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# VARIETY

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64 PAGES

## KATE PULLMAN EUGENIC MA

### Vaude Man Accepts Shubert Challenge He Can't Get Injunction or Book Act

J. J. Shubert is alleged to have told Harry Rogers, vaudeville producer, that he could bet \$20,000 that he (Rogers) would never get an injunction against the Shuberts and that furthermore, as owner of 160,000 shares of stock in the Keith vaudeville circuit, he could prevent Rogers from booking Billy House's act. To quote Rogers' affidavit in an injunction suit which comes up for argument tomorrow (Thursday) on the restraining writ, "he (J. J. Shubert) said he owned 160,000 shares of the Keith Circuit stock and that he was on the Board of Directors and that I could not get such bookings in that office unless he was willing that I should."

Action arises over the services of Billy House, who was for many years under Rogers' vaudeville direction, until House signed for a Shubert production at \$1,000 a week and jumped his contract with Rogers.

When the vaudeville manager told Shubert that he would be faced with an injunction suit, "and when I referred to the fact he himself restrained different actors from jumping their contracts, he again told me that I would find out that he could do it, but I could not do it," states Rogers in his affidavit.

**Files in Westchester**  
Harry Rogers Theatrical Enterprises, Inc., is bringing its suit in Westchester county. The defendants are William H. Comstock, as House is known in private life, the Shubert Theatre Corp., and Jacob J. Shubert. Rogers is represented by O'Brien, Malevinsky and Driscoll and Lyman Hess as joint attorneys.

Rogers sets forth that he had House signed at \$150 a week and up to \$350 under a long term contract. That when Arthur S. Lyons, of Lyons & Lyons, acting for the Shuberts, approached him with a \$750 bid for House's services he refused it because of \$52,500 worth of Keith-Orpheum bookings, for the 1928-9 season, already set. Shubert personally increased the offer to \$900 and \$1,000, after asking Rogers what he would consider to relinquish the comedian for a Shubert musical production.

Rogers asked for \$1,100 a week with reservations including House's services for talkers, a deal which was almost closed; also a provision that he (Rogers) read the script of the proposed show for the comedian in order to protect himself against House's flivving and thus reacting against both the actor and himself.

Shubert objected to any talkers for people under his management (Continued on page 15)

### \$60,000 Coffee Plug

A Merchants' cafeteria is to open in the Bond building where the Twin Oaks restaurant used to be. The site is being rented and redecorated with rental \$50,000 yearly. All this is being done to sell coffee at five cents a cup.

### Circus Merger Looms

Fl. Wayne, Ind., Sept. 4.  
John Ringling, of the Ringling-Barnum Circus, Jerry Mugavin and Bert Bowers, representing the Hazenbeck-Wallace, John Robinson and Sells-Floto circuses, are all in town. Miller Brothers' "101 Ranch" show exhibits here today also and it is understood the proposition of a big circus merger is being discussed.

### Par. Bids \$50,000 For Aimee in a Talker

Los Angeles, Sept. 4.  
Paramount may sign Aimee Semple MacPherson to do a sound picture. Negotiations have been going on with the feminine evangelist for the past two weeks. A. A. Kaufman has been acting for Paramount.

It is said the picture company proposes making one full length feature with Aimee that will be propaganda for her cause besides aimed at entertainment. Kaufman has attended a number of her Sunday sermons, all of which are staged in theatrical fashion, and it is contemplated to use the entire Four Square Gospel setting or duplicate them at the studio. Plans also are said to provide for scenes of Aimee in action at the Temple which seats some 5,000 followers.

If the deal goes through the picture will be put into production around Jan. 1. According to reports Aimee has been offered \$50,000 and a percentage of the profits with Paramount to have an option for three more pictures.

### Padlocking Homes

Minneapolis, Sept. 4.  
They're even padlocking homes here for liquor law violations. Andrew J. Volstead, "father" of the dry law and legal advisor to the northwest prohibition bureau, is responsible for this latest governmental move.

Proceedings against 26 homes were started by Federal authorities this week and, if these proceedings are successful, the homes will be padlocked and barred to occupancy for a year.

Volstead declares "the government can padlock a home just as easily as it can a soft drink parlor or hotel." Tenants or owners of the homes in question are charged with the possession or sale of liquor. Volstead asserts that bootleggers, driven out of the soft drink bars and hotels, are trying to shield their activities behind the sanctity of the home.

### AILS' WALKOUT GAL HAS 7- POUND SON

**Mother in Chicago Hospital  
Describes Ideal Bachelor  
Father as "Wm. Diner," 6  
Feet, 190 Pounds and Perfect  
Specimen—Sequel of  
Roscoe's Mixup in Case of  
Burnham Baby Last  
March**

### DAD'S NOT IN PICTURE

Chicago, Sept. 4.  
Kate Pullman, who walked out as the stage partner of Roscoe Ails last March when the vaudeville headliner's name was connected with the eugenic baby born to Mrs. Grace Mailhouse-Burnham in New York, became the mother of a strictly eugenic son herself at the German Deaconess Hospital here Aug. 28.

Miss Pullman, whose stage association with Ails had lasted seven (Continued on page 59)

### TRADE FIGHTS ANIMAL BAN

Los Angeles, Sept. 4.  
To eliminate the possibility that the use of all animals for motion picture, vaudeville, circus, legitimate theatre or other exhibition purposes may be banned in this state by law, the Rodeo Educational Association has been organized here to fight what is termed the anti-roddeo bill which will be submitted to California voters at the general election in November.

Strict interpretation of the bill, it is said, would not only keep all animal acts off the stage, ban all rodeos and keep performing animals out of pictures, but would eliminate the making of all western films, as well as barring the filming of any phase of ranch life or anything else in which animals, particularly cattle and horses, actually played a part in the action.

At a meeting last week, the association perfected its organization, which includes chambers of commerce, cattlemen's bodies, banking and business interests of southern California, with J. A. McNaughton, vice-president and general manager of the Union Stock Yards, as permanent chairman. As-stance of all branches of the theatrical profession is being sought.

Subject to their acceptance, Will Rogers and "Hot" Gibson were named as members of a contact committee of 200 on whose shoulders will fall the greater share of the work of the campaign.

### Carnival Swindles Under New Fire by Picture and Resort Men

#### The Last Gasp

Los Angeles, Sept. 4.  
Doommen and ushers employed in houses operated by West Coast Theatres in the Los Angeles area must spray their mouths before going on duty every day. This is the order of J. J. Franklin, division manager, who found halitosis prevalent among theatre employees.  
Chief usher must make a mouth to mouth inspection as every shift goes on duty. There are 40 theatres in the division headed by Franklin.

### A. P. Goes for Wampas' Coast Political Ballyhoo

Los Angeles, Sept. 4.  
Members of the Wampas, picture press agents' organization, didn't realize with what solemnity their efforts are taken by national news agencies until what started as a ballyhoo gag for a meeting of the club, due tonight, was taken seriously by the Associated Press and broadcast nationally before that service got wise.

Harry H. Beall and Norman Manning started the campaign for full attendance by issuing the customary (Continued on page 7)

### Kids Close Theatre

New Milford, N. J., Sept. 4.  
This town's only amusement emporium will be scrapped for a garage, or something, within a few weeks. Inability of Charles Battaglia to quiet meddlesome youngsters from waxing merry on performance nights is given as the cause. House has been playing vaude and pictures.

Battaglia took the matter up with the parents, and a pretentious boycott was his boomarang.  
He has decided to close rather than enter into further embroilment with his neighbors.

### 1-Reeler Cleaning Up for Hat Firm in Venezuela

Washington, Sept. 4.  
In Venezuela picture exhibitors have found a new source of revenue. Agents for a well-known American make of men's hats have gotten hold of an industrial one-reeler made in the U. S., which is being shown in all leading picture houses just preceding the feature picture. The exhibit gets \$10 in American money for showing it.  
The agents are selling so many hats the American consul sent through a special report on it.

Further attack upon the already hard pressed carnival business came this week from two new directions.

In one case a summer park operator near Trenton, N. J., who has suffered from the invasion of travelling gyp shows, began a public-ity campaign through the radio station which is part of his resort's equipment.

At the same time word came from the Coast that a new picture, produced by Ralph Block for Pathe, will incorporate in its action a complete expose of all the carnival gimmicks, which will go into national-wide circulation as anti-carnival propaganda.

Picture is "The Spicler." Settings for the production take up six blocks on the main thoroughfare of Culver City and a complete travelling carnival has been hired to supply the details.

**Park's Reprisals**  
The crusading park is Woodlawn, adjacent to Trenton, and carnivals have been licensed to operate nearby all summer. Park has no wheels and only a few skill game concessions, depending upon high class amusement. Management complained that as many as ten carnivals were permitted to operate in the nearby townships at one time, running all manner of merry-chandise wheels and more often than not money wheels wide open and without thought of concealment.

Park filed complaint with local authorities, according to its statement, and getting no action from that source, has opened a drive by broadcasting educational discussions on the carnival lot gyp system. Already on the air they have explained the operation of "squeeze games," "strong joints" and how they work, the nature of a "sucker" and the variety of rackets used to "take" him.

Since the campaign opened Trenton has put a ban on all wheels which has been equivalent to haring the carnivals who have shifted their activities outside the city line.

The broadcast of the facts is awakening the voters of the section to the fact that carnivals can't operate without wheels, and also to the attitude of township officials toward the travelling gypsies. Woodlawn is the largest park in Central Jersey and its radio drive is covering most of the state, with consequent pressure upon local administrations.

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## SUSPICION IN NEGRO CABARET MAN'S DEATH

Palmer Jones Collapses on St.  
—Acute Indigestion Given  
as Cause of Death

Paris, Sept. 4.

Suspicious and probable investigations surround the sudden death last Wednesday of Palmer Jones, colored entertainer.

Acute indigestion is the ascribed cause, but rumors persist. Florence Jones, the wife, runs a cafe for white folks in Montmartre.

Nathaniel Palmer Jones, colored entertainer and owner of Florence's cabaret, died in a Paris hospital following a sudden seizure of acute indigestion.

Jones, who was 40, was stricken on the street and was hurried to the hospital. His wife, Florence, caused the body to be cremated in obedience to the expressed wishes of the dead man.

## Arnold-Sayag Break

Paris, Sept. 4.

Billy Arnold, popular leader, is reported breaking with Edmund Sayag, Paris' erratic impresario, after an association of several years.

Arnold, playing at the Casino in Deauville, figures he was treated unfairly by Sayag when the latter tried to displace him in order to make a booking for the American, Ted Lewis.

Sayag negotiated with M. Andrea, one of the principal owners of the Deauville Casino. The latter, however, informed Arnold and Sayag's plans fell through.

## HUNGARY'S FILMS GROW

Paris, Sept. 4.

The Republic of Hungary is becoming a big consumer of motion pictures.

Figures compiled within last year show there are 580 theatres and a daily average attendance of 170,000 persons. Check up on taxes indicates all theatres run at a profit.

## Two Acts for Australia

San Francisco, Sept. 4.

