuller Hotel

Cass (Shubert-Stair)—"The De-
sert Song" (2d week).
Michigan (Kunsky)—"Dear
Broadway"—"Our Gang" (stage)—
Unit—"West Point Days".
Capitol (Kunsky)—"Warming Up"
"Pacific Breezes" (Unit).
Mutual Artists (C.A.)—"The Temp-
est".

Madison (Kunsky)—"Lilac Time"
(2d week).
State (Kunsky)—"Lights of New
York" (3d week).
Adams (Kunsky)—"Four Walls"
(2d week).

Oriental (receivership)—"Legion
of the Condemned".
Shubert Detroit (Rental)—"The
Naked Truth" (4th week).
Cadillac—"The Bohemians" (Mu-
tual).

Avenue, Palace and National—
Stock Burlesque.

Mabel Hollis, blues singer with
Burnside Public unit, "Ocean
Blues," quit the group here.

Safe crackers, after several hours'
work on two safes in the Roosevelt
theatre, found they contained nothing
but non-negotiable papers. The
Roosevelt is half of the John N.
Robertson chain, the other half is
the Cinderella.

Fox has signed their 75 musi-
cians under the terms set forth by
the Detroit union.

Paul Leach, master of ceremonies
at the Michigan, may be retained
permanently. Frank Easton, slowly
recovering from a breakdown, may
not return to the stage for some
time.

John McCordle will assume direc-
tion of the musicians at the Keith
Albee Uptown theatre. McCordle
was with Keith 28 years and left
after the closing of the downtown
Temple to join a commercial firm.

Ed Stair, deciding the chairs in
his Shubert-Lafayette theatre were
too narrow and uncomfortable, has
replaced them with larger seats at
a loss of exactly 120 admissions.
House formerly seated 763 on main
floor.

Seymour Simons is under a long
time contract by Ben and Lou
Cohen as master of ceremonies in
the Hollywood theatre replacing
Sammy Dibert. The Sunnybrook
(James Dimmick) orchestra re-
mains under a new three-year con-
tract.

The Broadway Strand opens with
stock burlesque Sept. 3.

The legitimate season opens in
two downtown houses next week,
"Present Arms" comes to the Shu-
bert-Detroit, Sept. 2 for one week

instead of the original two that
were planned and "Excess Baggage"
returns to the Shubert. Lafayette
the same night, "Frail Emma," an
18th Century costume drama deal-
ing with Lord Nelson and Lady
Hamilton and written by Genevieve
Thompson Smith, follow "The De-
sert Song" in the Cass Sept. 3. James
Gleason is producer. Selena Royle
is in the title role.

Broadus Barle is the juvenile
master of ceremonies at the Grand
Riviera theatre.

All downtown film houses are
now offering sound with the excep-
tion of the Oriental and Adams.
The Capitol makes its feature length
sound bow with "Warming Up,"
while the Michigan has Henry B.
Walshall in a two-reel taker.
United Artists is testing its newly
installed wires on "The Tempest".
The Madison, pioneer in the field,
still has "Lilac Time."

SYRACUSE, N. Y.

By **CHESTER B. BAHN**
Wieling—Dark.
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B. F. Keith's—Vaudefilms.
Loew's State—"The Cardboard
Lover"—Movietone.
Strand—"Lights of New York".
Vitaphone-Movietone.
Empire—"The Big Noise"—Wilbur
Sweetman's Orchestra (stage).
Eckel—"The Jazz Singer"—Vita-
phone.
Savoy—Tom Phillips' "Burles-
quers" (stock) pictures.
Syracuse Vaude (Ind.) films.
Rivoli—"Stark Love"—The Law of
the Range.
Regent—"The Cossacks"—"The Lit-
tle Yellow House".
Harvard—"Chicago" After Mid-
night.
Avon—"Dance Magic".
Palace—"That's My Daddy".

State Fair visitors gave Syracuse
theatres an exceptional week-end
business, despite warm weather.
Two Syracuse theatres had seasonal
openings Saturday. The Strand,
closed for part of the week for re-
decorating, reopened with an invita-
tion screening in the morning of
"Lights of New York".
The Savoy, closed during the sum-
mer, reopened with Tom Phillips as
lessee and producer.

Before the first burlesque per-
formance (the house also offers pic-
tures) they were selling standing
room. Saturday established a new
record.

Phillips' company is headed by
Bibi Storer and Charlie Robinson.
Evelyn Denk, Bobbie Stover, Bella Stout, Bob Wolfe,
Jack Baker, Phillips himself plays
straight.
The Savoy operates a grind policy,
opening at noon. The house is
sealed at 25c. for matinees, 50c.
for evening. Seats are reserved to
provide the picture programs. Harry
Proctor directs six-piece band.

The Eckel's experiment with "The
Jazz Singer" (Al Joelson), brought

back for another week after playing
three weeks there and did S. H. O.

The Empire Sept. 8 opens its fall
season with "Street Angel," its first
sound picture. Movietone and Vita-
phone installations are being com-
pleted. Against "Street Angel" the
Strand will have "Lilac Time." First
National's first talker.

Laurin Woods, Oneida, former
Syracuse University amateur actor,
has signed to play with the Hader-
hill stock in Utica this fall.

Robert De Lany, Ithaca, a stu-
dent in the Williams School of Dra-
matic Art there, has signed to play
general business with the Frank
Wileox stock, opening in the Wedge-
way, Schenectady, Labor Day.

The Stanley interests will take
the "trackless train" to Utica next
month as a halfway for the new
Stanley theatre, opening about Sept.
15. The train will be sent through
Oneida and Herkimer counties.

The Schine interests will spend
\$200,000 to transform the Galey,
Utica, former Columbia burlesque
house, for vaude and films.

A new roof, new stage, a \$40,000
organ and Vitaphone are included
in the plans. Clarence Mixer's or-
chestra, now at Richfield Springs,
will be the house band.

The Regent, Schine Geneva house,
reopened Aug. 23.

The Farash Theatrical Enter-
prises, Schenectady, which recently
took over the Potsdam Opera house,
as the first move in an invasion of
the Schine territory in northern
New York, will build a new house
in Gouverneur this fall.

BROOKLYN, N. Y.

By **JO ABRAMSON**
Werba's Brooklyn—"Wings".
Werba's Jamaica—"East Is West".
Boulevard—"Hit Deck".
Albee—"Hit of Show"—vaude.
Loew's Met—"The Cossacks"—
vaude.
Orpheum—"Foreign Legion"—
vaude.
Fulton—"Lilac Time" (stock).
Momart—"Scarlet Lady".
Casino (bur.)—"Youthful Follies".
Strand—"Oh Kay".

"Wings" held over for another
week at Werba's Brooklyn, with
"The Night Before," new play, with
Henry E. Dixey and Katherine
Stewart, in tryout next week.

Majestic opens Labor Day with
Madge Kennedy in "Paris Bound."

The new Fox opens Friday.

At Jamaica next week "First
Year" and "19th Hole" at Boule-
vard.

Momart reopens Friday with "The
Scarlet Lady."

Teller's is only theatre in Brook-
lyn that hasn't announced reopen-
ing.

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Orpheum
Nothing to brag about last week. Bill downright dull and, in one instance at least, quite amateurish. Two blackface and two bicycle acts. The opening turn was straight bikes and in the closer a bike was used. Maybe it was the oppressive heat back east that caused the booking to go haywire. Far from standard Orpheum vaude, and the pay customers were waiting good and plenty. Even the double headline didn't mean much. And, to cap the climax, business was off Sunday

night, with a few remaining for the final curtain.

Herb Larimer and Marion Hudson opened with their bike and unicycle act, the male doing a Joe Jackson that fell flat. Ordinary.

Deuce spot brought on the first of the two blackface acts—Ted and Al Waldman. As bellhops the boys struggled through a lot of meaningless gags. Their best efforts were with the harmonies and the saw. A gag about the late arrivals, directly addressed to the customers, had no place.

"The College Flirt," comedy singing and dancing turn, with Tommy Mann, femme impersonator, more suited for the small-time houses than here. Three boys and three girls, with only Mann showing any talent other than some strenuous hoofing by one of the girls.

Roy Rogers, nut comic, doing a souse, awakened the bunch, especially his falls and back bends and balancing. He drew a deserved encore and with songs.

Then Frank Keenan, with his dramatic playlet, "The Second Performance." Keenan's heavy moments were his best. It was a story of the testing of a divorced wife's devotion. Support satisfactory, but playlet nothing of unusual worth. In response to applause Keenan made a long curtain speech, resorting to some comedy that drew a few ripples.

Pictorial News gave the gasping payees a chance to drag a smoke outside. Then the second blackface turn—Slim Timbling and Co., the latter comprising (Miss) Billy Raymond and Val Russell. The two boys start with a sort of Moran and Mack dialog. Later gal on for a song: "Finale with Timbling as the negro and his dissertation on the arrival of 'A Dam,' best portion. Though this one topped the first blackface turn it failed to make much of an impression.