Deno and Rochelle, and Swor and Swor have been booked for Australia. Former act sails tomorrow (Wednesday) and the latter act the next day.

L. A. Mantell, representing Union Theatres, Ltd., made the bookings.

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## Honoring Champagne

Paris, Aug. 27.

Popping of corks, from champagne bottles, followed the memorial ceremony in the village church of Hautvillers, near Epernay, in honor of Dom Perignon.

He was the Benedictine monk who invented champagne towards the end of the 17th century in that part of France.

## Chinese Melo Promising

London, Sept. 4.

"The Moving Finger" which opened last week at the Garrick looks like a moderate success. It is a Chinese melodrama resembling in some respects "Mr. Wu".

Piece is well constructed and uniformly good acting contributes vastly to its prospects for patronage. Author is cloaked by anonymity, but understanding is that Sir Patrick Hastings, noted barrister, created script.

## 3,000,000-Franc Fire

Paris, Sept. 4.

Word has just reached here of the destruction by fire of the Palais de Glace, Antwerp, Belgium, involving a loss of 3,000,000 francs, including value of destroyed building adjacent.

Place was used for skating in winter and tennis in summer. Blaze blammed on lightning.

## DEL RIO'S DENIAL

Paris, Sept. 4.

Dolores Del Rio arrived in Paris a few days ago in company of Edwinn Carewe, the director. Star took occasion to make denial of rumors that she sought to divorce her husband and would marry Carewe.

## Australia

By Eric H. Gorrick

Sydney, Aug. 4.

Excellent business is being done by the W. T. Melba opera company at Her Majesty's. Despite the income it looks as though the proposition will be a losing one because of the enormous overhead and transportation costs. It is stated by Williamson Tait that the firm may not stage another opera season here unless higher rates are charged.

Present season is probably the greatest musical treat this city has had. Every opera produced has (Continued on page 24)

## Bordoni Recuperates

Paris, Sept. 4.

Irene Bordoni has left Paris, going to the Lido, Venice, to recuperate following her operation for appendicitis. Ray Goetz accompanied her.

Just before his departure Goetz was made defendant in a claim by Howell & Baud involving dispute over performer's commissions being held up, and after payment of certain alleged loans made to Goetz on a proposition to exploit "Raquel Meller" dolls last year.

## AN IBSEN FOLLOWS RAQUEL

Paris, Sept. 4.

Raquel Meller withdrew from the Palace revue and was replaced in the cast by Liliebl Ibsen, a granddaughter of the famous Norwegian dramatist.

Raquel opens at the Scala, Berlin, shortly.

## GREEN VENTURE IN RED

London, Sept. 4.

The Harry Green Co. returned to London this week. It is understood their South African engagements went into the red £100,000.

## RAQUEL AT SCALA

Berlin, Aug. 24.

Raquel Meller has been engaged to appear here during September at the Scala, the big vaudeville house.



GEORGIE WOOD

I can recommend to American vaudeville these novelty acts: Arthur Conquest presents "Daphne"—man or monkey? the sensation of Great Britain, France, Germany, Holland and Italy; Baby Love, 36 inches of versatility in the dances of seven nations, looks like six is just turned ten years of age; Hengler Bros. hand-to-hand balancers; Levio and Moran, unusual two-man dancing act, and for talking shorts, if I were not fully booked, obviously, myself.

Address 17 Tring Avenue, Ealing, London, W. 6.

## Novello Razzed on First Palladium Bill

London, Sept. 4.

Palladium returned to its former vaudeville policy yesterday (Monday). Opening bill included Seven Hindustans, Dick Henderson, Digatano, Orth and Codee, Ivor Novello and Phyllis Monkman, Milla Tamara, Runaway Four, Gracie Fields, Billy Bennett and Jackson's 16 Dancing Girls. A talking short film was omitted because of the length of the show.

Ivor Novello was credited as the draw but his sketch elicited the raspberry. Main fault was that Novello insisted, as a star of the legitimate, in playing the act upstage instead of down to the lights.

Runaway Four and Orth and Codee were hits of the bill. Business capacity.

## Downey's "Command"

London, Sept. 4.

Morton Downey, returning here after four months on the Continent, opened last night (Monday) at the Cafe de Paris.

He did 18 songs and had to repeat one at the "command" of the Prince of Wales, who strolled into the cafe unobtrusively.

## This in Paris

By David Sturgis

Paris, Aug. 20.

Paris is waiting to welcome Gene Tunney. He is to study philosophy in England. Later he will enter business in the U. S. A.

That's wisdom. Plato prepares for violence. I will teach Tunney for nothing, and there is nothing I do not know. He will respect his mage. I have slaughtered more bullheads than he ever walloped in training camps.

I will start him with magic, astrology, alchemy, tarot and kabala. He will realize how great it is to be champion of the world. Great Britain—once one-quarter of the mess and that's its punishment. That hunk of hokum is called the dragon by the Chinese. Illusions by the Indians, and the serpent by the Jews. The course will be conducted in Paris. One does not live in London (Continued on page 59)

## Americans Abroad

Paris, Aug. 27.

In Paris: Paul C. Corcoran, publisher; David Warfield, H. D. Wilson, H. Regensberg, Elsie Janis, Ed. Davidow, H. E. Tiltotson.

## Australian O. H. With Stock Issue; Sir Ben's Idea

Sydney, Aug. 4.

Sir Ben Fuller would become Australia's Otto Kahn and build a theatre solely devoted to opera.

But Sir Ben wants the assistance of Dame Nellie Melba, together with Sir George Tallis and E. J. Tait, heads of Williamson-Tait. He is sure the public will buy shares in such a company.

## Bennett's "Faust"

London, Sept. 4.

"The Return Journey," original drama by Arnold Bennett, as revealed at the St. James late last week, turns out to be a modern satire on the "Faust" rejuvenation theme.

Bennett approaches the situation of Faust and Marguerite in the modern scientific manner, with a rejuvenation accomplished by something akin to the monkey gland operation instead of a compact with the Dark Angel.

A splendid first act sparkles with modern epigrams, but thereafter piece lags. Looks like a limited run. Dumaure's personal popularity contributing to this result. Popular appeal doubtful.

## Lewis Liked in Paris

Paris, Sept. 4.

Ted Lewis opened Aug. 28 at the Ambassadeurs, making a good impression in his turn with "Ellis Island" and "The Ship." Brooks and Arline Langan, who also scored.

Show at that house has undergone many changes. Now there also are the 12 Rasch girls newly arrived from Ostend. Chamberlain and Hines, Apache dancers, did nicely on opening.

David and Helen Murray likewise returned late last week, while the Runaway Four terminated its engagement, going to the Coliseum, London. Noble Sissie and his band moved out Aug. 28, their engagement having run its course.

## Yank Bids for Resort

London, Sept. 4.

Thames Riviera at Hampton Court, the big resort just outside London, is under negotiations for purchase by an American caterer. All that stands in the way of a deal is a difference in bid and asked price.

The Yankee bidder offers \$100,000, while the receiver in charge since the enterprise went into bankruptcy, is holding out for \$125,000.

## SAILINGS

Sept. 22 (London to Sydney), John T. Anderson MacCune (Carinthia).

Sept. 6 (London to Sydney), Fred Lindsay (Duchess of Athol).

Sept. 8 (New York to Paris) Earl Carroll, Bernard Lohmuller (Ile de France).

Sept. 9 (New York to Ireland) Mr. and Mrs. Tom Henry (Celtic).

Sept. 6 (San Francisco to Australia) Swor and Swor (Siera).

Sept. 5 (San Francisco to Australia) Deno and Rochelle (Maun-ganui).

Sept. 5 (London to New York) Gilbert Miller (Majestic).

Sept. 4 (London to New York) Nathan Burkan, David Warfield, George Arliss (Leviathan).

Sept. 4 (London to New York) Sophie Tucker (Leviathan).

Aug. 29 (Paris to New York) Lee Shubert (Ile de France).

Aug. 31 (New York to Paris) Constance Talmadge, Nat Rothstein (Paris).

Aug. 31 (New York to Paris) Arch Selwyn, Jr. (Olympic).

Sept. 29 (New York to London) Joseph Seider (Ile de France).

## GEST HAS MOISSI

Berlin, Aug. 24.

While in Salzburg Morris Gest signed Alexander Moissi for an American appearance this winter. Moissi is to play for about 20 weeks with his own company.

Gest also has an option on a three year appearance of the German actor.

## Sydney House First Under Hammer of Tivoli String

Sydney, Aug. 4.

Auctioneers, given instructions from the trustee of the late Harry Rickards' estate, will auction the Tivoli theatre here this month. Under the will, the ownership of Tivoli theatres had to remain in the family until the death of the widow, or either of his two daughters. All have now passed on, and the Sydney is the first to go under the hammer.

About 1913 Tivoli Theatres, Ltd., was leased to a company, under the management of Hugh D. McIntosh, at a weekly rental of about \$1,120. Eight years later the theatres were leased to Williamson-Tait at a rental of \$1,145 a week, showing a profit to shareholders in Harry Rickards' Tivoli Theatres of \$1,920 weekly. Beneficiaries of Rickards only got the original \$1,120 per week.

Present lease, held by W. T. doesn't expire until 1942.

## Star Fortunate Angel

London, Sept. 4.

If the London report is true, Gertrude Lawrence should be a happy "angel," for the piece she is supposed to back has possibilities of success.

The new Charlott revue, opening at the Vaudeville theatre late last week, was very well received by an audience obviously friendly to the piece and all concerned in it. The crowd applauded everything with more enthusiasm than deserved.

Production's weakness is that it has no outstanding personalities. Nearest to individual triumph were the performances of Barrie Oliver and Rebia.

## Peggy, Northesk Sail

Paris, Sept. 4.

Peggy Joyce and Lord Northesk departed for New York Sept. 1 aboard the Aquitania. Peggy expressed twitters about herself and His Lordship being on the same ship.

It is understood Ellis Island has been tipped off it's a publicity bid.

## Ada Weeks Hurt

Paris, Sept. 4.

Ada May Weeks, American musical comedy actress, injured Sunday (Sept. 2) in taxicab accident. Resting in American Hospital. Condition not serious. Bruises and strained arm.

## "Good News" London Set

London, Sept. 4.

"Good News" running along briskly at Carlton, all options held by Clayton and Waller on the members of cast have been exercised.

## DANCE TEAM SCORES

London, Sept. 4.

O'Hanlon and Zamboni, supported by Gaucho Band and carrying their own leader, opened Monday night at the Holborn Empire (vaudeville) after an absence of three years. They scored splendidly.

This house grossed \$12,500 for the last week of Sophie Tucker's engagement, a record.

## NEW YORK BOUND

London, Sept. 4.

R. H. Gillespie, managing director of Holborn Empire Theatres, sails shortly to look over the New York situation.

He will be particularly interested in musical productions.

## Rose to Screen "Levisky"

London, Sept. 4.

Julian Rose has signed contracts calling for his presence in a film version of "Levisky's Wedding," work to begin immediately.

## Gest Home Bound

Paris, Sept. 4.

Morris Gest called for New York Aug. 29.

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(Reprinted from 'Variety' of Sept. 7, 1927, on this, the first anniversary, Sept. 5, 1928, of the passing of MARCUS LOEW)

**S**HOW business is prostrated, in sackcloth and ashes.

And well might it be.

As it kneels beside the bier of Marcus Loew it mourns its most staggering and most irreplaceable loss in history.

Marcus Loew was the outstanding individual figure of the amusement industries of all times—substantially, sentimentally, financially and constructively.

Unique in the annals of all trades, and, strangest of all, in the hectic competition of theatricals, for once the biggest was the best beloved.

He died at 57. He died not because he was old, worn out or worked out. He died because he was honest—honest to an almost fanatical fidelity to others. One of his best friends (and on Broadway) said:

"He was burned out with worrying for his stockholders, those who had invested in his enterprises, because of their faith in him."

That same friend had warned him when he first considered the colossal financing of Loew's Enterprises into Loew's, Inc., that it would take 10 years from his life. Marcus Loew replied that if it would help him to justify the trust others had placed in him, he would willingly give the 10 years. And so he did.

Marcus Loew's life was a sermon in practical idealism such as the records of ages scarcely can parallel. The great conqueror of Broadway, the theatre realm, the motion picture world, the vaudeville empire; the multi-millionaire miracle showman, the Wall Street giant, the trans-continental and trans-oceanic wielder and possessor of power that would make many a crowned king envy, was a gentle, kindly, scrupulously honorable, soft-spoken, soft-hearted little-big man who built and lived and died for unselfish and altruistic service.

The greatest friend the actor ever had, he stood as their Gibraltar between them and oppression, degradation and slavery. He protected them against all those instruments shrewdly manipulated to blind and rob and confuse them.

Every wrong, crooked scheme had to stop when it reached the borders of Marcus Loew's domain. He was a square dealer to those inside and those outside his control.

To his stockholders he gave a measure of devotion and protection which makes his premature passing almost an act of martyrdom. When one of the gigantic corner-jugglers of high finance attempted to engineer a pool in Loew's, Inc., stock, through which Marcus Loew might have easily made millions and remained entirely within the law and the accepted ethics of such things, he threatened to fight the man himself for the stockholders—and the pool never started.

No more would he tolerate any pools from insiders. He stood on the sterling principle of legitimate supply and demand. The only way he knew to raise the price of his stock was to build more and better theatres, to make more and finer pictures, to give greater value in shows, to keep down the prices of admission and increase the volume of patronage, to operate on lines of merit, efficiency and decent economy.

#### Marcus Loew, the Builder

Thus Marcus Loew built up a circuit of about 150 theatres, at least 125 of them de luxe, super-modern houses of the first grade. He was building 24 new ones at the time of his sudden call from earthly activities. He built 28 in one year at another time, against hardships of tight finance, hostile labor conditions and the many other griefs of war-time.

His passion for expansion, creation and construction ran apace with his zeal for the prosperity and contentment of those whose destinies had been confided into his firm but tender hands.

Marcus Loew was the first to procure theatres on Broadway, the world's great central avenue for motion pictures. He rented the old Bijou at 29th street for films when such a venture was regarded as chimerical. He followed with the Majestic on Columbus Circle, the turning point of New York's traffic. And on and on he ever fought ahead in the vanguard of the new progress.

The hundreds of millions that poured in to cement all these dreams into monumental realities came in response to other men's trust in him. And this he realized more as a burden than as an advantage. He felt that his life belonged now to these others, and though the theatre is and must always be a highly speculative business, he regarded the funds as sacredly as might the head of a bank where people deposit their savings for safekeeping.

When Loew's dropped to 93½, its record low, there was one purchaser revealed in that day's sales. He bought 1,000 shares at 10. It was David Warfield, Marcus Loew's bosom friend, companion and partner.

With the various business men who combined in the construction of his houses he was equally upright.

#### Refused Any Advantage

On one occasion Marcus Loew's law department notified him that a \$60,000 engineering contract was so faulty that he was not bound to pay a cent. He asked if the work had been done properly and was told it had. He ordered the payment—and in full.

On another occasion he walked up to a theatre in the process of building. To his amazement, a crew was at work, though it was late at night and no overtime was provided for. He was further surprised to see the head of the contracting company in personal charge. Loew knew him, but he did not recognize Loew. The showman asked him how this unusual procedure had come about, and the other told him he had made a wide miscalculation in his bid, was certain to be a heavy loser and therefore wanted to rush it by all means and hold down his losses.

Marcus Loew said nothing, but next day ordered that an estimate be made by an expert on the value of the work. It proved that the bid was far too low. Mr. Loew ordered a new deal, allowing the man a profit. If that contractor reads this it will be his first knowledge of how it came about. Marcus Loew always went to great pains to conceal his benefactions.

#### Frank, Open and Truthful

Marcus Loew never was known to make a false or even doubtful statement.

The reporters on "Variety" who knew him intimately will all vouch that in all their years of questioning him, Marcus Loew did not once directly or inferentially misinform them, even when it might have been to his advantage.

## Marcus Loew

He was, withal, frank and answered inquiries far more openly than any other big man in the trade. He had nothing to hide, nothing to be ashamed of.

He was never known to break a pledge, no matter how high the cost of keeping it. Approachable to a remarkable degree in view of his importance,

with his yielding disposition and his charitable impulses, he committed himself daily to expensive, inconvenient and often embarrassing promises. He made good on them all, religiously, and often gave them his health and his time as well as his money when he might have been serving his own purposes.

#### Thrill and Romance

The story of Marcus Loew is a thrilling and romantic chapter in modern Americana, such as none of his many imaginative scenario writers would dare conceive.

Born of poor Jewish parents in the congested quagmires of Manhattan Island, downtown, on 8th street, during the generation of poverty and limited opportunities, he left school at the age of 9 and went to work in a map printer's shop at 35 cents a day. He peddled newspapers and did odd jobs, and gravitated into the fur business as a salesman.

It was there Marcus Loew met Adolph Zukor, similarly situated, whom he later gave the lifts that made possible his great ascendancy, a factor which Mr. Zukor cheerfully and even tearfully relates.

Marcus Loew's start in the theatrical business came with his acquisition of the Cosy Corner, afterwards the Royal, Brooklyn, a 10-cent crude house—just like its name sounds. It was destined, however, to be the first link in the greatest chain of theatres the world has ever known. Previously Mr. Loew had some experience with penny arcades.

Peculiar genius was Marcus Loew. His foresight was uncanny, his judgment dazzling. And soon the world knew, as if by instinct, that this bold pioneer with the vast visions was honest. So, though his financial vicissitudes were many and intricate, he developed to be a wizard at financing, despite his bedrock convictions against some of the methods of promotion and manipulation.

He could always call on the people—his people—his patrons—his friends—his associates. Almost every one who ever shook hands with Marcus Loew is today one of his stockholders—widows, orphans, traffic policemen, ushers, stenographers, neighbors, millionaires, actors, stage hands, bankers, relatives—even rivals—once they came under the benign but commanding influence of this man they had complete faith in, not only his ingenuity but his integrity.

#### Indescribable Modesty

His personal modesty was indescribable. He lent his own name to his early institutions and thereafter could not shelve it, because it had become a trade-mark. But the publicity was distasteful. Its only compensation was that in lending his own name to his tremendous interests he felt that he was adding a further assurance of his own individual responsibilities.

When he became the head of Metro-Goldwyn-Mayer, the great picture producing combine, he left his own name off. "I am in the background," was one of his favorite sayings. He always insisted that he had been "lucky." He was lucky only in finding a generous response in the trust of others for the loyalty he gave. In that they were the lucky ones. Nothing pleased him more than to see others happy, successful. When a competitor produced a fine work, Marcus Loew cheered. He gave richly in sympathy when it chanced otherwise.

To the staff of aides who climbed the ladder beside him, Marcus Loew's unwavering brotherhood is famous. He enriched many of them, and his friendship knew no change. They were still his "boys."

Some of his attachments are incredibly sweet for this day and age and for his preponderant position and his field.

The Schenck boys, Aaron Jones of Chicago, Louis B. Mayer, J. H. Lubin, William Randolph Hearst, Charles M. Schwab, David Warfield, Adolph Zukor, Dave Bernstein, Edward Schiller, one or two old-time newspapermen and several veteran vaudeville performers will so testify today through their tears.

Amid the tangles of time and the freaks of fortune, these friendships matured and mellowed.

Marcus Loew wouldn't have traded the affectionate esteem of these buddies for all the theatres on earth and all the other mansions on Long Island.

He helped men concretely and he inspired and fascinated them spiritually. His luminant personality, which won on first sight in any circle, grew a thousandfold on those who came in close contact with him, who had the privilege of knowing him in his lighter moods, away from the harassing, wearing and destroying problems of his enormous duties and more enormous conscientious responsibilities.

When he grew ill last winter there was an exodus to California by those of his intimates not already there, which resembled a pilgrimage to some holy shrine.

He was woefully ill on the coast. For weeks he was in and out of bed under care of specialists and nurses. When he was finally carried out on a lawn to get the sun, he was an emaciated and pitiful figure. He promised that he would rest for a year at least, go away—far away somewhere—and he tried. But he could not hold out. His all-possessing sense of responsibility dragged him back.

Every day, in all weathers, Marcus Loew was at his desk. Eagerly, burning he drove on in his exacting and bewildering building operations, producing enterprises, organization details.

His friends implored him to rest, if not retire. He shook his head, smiled that game smile that had seen him through his grinding trials and the more gruelling tribulations of success.

And so Marcus Loew died, in harness, on the job.

"Burned out with worrying for his stockholders, those who had invested in his enterprises because of their faith in him," says his best friend.

A fitting and noble epitaph for Marcus Loew.

He worked for others, he built for others, he lived for others, he died for others.

May his brave, big, beautiful soul rest in peace.

**Marcus Loew!**

# K. ZIMMERMAN'S .923 TOPS FILM CRITICS; CAROL FRINK'S .809 IN CHI; VARIETY .877

Score Is for Summer Semester—Irene Thirer Catches Most Pictures, 36—Dick Watts Has Most Wrong, 12—Cohen Sixth With .640—Quinn Martin, .706—Clark Rodenbach, Chicago, .777—Los Angeles Critics Dropped

Katherine Zimmerman of the New York Telegram tops Variety's film critics' box score for the summer semester. She has a percentage of .923, or one wrong in 13 films reviewed. Miss Zimmerman's last appearance in Variety's box score was at the bottom. She is at present in Europe on a vacation.

Present score is based on pictures tabulated by Variety since June 2 at which time the boxscore entered its second season. The real leader in the New York division, on a basis of actual test, is Bland Johanson (Mirror) who caught 35 pictures as against Miss Zimmerman's scattered 13.