Adelle Rowland is back with new songs, and quite acceptable. After what had gone before it was tough sledding for her.

Finale brought on Tillis and LaRue, with a four-piece gal orchestra. Couple are dancers and did three numbers. Creditable musicians and in an earlier and more favorable spot would have clicked. Probably not 150 customers waited for the show.

An evening wasted. **Edwards.**

Pantages
Alex Pantages celebrated his 28th anniversary last week with a bill so uniform in quality that most of the acts were worth at least the second best spot. Rodero and Maley, song and patter comic, had next to shut and went over, but Grace Doro, further up, pulled the greatest hand action with her pianolog. No act was slighted by the capacity house at the first performance Monday.

For the comic duo, Rodero was

straight, Maley in comedy polka-dot rig. Contrary to the billing, Maley was the pseudo-Italian half of the team. It took them a while to warm up until Maley seared with a George Beban imitation, Rodero accompanying on a violin which he played in a cello.

Miss Doro took them from the start with her "impressionistic" key work. She made the piano do everything but talk. Following the overture by Cliff Webster and His Gang, that included a medley of old favorites popular about the time Pantages began his career, the vogue proper began with the Harmony Four, barber shoppers in a neat but not gaudy routine of songs that included fair comedy as Joe Bernard and Co. in their familiar domestic quarrel sketch. Mob still seems to like it.

Next Miss Doro, followed by a set of five males and four females in a hoofing act called "Broadway Bits." Three of the girls were a bit beefy, but plenty of high speed for all kinds of plain and fancy clogging, one song and an accordionist better than fair. Crowd not enthusiastic, but liked it.

Rodero and Maley next, with the Four Karreys, contortionists, closing. The three Karrey boys are about as pretzelish as humans can become, and went over big. The fourth Karrey is a diminutive but decorative miss in oriental costume who decorated the Karreys.

"The Foreign Legion" (Universal). Fables picture and newswear on the screen.

Ernest Lubitsch and company go to Banff where they will film most of the exteriors for "Conquest," John Barrymore's next for United Artists.

"The Man in Hobbes," first of the Peter B. Kyne series, to go into production at Tiffany-Stahl. George Archainbaud to direct.

Lester Cole, juvenile lead in "Good News," returned at the Mayan has returned to the cast, following two weeks illness.

Using what is declared to be the world's smallest film screen, measuring 24 by 38 inches, a lobby theatre has been opened at the Roosevelt Hotel in Hollywood for patrons. Regular programs of a diversified nature are shown daily.

Larry Ceballos will stage a revue to open at Roscoe Arbuckle's Plantation Club Sept. 10.

Charles E. Sullivan, vice-president and manager of the FBO studio en route to Boston where his mother is critically ill.

Harry Edwards has been signed by Educational to direct his Jerry Drew comedies.

George Fitzmaurice, Dorothy Mackaill, Mrs. Fitzmaurice and Miss Mackaill's mother left San Francisco for Honolulu Aug. 25. The remainder of the "Changeling" (F.N.) company is to sail from San Pedro later.

Robert A. "Red" Golden, former assistant director for the Harold Lloyd company and at M-G-M was signed by the latter to direct his first picture to be titled "Honey-moon," featuring Flash the dog with Polly Moran and Harry Gribbon in the east. Herman Raymaker and Charles Reisner were scheduled to direct this picture before plans were changed.

William Le Baron is preparing to move his offices from the FBO studio to the Pathe plant, where he will act as general production manager over the two studios.

Texas Guinan, signed for Warner-Vitaphone to play the Queen of Clubs, is due to arrive in Hollywood August 30.

Glimor Brown, head of the Pasadena Community Players, announces four plays to be presented at the Community Playhouse. "Puppy Love" by Adelaide Matthews and Martha Stanley; "The Street of a Thousand Shadows," a Chinese drama by Fuleta Wadsworth and Katherine Browning Miller; "The Devil's Disciple," by George Bernard Shaw and "The Living Corpse" by Tolstol. Brown has gone to New York for six weeks' stay.

Four productions are scheduled for the Mason. Following "Tunning Wild," the all-colored musical which opens for four weeks Sept. 2, O. D. Woodward, producer of "Dracula" on the coast, will bring "The Play's the Thing" with Guy Bates Post in the lead. Then Ray and Veiller's "Trial of Mary Dugan" returns, followed by the Stratford Players and Frank Craven in "The Nineteenth Hole."