Los Angeles has been dropped from the score. The reviewers of that town were proven unwilling to appraise pictures impersonally and critically. Their habit of giving favorable notices indiscriminately brought the law of average into their favor and resulted in their having higher percentages than the reviewers in New York and Chicago who consistently attempt to pass judgment. The dropping of the Los Angeles scribbles was announced three months ago at the time Va-

ishment as a literary stylist. Miss Johanson's .743 represents one paragraph reviews expressed in simple English. Irene Thirer (News) has escalated upwards from her consistent standing of last year. She is now in fourth place with .694. Miss Thirer recently established a system of grading and marking pictures with stars according to the degree of merit ascribed. This method tends to eliminate no opinions from which her previous percentages suffered acutely.

Rose Felswick (Journal) appears in the boxscore for the first time at .571, or eighth place. Margaret Tazelaar (Herald Tribune), is also a newcomer.

George Gerhard ("Eve, World"), who clung tenaciously to second place all last season, enters the second score with .679 on 28 reviews. That is two points above the percentage that won him second niche in the final tabulation for '27-'28. Quinn Martin (World) starts off at .706 for third place. He entered the arena in 16th place a year ago this time.

Chicago

In Chicago the Journal is not tab-



WILL MAHONEY

Karl Kitchen in the New York "Evening World" said: "The funniest comedian on Broadway is Will Mahoney. Here is a comedian who does not have to depend upon a grotesque make-up, baggy trousers or even risqué songs or situations. He is funny in a sack suit, which is the real test. And incidentally, he can outstep and outsmart all his rivals."

Direction

RALPH G. FARNUM  
1560 Broadway

## Chatterers Put on the Chill for La Guinan

Los Angeles, Sept. 4. Hollywood chatterers are an exclusive bunch. The girls and boys who write squibs about the movies didn't think much of the idea of having them in the throng to meet Rex Guinan at the depot during her public reception.

In their diplomatic manner they let it be known that Texas should meet them at an informal luncheon in a Hollywood cafe which they gleat about in their columns. That makes them okay in the point and demonstrates they are people to be confided with when one craves publicity. Miss Guinan's business manager saw to it.

Of course, they will attend all other functions. The chatterers don't miss many tricks.

## Coast's Television

San Francisco, Sept. 4. Philo T. Farnsworth, youthful California inventor, has just completed a television attachment which it is claimed can be attached to any radio receiving set at a cost of about \$100.

Farnsworth's device is said to eliminate the two moving discs presently required to receive television. There are 8,000 pin points of light in the pictures Farnsworth's attachment can receive, insuring clearness. Local business men state they will back Farnsworth.

## Weather Forecast

Washington, Sept. 4. Weather Bureau issues the following report for the country east of the Mississippi on climatic conditions, commencing tomorrow (Sept. 5):

Fair and rather cool Wednesday. Showers Thursday or Friday, possibly continuing east of Alleghany on Saturday. Sunday, probably fair.

Warm Thursday and cooler thereafter. If working northward, tropical storm now forming near Florida will make a bad weekend.

man percentage .632 is not unimpressive. Film Daily has a clean slate on no opinions to date, contrasting with its final score for '27-'28 which showed 10 of the deadly straddles.

Motion Pictures Today has but one blemish in the no opinion column while Motion Picture News apparently reviews at random, not making the effort of the other trade papers to catch all major openings.

## Musicians' \$600-\$700

While the American Federation of Musicians is considerably perturbed over the possible effect of sound pictures on picture musicians in theatres, those musicians who are in demand at the moment are making \$600 and \$700 a week recording for the talkers. At the Camden, N. J., laboratories of the Victor Talking Machine Co., the place is almost on a 24-hour schedule.

Musicians are busy recording themes for sound pictures for all the major companies affiliated with Western Electric. While compensated regularly at \$200 a week, as per minimum union wage scale, the overtime periods at \$10 an hour, double and two-and-a-half for late hour and Sunday work is netting the musicians well over \$600 a week and consistently.

## Jacqueline Logan Returns Loaded with Affidavits

Los Angeles, Sept. 4. Jacqueline Logan and her new husband, Larry Winston, local broker, who were married in Agua Caliente, Mexico, Aug. 23, returned here separately, armed with affidavits to prove they have not lived together as man and wife since the wedding.

Miss Logan's final divorce decree from her first husband, Ralph Gillespie, will not be granted until next March. In order to avoid a bigamy action, such as interrupted the late Rudolph Valentino and Winifred Hudnut (Natacha Rambova), married under similar circumstances several years ago, Miss Logan and Winston secured affidavits designed to establish their marriage status as "in name only."

Miss Logan stated they will live apart until her divorce becomes final.

## Schulberg's Vacation

Los Angeles, Sept. 4. B. P. Schulberg, executive head of Paramount, not going to Europe for his annual vacation. With the pressure of production the trip has been called off and the vacation postponed until early in October. He will sojourn around New York for a few weeks looking at the new plays and story material.

## "Abie's" Sound Okay

Sound record for "Abie's Irish Rose," made on the Coast, has been forwarded to New York approved by Paramount and the Anne Nichols office.

A report from Los Angeles said the recording showed vocal defects. It must have been defects in the tests and not the record states William DeLigemare, for Miss Nichols.

DeLigemare, with Adolph Zukor, gave their okay to the sound attachment after privately viewing it.

## Can't Locate Syd Chaplin To Tell of Mother's Death

Los Angeles, Sept. 4. For several days Charles Chaplin has been attempting to get into touch by cable with his brother, Syd, to inform him of the death of their mother, who died here last week.

All Charlie knows of Syd's whereabouts is that he is "somewhere in Europe," working for a British film company.

## \$10 for Jolson

Seats for the Winter Garden opening of "Singing Fool" (W.B.), starring Al Jolson, will be priced at \$10, a new high for a picture. Date is Sept. 19.

## SCENARIST SEEKS DIVORCE

Bridgeport, Conn., Sept. 4. William A. Wolf, short story writer and movie scenarist, has started suit for divorce against his wife, the former Ruth A. Hawthorne. Wolf accuses his wife of infidelity.

The couple were married in December, 1924. Mrs. Wolf is now in Paris, and it is said she plans a counter action.

## HUGHES GETS A PROFIT ON \$4,000,000 INVESTED

Los Angeles, Sept. 4. Howard Hughes got his first taste of profits on his picture investment, amounting to around \$4,000,000, when he received \$9,000 last week from the distribution profits on "Two Arabian Knights," the first picture he produced for United Artists at a cost of more than \$1,000,000.

His other pictures are "The Racket," "The Mating Call" and "Heils Angels."

## Court Clears Mix

Los Angeles, Sept. 4. Last act of the Tom Mix-Will Morrissey-Midge Miller serio-comedy, resulting from the brawl that enlivened the George Beban house warming two weeks ago, was written when Municipal Judge Wilson's court found Mix not guilty of "beating and booting" Morrissey and the latter's wife, Miss Miller.

A few days after the papers had been headlining the Mix-Morrissey affair, Morrissey reopened the College Inn, the night club at Palisades Del Rey. Notoriety of the Mix case was evidently good publicity as business at the College Inn since its reopening is said to be snappy.

## Hold Pair for Abduction; Can't Find Missing Girl

Buffalo, Sept. 4. Leone Hazlett, 31, and James Barrett, 45, were arrested here last week and are being held for Knoxville, Tenn., police, who have warrants for the pair charging them with abduction.

Miss Hazlett and Barrett are alleged to have brought a girl here known as Pinkie Koehn, and also as June Wilson, from her home in Knoxville, to star her in a picture to be made and exhibited in several cities. They admitted having taken several photographs around this vicinity.

The girl, missing from Knoxville for three months, could not be found.

## Undisturbed

Albany, N. Y., Sept. 4. When Jascha Heifetz and Florence Vidor started for the coast after their marriage in New York, they wanted absolute privacy. They apparently accomplished what they had intended to, to shun newspaper men and spectators.

When the train pulled into Union Station, here, a cordon of railroad police surrounded their car, reinforced by members of the train crew. It was impossible to get within 20 feet of the car.

Strict orders were passed along the entire route that the couple were not to be disturbed, and these demands were implicitly obeyed.

## 100% Conversational

Los Angeles, Sept. 4. Paramount has bought the picture rights to the play "Drums of Old," and marriage man as their first dialog picture. William C. DeMille is to direct.

For the leads Ruth Chatterton and Clive Brook have been chosen. It will be 100 per cent. conversational. Production starts Sept. 22.

## Shaw Repeating

Los Angeles, Sept. 4. George Bernard Shaw is to do another Movietone for Fox. It will be made in three months and is to be released around Jan. 1. Jack Connolly, European representative for Fox, will again be in charge.

## EXCHANGE TRIPS

Los Angeles, Sept. 4. Charles Rogers, abroad for two months, leaves London tomorrow (Wednesday), for Hollywood.

When he arrives here he associate, Harry J. Brown, will leave for Montreal and a hunting trip. Brown will then tour eastern exchange centers and intends going to Europe.

## ARTHUR LAKE'S RESTAURANT

Los Angeles, Sept. 4. Arthur Lake, Universal contract player, is following other film players in establishing and operating a public dining place on the boulevards leading to the beaches. Lake's new road house will be known as "The Lantern." Opens about Oct. 15.

## Film Critics' Box Score

Score as of August 31

Key to the abbreviations: PC (picture caught); R (right); W (wrong); O (no opinion expressed); Pct. (percentage).

### NEW YORK

	PC	R	W	O	Pct.
KATHERINE ZIMMERMAN ("Telegram")	13	12	1	0	.923
BLAND JOHANSON ("Mirror")	35	28	8	1	.743
QUINN MARTIN ("World")	17	12	3	2	.706
IRENE THIRER ("News")	36	25	8	3	.694
GEORGE GERHARD ("Eve, World")	28	19	8	1	.679
JOHN S. COHEN, JR. ("Sun")	25	16	8	1	.640
REGINA CANNON ("American")	32	19	11	2	.594
ROSE PELSICK ("Journal")	28	16	7	5	.571
BETTY COLFAX ("Graphic")	23	13	7	3	.565
MORDAUNT HALL ("Times")	19	9	7	3	.474
RICHARD WATTS, JR. ("Herald Tribune")	26	12	12	3	.462
MARGARET TAZELAAR ("Herald Trib.")	8	3	3	2	.375
JOHN HUTCHENS ("Post")	31	8	17	6	.258

\* Julia Shawell.

### CHICAGO

	PC	R	W	O	Pct.
CAROL FRINK ("Examiner")	21	17	3	1	.809
CLARK RODENBACH ("News")	18	14	2	2	.777
MAE TINEE ("Tribune")	22	17	3	2	.703
GENEVIEVE HARRIS ("Post")	16	12	2	2	.750
ROB REELT ("American")	20	14	5	1	.700

\* Frances Kurner; † Hazel Flynn.

### TRADE PAPERS

	PC	R	W	O	Pct.
VARIETY	49	43	6	0	.877
"FILM DAILY"	31	25	6	0	.806
"M. P. TODAY"	31	23	7	1	.742
"M. P. NEWS"	16	11	5	0	.687
"HARRISON'S REPORTS"	38	24	13	1	.632

riety carried its story revealing the methods used by those film writers.