Ivan St. John closed his Holly-

wood play brokerage office and is returning to freelance publicity.

Griffith's "The Battle of the Sexes" (United Artists) will follow "Two Lovers" at the U. A. theatre. Tentatively scheduled to open Sept. 26, "Two Lovers" opens Aug. 29, succeeding "The Man Who Laughs."

"The Best People" is slated to follow "Lombardi, Ltd.," at the Hollywood Playhouse (Henry Duff). No date set as Leo Carrillo is packing them in at present.

Jane McDonough was elected president of the "Wasps" (Women's Association of Screen Publicists), following resignation of Katherine Albert. New president is on the publicity staff of the De Mille studio.

Frank Hurst, Broadway agent, arrived at Agua Caliente, Mexico, where he will recuperate from a recent operation performed in New York.

Nance O'Neill will join her husband, Alfred Hickman, who is in films, in Los Angeles, to make her future home here.

Barbara Brown, who played the leading feminine part in Edward Clark's comedy, "Religions," at the Vine Street, Hollywood, has been summoned to New York to take the same character in the east.

Sammy Sturges and "Doc" Crabtree, comics, formerly of the west coast "Hit the Deck," will sail from New York Sept. 7 for Paris, where they will appear at Joe Zell's night club.

Frank E. Hansen, manager of exploitation for Union Theatres, Ltd., of Sydney, Australia, is visiting in Los Angeles.

"Manhattan Cocktail" is the title finally chosen by Paramount for the production featuring Richard Arlen and Nancy Carroll.

Lester Cohen, who wrote "Great Bear" and "Sweepings," has been signed by Paramount on its three months' contingent contract.

"Why Men Leave Home," at the President (Henry Duff) for eight weeks, went out Aug. 25 and "The Wooden Kimono" came in the following night. The company has the same trio of principals as in the San Francisco run of the Duff production.

David Torff, who angled John P. Goring when the latter took over the Belmont, has acquired what remains of the coast rights of "Rain" and will star his wife, the Sadie Thompson role. A Henry Duff production of the Pango-Pango opera toured the coast a couple of years ago and Jeanne Eagels was

also west of the Rockies with the original company.

Eddie Poy, Jr., will play the lead opposite Texas Guinan in "Queen of the Night Clubs." It will be a Warner Brothers talker.

BRONX, N. Y. C.

America, formerly Miner's Bronx, will reopen Sept. 10 with dramatic stock. In opposition to the Tremont which will also have that policy this season. The company at the America will be headed by Gerald Kent and Elizabeth Carmichael.

Bronx opera house reopens Labor Day with subway circuit policy. John L. Lamp will again manage.

David Cantor handling publicity for Tremont theatre stock.

Report that Loew's Spooner, pictures, may become Yiddish legit house this season. Theatre is opposite Loew's Boulevard, playing mixed policy, and competition too strong for same ownership.

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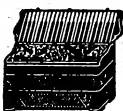
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Ingham to manage four houses for
West Coast. Hartford has been at
the Coliseum.

Tunney-Heeney fight films hit the
skids fast in Seattle after being
at the cheap grinds. Madison the
atre, i.e. neighborhood, had the
fight last week.

John Hamrick, who has just
leased Liberty in Portland, for long
term of years, renaming it "Music
Box," will have run policy at that
house, similar to local Music Box.
It will be wired.

William Eugene has gone to Duffy
Players at Vancouver, B. C., as juv-
enile man and James Dush has come
from Vancouver to Seattle co.

Mr. and Mrs. Bertin W. James,
in charge of school of theatre, Cor-
nish school, Seattle, for five years,
have organized the Seattle Repre-
sents Playhouse, and a theatre will
be built immediately to form a
permanent house for this enterprise.
The location is in the University
district. A professional co of play-
ers will be formed, and the little
theatre will seat around 500. Har-
old Johnson, former leading man
with Provincetown Players, New
York, is associated in the undertak-
ing. The Metropolitan will be used
for the first plays. "The Jest" and
"Juno and the Paycock," initial per-
formance to be Oct. 18. The new
theatre will open about Jan. 1.