### Artistically Concerned

It will be noted that .700 is the lowest recorded average in Chicago as against 10 New York reviewers with scores below that mark. Manhattan critics are more concerned with the artistic aspects of productions than their confreres of the hinterland. Judging largely on a basis of personal prejudice, and with a minimum of regard for the public, as such, the New Yorkers write snapper and better reviews but are not so good at guessing right.

A conspicuous example of the personal prejudice reviewer who goes badly astray is John Hutchens, New York Post. He is last in the Gotham corps with .258, going wrong 17 times with eight rights and six no opinions not aiding.

Richard Watts, Jr. (Herald Tribune), has also slumped as a picker in reverse ratio to his embel-

ulated through Arthur Sheekman leaving that paper. Muriel Vernon, now writing for the Journal under the pen name of Doris Arden, will be included in the next boxscore if continuing on the assignment.

Clark Rodenbach, the first by-lined reviewer on the News in over a year, is identified individually and finishes second at this time. He is Chi's lone masculine film critic since the defection to other fields of Mr. Sheekman.

First in the Windy City score is Carol Frink (Examiner) who has specialized in being first there since the film critics were officially scrutinized by Variety.

### Trade Papers

In the trade paper division Film Daily is runner-up to Variety with .806 as against this rag's .877. Latter figure is obtained by going home on six out of 49 pictures caught. Harrison's Reports has 13 wrongs and one no opinion balancing 24 rights, but as this is strictly a one-



# FOX AFTER READE THEATRES

## ASH RETURNING TO ORIENTAL

**Relieving Kvale for New Paradise—Due Back to Open B'klyn House**

Chicago, Sept. 4. Paul Ash will pinch hit for Publix by coming back here to the Oriental Sept. 23 to stay five or six weeks and then return east to open the new Publix house in Brooklyn on Thanksgiving.

Purpose of Ash's return is believed to be to release Al Kvale from the Oriental who will m. c. at the Paradise, new Publix westside house, which has been feeling the interference of the Marks Brothers' Marbro in the same vicinity. Publix figures this will give its new theatre a high, c. temperature after which Kvale will return to the Oriental upon Ash's departure.

Ash will stay in Brooklyn three or four weeks and then resume at the Paramount. He is now in his 17th week on the Broadway site.

Ben Black replaces Ash at the Paramount for at least the first two weeks the red head is away.

## ROSSHEIM DENIES, BUT WARNER MUM ON DEAL

Warner stock jumped 20 points to 118 on the Stock Exchange, partly due to reports company would buy out the Stanley chain and partly due to the struggle of shorts to cover contracts in a technically cornered stock.

Irving Rossheim, president of Stanley, denied such a sale was in prospect, making his statement unequivocal.

On the contrary, Harry Warner declined to go on record with a definite statement that his company was not interested in acquiring the Stanley chain.

Los Angeles, Sept. 4. Jack Warner, accompanied by Hal Wallis, Warner publicity chief, left here on an hour's notice Aug. 30 for New York.

## Mary Pickford's Voice Rated Best in Pomeroy Test

Los Angeles, Sept. 4. Mary Pickford's voice as reproduced at Paramount, where as a courtesy her voice is registered, is declared to be the best so far discovered by the Pomeroy department.

It is privately stated the test has been shown to Paramount players as indicating a mark of excellence at which to aim.

Miss Pickford has had stage experience, gained during two different periods: First was as a child and the second, after considerable success as a screen performer, when engaged by Biograph for "The Poor Little Rich Girl." It was in this show that Miss Pickford was signed by Adolph Zukor.

Incidentally in 1915, Miss Pickford expressed a view she had been known to utter before. That was that any morning she would not be surprised to find some new screen luminary whose brilliance would dim any which might have been ascribed to her.

## Sound Publicity Staff

Los Angeles, Sept. 4. Fox lot is becoming so pronounced in the division of silent and sound production that it has installed a separate publicity department for Movietone operations.

General publicity staff is not permitted to worry about what is going on in Movietone nor are they allowed to talk about it. Harry Boehme is in charge of the sound P. A.'s.

## They're "Shopping"

Where heretofore just the fact that the picture talked or had sound packed 'em in, the novelty era seems on the wane as far as sound and dialog films are concerned. Particularly is this true in the larger cities where more than one talker appears concurrently and often.

Right now, with two and three sound films running as opposition in many towns, the public is evidently looking them over and weighing respective values more than previously.

Out in Los Angeles, at Warner's, the initial grosses on the last three attractions are estimated to have been \$30,000, \$35,000 and \$29,000, in that order. A drop of \$6,000 by "The Terror" after "Lights of New York's" preceding high figure.

After "Lights" had started to \$24,000 at the Embassy, San Francisco, and finished four weeks for a final \$20,000, "Women" followed in with a light \$15,000 opener.

At the Orpheum, Chicago, "Midnight Taxi" started last week to \$9,000, \$300 less than the fourth and final week of "State Street Sadie" and \$4,500 under "Sadie's" initial seven days.

Kansas City hasn't shown a passion for either sound or dialog with its pictures.

They're starting to "shop" on sound.

## JOHN GILBERT REPORTED JOINING U. A. IN MARCH

**M-G Contract Up at That Time —To Get \$125,000 Per Picture as Producer**

Los Angeles, Sept. 4. It is authoritatively reported that John Gilbert will join United Artists when his present contract with M-G expires in March.

Gilbert's association with U. A. will be as an individual producer financed by Art Cinema, according to the story. A maximum of \$750,000 a picture is mentioned.

M-G is making strenuous efforts to block the deal, but Douglas Fairbanks and Charlie Chaplin are reported as stating that they will brook no interference in their plans. Gilbert will be guaranteed about \$125,000 per picture.

## Lasky Supervising Sound; Schulberg on Silent Films

Los Angeles, Sept. 4. According to reports emanating from the Paramount lot, Jesse Lasky is taking charge of all production concerned with sound and dialog. This leaves B. P. Schulberg, production executive at the studio, in charge of silent pictures only.

Lasky is negotiating with directors and players to appear in these pictures and has turned the dialog work over to Albert A. Kaufman, his assistant.

## Read's 3 Silent Films With Casts of Unknowns

Los Angeles, Sept. 4. Luther Read, newly appointed production supervisor at Fox, will recruit three production units from the most promising talent among Hollywood's unknowns. He will concentrate on making all silent pictures with these units.

J. Clarkson Miller, formerly of Paramount's New York writing staff, is en route here and will be assigned to write an original for Read's first picture.

## ASK \$24,500,000 FOR 27 HOUSES

**Means Important Jersey and B'way Holdings, Including Astor Theatre—Read's 17 Class A Houses—Also Announces Pa. Program**

## 6,200 SEATER IN PHILLY

William Fox will probably take over the Walden Theatre chain of 27 theatres within the next month. If the deal is consummated it will be a sale by deed of real estate or through stock owned or controlled by Read. Read's asking price is \$24,500,000 for his string which includes 17 class A houses.

Notations to this end are now approaching a conclusion with Fox field men making their final estimates and measurements on the properties.

Control of the Read chain would give Fox a strong foothold in New Jersey, and plus his New England representation through absorbing the Poli circuit and an announced building program for Pennsylvania it would insure his position in the east.

The Read deal will also turn over to Fox what is generally considered the most valuable theatre site in New York, the Astor. This house has six years to go under its lease to Loew-Metro-Goldwyn-Mayer, after which it would revert to Fox with the understanding the latter already has plans for a new theatre on the site. Other Broadway houses concerned are the Morosco, the Bijou, Legit theatre, and the Columbia, burlesque.

Named as the class A houses, their approximate capacities and where located are the Astor, 1,129, New York; Morosco, 895, New York; Bijou, 1,065, New York; Columbia, 1,390, New York; Capitol, 2,100, Trenton; State, 2,300, New Brunswick; Rivoli, 1,800, New Brunswick; Strand, 1,800, Plainfield; Oxford, 1,700, Plainfield; Majestic, 2,300, Perth Amboy; Strand, 1,300, Perth Amboy; Carlton, 1,800, Red Bank; Palace, 1,300, Trenton; Long Branch, 1,900, Asbury Park; St. James, 2,000, Asbury Park; Read's Kingston, 1,800, Kingston, N. Y.; Broadway, 1,800, Kingston.

These remaining houses complete the list: Trent, 1,100, Trent; Palace, 1,300, Trenton; Plainfield, 1,300, Plainfield; Crescent, 800, Perth Amboy; Dittmas, 900, Perth Amboy; Strand, 1,250, Long Branch; Savoy, 1,100, Asbury Park; Rialto, 600, Asbury Park; Strand, 1,100, Freehold, N. J.

## Philadelphia Program

Besides the Read proposition Fox has announced a \$50,000,000 building program for Philadelphia which will include one theatre, at 17th and Market, to erect a copy of the Roxy and to cost \$16,000,000. Statement is made that nine other houses will be erected, ranging from 4,000 to 5,000 seats, six to be in that city (Continued on page 20).

## First National's Lab

Los Angeles, Sept. 4. Seeing the need to cope with the new developments of making pictures, First National has installed an experimental laboratory where various members of the studio are given complete co-operation of facilities in trying out various experiments in scientific research.

Some of the problems now being worked out at this laboratory are stereoscopic photography, cold and filtered lighting, direct color photography, divisional double and triple exposure methods, binocular and trinocular camera lenses and many other problems involving the general practice of sight and sound recording.

## Fox Recalls Tone Truck Upon Finding U Has Secretly Made Sound Picture

**Universal Disclaims Any Breach of Confidence—\$30,000 Film in 9 Days with Borrowed Truck**

## Making Talkers Silent

Los Angeles, Sept. 4. A Hollywood man has devised an ear plug, similar to that used for swimming, to cut out all noise of talking pictures. It's just in case the patron insists on taking his screen drama silently.

## COST OF CAMERA CREWS \$620 WK. AFTER NOV. 25

**All Working Units Must Have 1st, 2d, Still Cameramen and 2 Assistants**

Los Angeles, Sept. 4. Antagonism to the new cameramen's union here by a few of the higher salaried photographers is fast fading. Latest to join the organization are Charles Rosher, for years known as the cameraman for Mary Pickford, and Tony Gaudio, another veteran.

Eddie Cronjager, another cameraman, disinclined to send in his application, went to San Diego with the Dix troupe for "Moran of the Marines." It was quickly discovered the outfit could not work with a non-union cameraman. Just as quickly wires began to hum to the Paramount studio and the union.

Dix wanted Cronjager, the latter wanted the job and the studio had to have the picture. Studio advised Cronjager to join, he did, and was back in San Diego that evening. Since then Paramount has been 100 per cent. union in its camera department, a situation that obtains in most of the large plants.

## \$620 Weekly for Camera Crew

All directors of the International Photographers of the Motion Picture Industries, affiliated with the I.A.T.S.E., under the A. F. L., are now in New York, and in their absence no one will speak officially. No denial is made, however, that the concession made by the union of an open shop in the camera department will run as agreed until Nov. 25. After that the lid is on tight.