BUFFALO

By SIDNEY BURTON.
Tech—"Big Fight."
Eranger—"Beware of Widows"
(stock).
Buffalo—"Lilac Time"—"Harem
Scarem" unit.
High—"Lovers of Address"—vande-
vande.
Great Lakes—"Lights of New
York" (2d week).
Lafayette—"Red Mark"—vande.
Century—"Pinnegon's Ball."
Shea's Hippodrome this week in-
augurated its sound policy.
Gayety (burlesque) reopens for
the season Sept. 2 with "Speed
Girls."
Century, equipped with the first

Buffalo Han-A-Phone installation,
started talking pictures Thursday.

Local theatre managers and op-
erators have settled upon the terms
of the settlement of the controversy
which has raged between them in
the local dailies for the past week.
A new contract to take effect Sept.
1 has been signed with both sides
making concessions.

Formerly the minimum wage of
the operators was \$35 and the
maximum \$75 a week. New con-
tract provides for \$85 weekly for
all operators. Men had been de-
manding \$100. The operators' de-
mand for seven men reduced to six
for each booth, three men doing a
six-hour shift with seven days a
week's work.

The Wagner Stock at the Er-
langer will present a new play week
of Sept. 10, entitled "Mr. Man," by
Marion de Forrest. Buffalo news-
paper woman and author of "Little
Women."

MONTREAL

Orpheum—"Champion" (stock).
Capitol—"Patience" (L.).
Loew's—"Fleetwing" (Fox).
Strand—"Phantom of Turf" (Col).
"Anybody Here Seen Kelly?" (U).
"Dark Stage" (Edu). and "Hello,
Chevrolet" (Fox).
Imperial—Vaude.
Empress—"Enchanted Island" and
"Coward."
Gayety—"Jazz Time Revue" (Mut-
ual).

Theatre men in this city have
their hats in the ring against the
high-handed action of a govern-
ment that has barred children under
16 from admission to their houses,
while allowing the full license to
go anywhere provided there are no
pictures given with the show. There
has been a barrage of injunctions
this week, and all that have taken
the step are claimed to be in a po-
sition to admit the youngsters un-
til the Quebec law has been given
a final testing in the courts.
Meanwhile the government has
stated that a law forbidding in-
junctions will be passed at the next
session of the provincial legisla-
ture. This is legislation that is

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more precarious for the Stanley and
State, which have been doing enough
bucking each other's biz.

Jack Keale, manager of the State,
Jersey City, has put in Leo Weber,
organist, and billed him. Special
songs slides and overtures, new
scheme, going big. Red Grange last
half this week in "77."

"Street Angel," with reported fig-
ures of \$25,000 for week last week at
Stanley, broke house record at that
corner, held by "The Jazz Singer."
Harold Murphy, special Chicago p.
A importation, helped swing a spe-
cial ballyhoo on the flicker.

HOUSTON

Metropolitan—"Tempest"; "Stepp-
ers and Steppers" (stage).
Kirby—"A Reno Divorce" (Vita-
phone tour).
Majestic (Interstate)—"No Other
Woman"—vaude.
Loew's State—"The Cardboard
Lover"—vaude.
Queen (split week)—"Stop That
Man."

The Kirby theatre (straight pic-
tures) wired for talkies, is the only
theatre here doing consistently good
business.

The Palace (Interstate) reopens
in about a month with stock. The
Palace has been dark since the last
week in May.

The Texan theatre, owned by Will
Horwitz, starts its second-run
talkies early in the fall.

Cornelius Maffie is feature or-
ganist at the Metropolitan. Ken
Whitman has head band, and Maurice
Symphony orchestra director.

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Ferguson Mae
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Frohman Bert
Fuller & Jewell
Clifford W C
Gilbert Earl
Hammond Al
Herman Lewis
Hertz Lillian
Hogan & Stanley
Howard May
Hunter George
Iverson Fritz
Kehoe Nies
LaMare Jackie
Lange Howard G
Lester Howard & C
Lusk Emily

SEATTLE

By DAVE TREPP
President—"The Ruined Lady"
(stock).
Metropolitan—"The Trial of Mary
Dugan" (Legit).
Orpheum—"Serenade"—vaude.
Pantages—"None but the Brave"
—vaude.
Seattle—"On Kay"—stage show
Fifth Avenue—"The Red Dance"
—vaude.
Coliseum—"Road to Romance"
Blue Mouse—"Terror"—Vita. (2nd
week).
Music Box—"Glorious Betsy" (4th
week)—Vita.
Columbia—"King of Kings"
Winter Garden—"Liding for Fame"
Met was lighted up for first time
this season last week with "Trial
of Mary Dugan" and it is drawing
well.
Billy Hartford has gone to Bell-

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