Present minimum scale reads: Assistant camera men, \$60 a week; still men, \$100; second camera, \$150; first camera, \$250; Akeley, \$300. It is stated initiation dues have been placed at \$200 beginning Sept. 1. Oct. 1 application books will be closed and will remain so for one year.

Under the usual ruling with the regular studios five men constitute a crew. First, second, still cameraman and two assistants. Question comes up as to whether the low priced quickies will be able to stand the gaff of \$620 a week.

## Paramount Finds It Can't Release 'Burlesque' Till '30

Los Angeles, Sept. 4. Reason for Paramount's long delay in producing "Burlesque" as a talker is due to the fact that the picture cannot be released before Sept. 1, 1930, in accordance with the contract made with George Watters, author and stage producer.

Paramount officials are reported to have been under the impression they could release the picture Jan. 1, 1929, but last week their attorney is reported to have looked at the contract and found that the release date was a year later. It is likely that production on the picture will be postponed until next July.

Los Angeles, Sept. 4. Universal has produced a Movietone picture under cover and in nine days at a cost of \$30,000. The Fox officials were so perturbed they recalled a camera and Movietone truck loaned to U immediately upon finding out the picture had been made. Several months ago Universal arranged with Fox to obtain a Movietone truck for tests on "Show Boat." Two weeks ago B. A. Heath, former director for Hal Roach, appeared at Universal City and recruited principals, headed by Walter Pidgeon, Tommy Dugan and Mildred Harris, to work in a Movietone picture. The set was carefully guarded and no word passed that the picture was being made. The company procured shots made by Camp Lewis for "The Patent Leather Kid" from First National and fitted them into the picture, and also obtained the Los Angeles police quartet to chant.

Each night the daily rushes were taken to a downtown theatre and secretly looked over with the house guard. When the picture was completed word got around what had been done and Fox immediately recalled the camera and truck Aug. 28, which Universal was to have had until Sept. 1.

Universal officials state they didn't obtain the truck under false pretenses as it was loaned to do with as they chose. Winnie Sheehan, when asked about the matter, said that permission had been obtained for the device in the east several months ago and that as far as he was concerned everything is okay.

However, it is quietly intimated around that when U is ready to release the picture, possibly within the next 10 days, Fox may bring some sort of proceeding to restrain. Release date, it is said, will be Sept. 17, with no title as yet chosen for the picture.

While in possession of the loaned Movietone equipment Universal is reported to have added dialog and sound to three other pictures. These supposedly were "Last Warning," "Lonesome" and Glen Tryon's "It Can Be Done."

## Currier Replaces Kane As Photophone Head

Richard Currier, representing the Radio Corporation of America's downtown interests, and himself an attorney, is now in charge of Photophone (RCA) activities. Currier succeeds Robert T. Kane in charge. Elmer E. Bucher, vice-president and general manager of Photophone, Inc., is now on a vacation. Latter is a radio salesman.

Kane and Bucher are said to have had a misunderstanding through the objection to Kane's desire to engage in extra personnel. He had been placed with Photophone by J. P. Kennedy as the latter's contact man with the sound film business. Kane is now in the FBO home office, at the helm of Sound Studios, Inc., a separate corporate entity, to handle synchronizations.

Photophone is allied with FBO and Pathé.

## Jannings' Daughter With Him in His First Talker

Los Angeles, Sept. 4. Ruth Jannings, 16, daughter of Emil Jannings, has been given an important role in "Sins of the Fathers," starring her dad. This is the picture in which the star will talk for the first time. He plays a German-American saloon keeper who becomes a bootlegger.

## British Film Field

By Frank Tilley

London, Aug. 27.

**These European Cartels**  
Wake up, American! Anyday, that part represented by the movie interests. You're so sure of yourself, so certain nothing can or ever will be done on this side to stop a lamb off your control of the business. And right now the bone is being seen. And you're so much under the anesthetic of your own satisfaction you don't feel it. While the clock is counting 10, listen how you're being hit in the future revenue.

For the last eight months there have been perfected numerous arrangements between the German, French, Swedish and other Continental picture interests. Maybe you've heard that before. But you've got to hear it again. You're in danger of knowing things so well you know nothing about it.

The cartels aim at one thing: the creation of an inter-European picture market so the producers in the various countries can secure a big enough outlet to enable them to make pictures without losing money. So long as they each had to make for their own territory, and take a long chance with foreign sales, you could always beat them to it, in quality, cost and price. But when they have an assured market, covering practically all Europe, the position is different. Especially when they have theatre affiliations and the law behind them to force theatres to play native pictures.

In Germany, France and Britain there are some 9,000 effective picture theatres. That's the picture of Europe and figure how much of this three-nation market you have left and where it is going.

**The Wall Without a Tariff**  
Joe Schenck told 'em here and in France that quotas were the key to our own business. High tariffs, said Schenck, would do much more good. Maybe. But you can't sell the European film industry that idea when they see how well the quota systems are working out for them. They are building a wall, stronger than any tariff wall, and much more immune from political crashing.

Here is a list of some of the bigger cartels now formed: British International has affiliations with, or owns, Sudfilm, Germany; Cine-Romans, France; Seifert, Austria; Radius, Hungary; Dolmar, Romania; Slavia, Czechoslovakia; Bosnafilms, Yugoslavia; Petef, Poland; British International Concessions, Spain (two branches—Madrid and Barcelona).

In the Gaumont group are: Gaumont, lined up with Ufa and Swedish Biografteatern A. B.; W. & F. Company, with Feilner & Somio (Germany) and Pittagora (Italy); Ideal, with Terra, Germany.

Among the bigger indies are: British & Foreign Films Co., associated with Messtro-Oplid, Germany; Blattner Film Corp., with Metastar and Metastar, Germany; with Greenbaum, Germany. There are others, but they do not matter so much.

The effect of these affiliations is showing itself already. This time next year that cartel will be pulling the strings of co-operative production and exchange for distribution will have gotten under way and the quantity of American product absorbed in Europe will have fallen further.

These get-togethers are not jokes or glad-handing. They are business enterprises handled by men who see an end to the matter. A lot of money out of a law and patriotism-protected European film market.

**Some of the Works**  
Figure out what it has caused in this market alone to date this year. Up to the end of this month 474 feature films will have been offered for booking. Out of these, 359 are American. The remaining 115 are British and Continental, and 51 of these are German.

Hitherto, the average percentage of American films released on this market has been around 70. The features offered this year to Aug. 30 are for release next year, so the American percentage takes a fall to 66 per cent. And it is likely to go lower because of these cartels.

With many of the British independent distributors, product made at home and the remainder by co-operation on the Continent, is their main, and in some cases their entire, output at this time.

Independent distributors here who up to a year ago were getting few but American films, with an occasional picture of their own making, are now entirely off American films. They make more money distributing their own and the remainder stuff, especially now that they get a break in the continental market through their tie-ups there.

**Horse Sense**  
It is just about a year ago since this department started atten-

tion to the falling American market, and gave figures and reasons. Estimates then made that in a year the American percentage would be down to between 60 and 70 per cent have been justified. And that 66 per cent may go still lower.

The British quota increases every year from now on. It comes into force for exhibitors Oct. 1 next, and the more your big organizations build key houses in London and other cities to insure an outlet, the more they will create the picture habit for the benefit of the people being up the theatre, native production and framing foreign affiliations.

**Still a Further Move**  
This Berlin international conference is adding to the possibilities of the situation. Its chief object was for the German Exhibitors Producers' Syndicate to put a resolution to the British visitors, representing the Cinematograph Exhibitors' Association, that independent exhibitors should put a resolution co-operatively with the German exhibitors.

Victor Davis, president of the C. E. A., has received the resolution with some coolness, saying it must be submitted to the association.

More than once the ind exhibitors have thought of going into production, but are so afraid of each other's reaction that they are leaving out the Provincial Cinematograph Theatres, the Gaumont-Denman, United Theatres, Stoll, and one or two more circuits. The index still count for about 2,000 theatres in the association. So far as this writer knows offhand, the German syndicate groups only about 700 houses. So the co-operative Anglo-German production plan would have to be 75 per cent British.

The trade press here is naturally against any such idea. It would have nothing to do with an exhibitor producing organization operating through trade societies. Besides which, these papers have been told to pan the Berlin conference by their present supporters.

Joseph Phillips, who came here with a pack, walked out and told him on an offer from British Photophone while Jack was sick in bed. Photophone knew Phillips was here with Connolly, who brought him in on a labor permit. Which if it pulled away from Phillips for switching his job, may not be so good for him.

**Personal**  
Exhibitors are framing a presentation to A. C. Bromhead, of Gaumonts, to celebrate his 30 years in the picture game.

Iris Barry, film critic of the Daily Mail, quits at the end of this month. Says she went voluntarily 'cause she'd been there long enough. Followed by Rialto Standard.

Colonel Lowry, here some time for the Hays organization, has gone back to New York. Understanding here is that he's through.

A. E. Abrahamson, finishing the Regal, Marble Arch, this month, is starting on another Regal at Northwood.

The first two Edgar Wallace films, "The Ring" and "Chick", are scheduled for preview next week. "Young Woodley", still running at the Savoy, has been bought for filming by British International. Will be directed by Thomas Bentley.

Graham Cutts has rejoined Gainsborough Pictures, of which he was out on one time on the executive. He is to make a third film with Ivor Novello, "The Return of the Rat."

There's talk E. A. Dupont is trying to get back to the Ufa. He's inside it. Lammie won't play till the business of the former contract is a bit more clear.

**Films in Town**  
Tvoli, now with its last picture before the M-G-M control of the house, is stopping the traffic on the Strand for a couple of blocks with queues. Playing to capacity, matinees and all. Picture is "Trail of '88."

Business of general release plays the devil with programs. In town this week four houses are showing "Twelve Miles Out", four have "Now We're in the Air" while "A Soldier's Sweetheart", "Stop That Man" and "Her Wild Out" are all at two houses.

Four British films are on, "A South Sea Bubble", at the Astoria, and "Carnival" (reissue), at the Forum. Both these were directed by Americans.

Universal still holds "The Man Who Laughs" at the Rialto, and "The Gunch" has opened to fairly good receptions at the New Gallery. Four American houses are playing vaudeville programs.

**BRITISH DIRECTOR COMING**

Los Angeles, Sept. 4.  
Dudley Dost, a director at Photophone, British sound company, is en route to Hollywood from London. He expects to spend several weeks here studying local methods on the talkers.

## SELLING VIA SCREEN

Govts. and Firms Show Commercial Films at Toronto Fair

Toronto, Sept. 4.

More film is being shown at the current Canadian National Exhibition than ever before. Fifteen government exhibits use flickers and 44 private corporations show pictures of the manufacture or distribution of product. In addition three camera manufacturers invite the public to take a peek at their product. The Eastman Co. shows the new home color device.

As big a gathering of news cameramen as ever invaded the Dominion were shooting the first section of the third Wrigley marathon for its \$50,000 prizes. The main section of this lake derby goes Wednesday.

## CHAIN BATTLE WAXING WARM IN AUSTRALIA

Union Theatres and Hoyt's After Films and Houses

Sydney, Aug. 4.

Union Theatres and Hoyt's Theatres are grimly battling to gain the upper hand regarding pictures in this country. Both companies control many big theatres in every state of Australia. Hoyt's ace house is the local Regent, while Union's main site is the Capitol, also located here. Latter house runs a weekly change with the Regent now reverting to a split week instead of playing films on a run basis.

It's a trade war. Stuart Doyle, head of Union, has just bought outright the '29 program of Paramount and has secured the pictures offered by M-G-M, First National, Universal, Pathé, Technicolor and Master Pictures. This gives Doyle 1,500 films, counting shorts, for '29 and '30, or 90 per cent of the market.

Opposed to this, Hoyt's announces a contract entered into with British Dominion Films for 52 British made program features per annum. Union holds options on the specials put out by the firms with which it has signed, but should the price for these be too high this option may not be exercised. Hoyt's will then probably buy at any price owing to its short supply of features. United Artists has stated it has not closed with either circuit and will wait for the highest bid.

**Construction Strife**  
Hoyt's has held sway in Melbourne and other big cities in Victoria and has lately invaded New South Wales by building and buying neighborhood houses. Sir George Tallis and the Talis, heads of Williamson-Talis, are in with Hoyt's and P. W. Thring is the man behind the gun.

Interested with Union are E. J. and Dan Carroll, who control the Prince Edward, Sydney, and many other Queensland houses. Hoyt's recently built a magnificent theatre in Melbourne and Union replied by starting on the State in that city. This is to be the largest house in Australia and opens around Jan. 1. Union is now building another big house in Sydney to also be named the State. This one will be larger than the Capitol and opens next year.

Another point is that Hoyt's may establish its own exchanges. This depends on what product it can secure from the independent market in America. The firm is likely to turn to PEO. A Hoyt representative is now on his way to New York to confer on the matter.

Union opens its new Ambassadors in Perth Aug. 15.

## Vaude Acts Berlin Jaunt To Make Talking Shorts

London, Sept. 4.

A number of vaudeville acts quietly slipped away last week to Berlin.

Understood they will appear in talking shorts to be made under German process for British Photophone with Producers Distributing Company to handle for British Isles.

## Gaumont-British in Canadian Film Drive First No. American Wedge

### Russia

Moscow, Aug. 14.

Highest Soviet authorities, after an investigation of the quarrel between the Sovkino, largest Soviet movie trust, and the Mejrabpom-Film, a lesser Soviet company, have decided that the Sovkino heads acted in this matter unwisely and unlawfully.

Investigation confirmed the complaint of the Mejrabpom-Film that the Sovkino withdrew financial aid, which by the Soviet law it was to give the Mejrabpom-Film productions, and that obstacles were placed by Sovkino in the path of domestic and foreign distribution of the Mejrabpom-Film product, which actions had put Mejrabpom-Film in serious financial straits.

Report showed that prior to the conflict between two Soviet film corporations, more than half of the Soviet films sold abroad were of Mejrabpom-Film make. As a result of the investigation, Sovkino is said to suspend its financial aid against Mejrabpom-Film, to provide the latter company with an advance of \$250,000, with which the new Mejrabpom-Film production will be financed, and to resume the distribution of the latter company's output both in Russia and abroad.

Organization of special film selling offices abroad by Soviet companies, making the distribution of Russian films abroad a highly centralized business, selling the output of all Soviet picture companies and showing no favors or obstacles to anyone else.

Decisions were rendered by a mixed commission of the Soviet department of commerce, department of people's education and the so-called "Worker-Peasant Inspection Committees."

Inserting a milking scene into his new film, Ivan and Maria, proved an unending source of trouble for the Soviet megaphone wielder Shirokoff. Moscow critics who witnessed a preview of the film wrote in their accounts that it was a goat scene except that the animal milked was a bull.

Other mistakes are apt to lead to a complete veto of the picture by the Soviet authorities.

There is a wholesale migration of Russian movie folk from Paris to Berlin on foot.

Stanislav Volkoff, who played "Michael Strogoff," and later under the name of Ivan Moskine was unsuccessfully tried out in Hollywood by Universal, is making his third Berlin picture, "The Czar's Aide-de-Camp," for Greenbaum and plans to assume the megaphone soon. He will direct his own self in "Byron."

Vladislav Tjuranski, Russian director brought to Hollywood by M-G-M and who later tried to direct Barrymore in "Tempest," is back in Europe. He is trying to make up time lost in Hollywood by working on a new film "Volga, the Russian River" for a German company.

Among other Russian film people who have moved from Paris to Berlin, N. F. Koln is one of the busiest. His contract with Ufa calls for the making of two comedies. A. A. Volkoff will begin his work on "Czar Alexander I" for the same company shortly. M. F. Andreeva, Corby's former wife, is signed to play in "The 17-Year-Old Ones" for Terra-Film, another Russian. G. Azagoroff, is directing.

Olga Chekhova, V. G. Seroff (Moscow Art Theatre), A. P. Boldireff, Gregory Khmara and N. A. Lissenko are also in Berlin studios. The two last named are making two films of Rasputin, being shot simultaneously by two opposition studios. Scenario on one of these was prepared by B. S. Nevo-lin.

### Jolson Sept. 27

London, Sept. 4.

The Warner Bros. open the Piccadilly Sept. 27 with "The Jazz Singer," first of the new talking pictures to hit London. It will be followed by "Lights of New York" and then "Noah's Ark."

It took much fixing to arrange these bookends, as "Jazz Singer" was originally directed for the new Regal Cinema which opens soon. Earlier showing at the Piccadilly was arranged when Warners conceded first call on future product to the Regal.

Toronto, Sept. 4.

Invasion of the Canadian picture field both as to production, distribution and exhibition by British interests is seen in the granting of a Dominion charter to the Gaumont British Corp. of Canada, Ltd.

Management is indirectly in the hands of Lieut. Col. A. C. Bromhead, C.B.E., who also heads the parent company, Gaumont British Corporation, Ltd. Actual management will lay with Arthur E. Lee, who is made vice-president, and Edward Auger, who becomes managing director.

The charter first granted this outfit in North America—empowers the company to produce, distribute and present pictures anywhere in Canada and to build theatres. They have linked up with the Universal offices for actual distribution. Other executives are Reginal C. Bromhead, treasurer, and W. P. Barrett, secretary.

### 30 Features a Year

Head office will be in Toronto, with branches in St. John, Montreal, Winnipeg, Calgary and Vancouver. Intention is to import and distribute 24 to 26 British features annually. These will not necessarily be of Gaumont production and will not for the present be sent into the United States.

Lee is at present president of the Amer-Anglo Corporation, New York, and was formerly with the General Film Co. here.

Reginal, like A. C. Bromhead, is connected with the parent company. The Toronto office will open immediately.

## Czech's New Quota Law Is Menace to U. S. Films

Washington, Sept. 4.

Proposed quota law on pictures for Czechoslovakia is meeting with considerable support and is a substitute for a previous proposal to subsidize the domestic industry which was withdrawn because of the belief it would place too great a burden on the exhibitors.

Present proposition holds an actual menace for American producers, though to just what extent developments will disclose. Unlimited powers are placed in the hands of the Minister of Commerce, who could, should he desire, place the quota of domestic pictures at an abnormally high figure and could thus almost exclude foreign films. This same minister would decide how many domestic films the theatres would have to show annually. Heavy fines for violations are provided with local producing companies subject to penalties unless producing their stipulated quotas.

## No Paris Trade Shows Creates a Precedent

Paris, Sept. 4.

Creating almost a precedent, there was not a single trade show in Paris last week. Whether it marks a change in business custom or is back in Europe, it is a consequence in the new situation brought about by the new quota regulations, are questions.

"Wedding Bells" was presented for the first time at the Paramount Friday and "Bringing Up Father" at the Gaumont Palace.

The Madeline Cinema is announcing the last performances of "Ben Hur" marking the end of an extraordinary engagement.

## RENOVATING MARIVAUX

Paris, Aug. 27.

Salle Marivaux, picture house specializing in United Artists productions, is closed for alterations. Seating capacity is being increased.

L. A. to N. Y.

Charles Christie

N. Y. to L. A.

Al Christie

Joseph M. Schenck

Frank Brandow

# GRIFFITH'S 20 YEAR RECORD

**427 PICTURES  
COST \$11,409,000**

**Covers D. W.'s Career, '08-'28—"Intolerance" Most Costly, \$1,600,000—"Nation," the Highest Money Maker, \$10,000,000—Made 2-Reelers for \$2,000**

**\$54,603,000 TOTAL GROSS**

During D. W. Griffith's career as a picture director, beginning in 1908, he has directed around 427 pictures at a total production cost of \$11,409,000, and they have grossed in excess of \$54,603,000.

Some 17 of these pictures, made during the last decade, are of outstanding nature and figures pertaining to their cost and grosses are as authentic as prevailing records can show. The remaining pictures made by Griffith for other companies, and in which he had no financial interest, are conservatively estimated from records available.

When Griffith abandoned the stage in 1908 to cast his lot with the lowly movie, he joined Biograph as an actor. When they gave him a chance to direct he increased his salary from \$20 to \$25 per week. He took the business seriously enough to make his work stand out until he became the first director to command box-office attention by feature billing. This, however, was not attained until after Griffith had served two years with Biograph, grinding out on an average of two features a week, which at that time consisted of from 500 to 1,000 feet of film.

When Griffith first joined the Biograph company its stock was being sold at 50 cents a share. A year later it sold for \$112, and when the government brought suit against it on behalf of the M. P. Patents Co., profits of the Biograph company were discovered to be 1,700 per cent. on the investment in one year.

First Two Reeler. In 1910 Griffith started the entire picture industry, and mostly the Biograph officials, when he made the first two reeler and during '11 and '12 he collaborated with his cameraman, Billy Blitzer, to bring out new camera angles, including closeup and soft focus. The experimental work was increasing the production costs until the two reelers were around \$3,000, but grossing anywhere from \$25,000 to \$150,000. In spite of this, Biograph officials considered Griffith was going beyond his bounds. When he threatened to make a four reeler they also threatened to fire him.

Griffith pulled stakes and joined (Continued on page 12)

## WAMPAS GAG

(Continued from page 1)

announcement to which was attached an "important notice," stating the Wampas Hoover Club would be organized at the session. It was worded seriously and indicated an effort was being made to deliver Wampas an massage to Hoover. Following day a second notice just as solemnly stated the Wampas Smith Club would also be organized at this meeting.

The third day another notice was sent out, pleading with members to be present and "prevent the Wampas" being delivered to any one party or being split by having two presidential organizations."

By this time all the members were wise. But a Smith supporter, who had only received his first notice, indignantly told an A. P. representative about it. Result was the A. P. broadcast a 150-word story about the proposed Hoover Club and solemnly referred to Jimmy Walker's recent speech to the Wampas in which he warned the film industry against mixing in politics. The Smith and Hoover clubs were not formed.

## 14,000 Ft. of Talk Daily

Los Angeles, Sept. 4. Plans are being formed for the erection of a sanitarium to house picture executives who are compelled to look at daily rushes of sound and talking pictures. It is said the strain of looking at six takes of a scene on any particular talker is tremendous on both eye and ear. Also that many of the execs have been compelled to look at as much as 14,000 feet of sound film a day.

## D. A. ASKS AIMEE TO LINGER DUE TO SUIT

**Member of Mrs. McPherson's Church Charges Fraud Over Land Deal—Asks \$7,270**

Los Angeles, Sept. 4. Following filing of a suit by M. W. Puryear, a member of her church and a graduate of her Bible class, charging Aimee Semple McPherson, pastor of Angelus Temple, with fraud in connection with a real estate deal, Deputy District Attorney McIsaacs demanded that the world's most sensational show woman delay her proposed European tour and remain in Los Angeles pending an investigation of the promotion and sale of the properties. Mrs. McPherson had intended leaving Los Angeles for New York last Monday.

The suit filed in Superior Court asks for \$7,270, stating that Mrs. Puryear had been induced to sell an apartment house at a sacrifice in order to raise money to invest in the project. Plaintiff alleges that Mrs. McPherson said a deed to the property in question was held in her name, that she was backing the project for the benefit of members of her congregation and without benefit to herself. Plaintiff also alleges that Mrs. McPherson had arranged for 10 per cent. to be paid to her although she held no license to sell real estate. Complaint further alleges that plaintiff believed the fixed price of \$900 tracts had been increased in order to pay Mrs. McPherson commission in excess of the 10 per cent. referred to. In addition to Mrs. McPherson, the Ech Park Evangelistic Association, Metropolitan Trust Co. of California; Four Square Light House, R. B. Jordan, H. L. Henry and C. D. Kenyon were named as defendants.

All defendants, excepting the Metropolitan Trust Co., are alleged to have conspired to obtain money from members of the Angelus Temple congregation through floating a project known as Tahoe Cedars at Lake Tahoe, Calif.

District Attorney McIsaacs said the reason he asked Mrs. McPherson to remain was that he had a number of documents, the nature of which he could not divulge, of such serious nature that he insists that she remain in town for at least a week.

## WAGE CLAIM SQUALL

Los Angeles, Sept. 4. An epidemic of claims for wages by household workers against the theatrical people broke out here before the labor commission.

Emil Jannings was made defendant in a claim for \$80, filed by B. Stend known as Tahoe Cedars, for services as gardener; Rose Smith, cook, filed claim for \$101 for services in the home of Oliver Morosco, and Alma Nelson, domestic, asked \$78 for services in the home of Ricardo Cortez.

## WAMPAS' TWO FROLICS

Los Angeles, Sept. 4. Wampas is talking about holding its annual frolic in both Los Angeles and San Francisco next year. Idea is to arrange the San Francisco date on the Saturday following the Los Angeles show.

## Still Cameraman Found Dead on F. N. Location

Los Angeles, Sept. 4. Frank C. Bangs, 65, for the past eight years personal staff photographer for the Richard Barthelmess company, was found dead in his tent on Catalina Island Aug. 29. Bangs died of heart failure. His daughter, Victorine, was married to Myron A. Hatfield on the eve of his death.

Bangs refrained from attending the daughter's wedding because of a premonition of disaster. Bangs approved of the marriage but since another younger daughter recently passed away after being married but five months, he thought it better for the older girl to be married without a public ceremony.

The photograph on location for "Scarlet Seas" was found dead with the ear phones of a one-tube radio set affixed to his ears.

## Ben Lyons' Solos

Los Angeles, Sept. 4. After 112 hours in the air as a passenger, and more than six hours as a pupil, Ben Lyons has made his first solo flights. He took off three times within a half hour and on two of these made perfect landings, the third nearly so. On his third landing Lyon's mother presented him with a helmet.

## \$1,000 a Minute

It costs a major film producer of talkers an average of \$1,000 a minute to synchronize a subject. A feature length picture represents a \$50,000 to \$65,000 nut on the overhead for the technical synchronization, musical royalties, etc.

## GLORIA'S VOICE

Will Talk in "Kelly" and Has Home Projection Room Wired

Los Angeles, Sept. 4. Production of "Queen Kelly," Gloria Swanson's next picture, may be delayed another three weeks until Photophone equipment is all set at the Pathé studios.

Miss Swanson will appear in a few talking sequences and it marks the first time for her voice to be heard by the general public. She has never made any personal appearance tours nor has she ever spoken over the radio.

In anticipation of this new form of work, Miss Swanson is the second screen player out here to have sound equipment installed in her home.

## CHATTERERS USE GLORIA FOR STUDIO GAG STUNT

**Miss Swanson, Disguised, Turned Down by Casting Directors**

Los Angeles, Sept. 4. A couple of fan magazine writers, intent on getting a feature story, used Gloria Swanson for a stunt on press agents and casting directors of a number of the studios including FBO, the lot upon which Miss Swanson is working.

The two girls called up press agents of various studios and told them that the publisher of their paper had sent for a girl from the east who had been in a number of shows and had also had considerable screen experience. They requested that the P.A.'s introduce the lady to their casting directors. The press agents, not wanting to offend, agreed to do what they could.

Arriving at the studios, the woman had frousy blonde hair, wore an old-fashioned dress with short skirts, looked plump, and in monosyllables and held her head down. One press agent, after conversing with her and getting her history, decided she was n.g. and rushed her to the casting director who, in his formal way, took height, weight, color of hair, made inquiry about wardrobe and let it go at that. This stunt was repeated at the different studios with nobody becoming wise to the identity of the player being introduced. To cap the climax the two chatterers decided to take the star over to a famous Hollywood restaurant where picture people gather. There also much fun was made of the woman with the two chatterers who are none too fashionable in appearance themselves.

After the girls had put over the stunt they began to cackle on how they slipped it over and how the magazine would print the story that Gloria Swanson was refused work as an extra because she appeared in make-up and disguise.

## Film Museum Opens

Los Angeles, Sept. 4. Wealthy Harry Croker's Motion Picture Museum in Hollywood opened under the glare of several sun arcs and was responded to by the usual throng of picture celebrities who manage to attend so they can see and be seen.

Opening was an invitation affair and identified as a professional preview in an attempt to show those actually engaged in the making of pictures what the museum has to offer. It is trying to familiarize the public with the many curiosities used in the making of pictures.

Crocker, son of a San Francisco millionaire, has turned a hobby into a thing of usefulness and the display of the many historical costumes and studio props used in outstanding pictures of the past not only appeal to the professional but the tourist.

Collection includes articles of every description, some dating back as far as the beginning of pictures. A picture set, complete in every detail with wax figures stationed in the manner of the actual making of a picture, is displayed along with exact duplications of various studio work shops. An admission of 50 cents will be charged.

## ACADEMY'S LANGUAGE MEET

Los Angeles, Sept. 4. Academy of Motion Picture Arts and Sciences will hold a meeting of all sections Sept. 10 for a discussion of the influence of American talking pictures on the dissemination of knowledge of English in foreign countries.

Meeting will be addressed by authorities on language instruction.

## Nat Rothstein Sails

For "refreshing new ideas on showmanship" is the explanation which accompanied the exodus to Europe Friday (Aug. 31) of Nat Rothstein, C. A. advertising head.

## Marcus Loew

**Departed This Life  
September 5, 1927**

Sweet are your memories, Marcus dear,  
Oh, how we miss you no words can tell,  
God surely knows you served him well;  
Safe with Him now, you have earned your rest,  
Why you were called, He alone knows best;  
May your dear soul rest in peace  
Is the earnest wish of your loving

Wife, Children and Grandchildren.

## STAR'S 37,320 LETTERS

Billie Dove's Total for July—Burbank Handling Big Mail

Los Angeles, Sept. 4. Burbank postoffice official records for the month of July show 37,320 letters passing through the office for Billie Dove. Add this to the amount of mail received by other First National players and Burbank's postoffice is handling the work of a 200,000 city with the help allotted to a city of 50,000 population.

Clara Bow is said to hold the record for the number of fan letters received.

## Molly O'Day Goes Under Knife to Remove Weight

Los Angeles, Sept. 4. Molly O'Day, who lost out with First National because of a distinct tendency to plumpness, underwent a weight removing operation at Queen of the Angels Hospital. She will spend several weeks in the infirmary and then go on a strict diet.

## ST. CLAIR'S BROKEN FOOT

Los Angeles, Sept. 4. Malcolm St. Clair broke his foot while playing tennis at his home.

When the director arrived at the studio with the foot in a plaster cast all the Paramount tennis players autographed their names on the protective covering.

## Griffith Rings Bell as Lupe and Jetta Battle

Los Angeles, Sept. 4. A battle between Jetta Goudal and Lupe Velez while working in "The Love Song" reached its climax when D. W. Griffith ordered each to remain in her private room or off their set when not engaged.

It appears that Miss Goudal looked upon Miss Velez as a beginner. This burned up the Mexican girl and when she complained it was interfering with her work the director joined in.

## Femme Lead Collapses and Brenon East; 'Rescue' Off

Los Angeles, Sept. 4. All work on "Rescue," Ronald Colman's current picture for Samuel Goldwyn, has been postponed indefinitely as a result of the collapse of the leading woman, Laska Winters.

Miss Winters' husband, J. T. L. O'Donahue, scenarist, died suddenly Aug. 25, and Herbert Brenon, director, was summoned east by the serious illness of his mother.

## THREAT MAN SENTENCED

Los Angeles, Sept. 4. Lloyd I. Parnard, who attempted to extort \$2,000 from Fay Wray by threats against her mother, was sentenced by Judge McDonald to do six months.



# Los Angeles Easing Off Talkers?

## "Terror," \$29,000, Opening at Warners

Grosses Are Good but Off From Preceding Dialog Films—'Godless Girl,' \$13,600—'Oh Kay,' \$23,500

Los Angeles, Sept. 4. (Drawing Population, 1,450,000) Weather: Very Warm. Any time they open a new picture at Warners now the house leads the town. That happened again last week with "The Terror." However, it hit about \$6,000 behind the initial week of "Lights of New York" at \$29,000, which is a record.

Next money went to the Metropolitan, where another Vita, "Midnight Taxi," was on the screen. Gross here was about \$11,000, below the Hollywood house, and comparatively is a rather poor showing for a talker at this time.

Grauman's Chinese and "White Shadows," managed to keep over \$25,000, and for its seventh week "Lilac Time," at the Carthay Circle, was beyond \$10,000. This one has about four weeks more. "Mother Knows Best," another Fox opus, being ended for Oct. 1.

Colleen Moore's "Oh Kay" was at Loew's State and M's. Artists and Models' idea. Stage show, one of best house has had in a long time. Bill got off to a fair start, and with afternoon show, the picture held up in good shape, though more than \$4,000 behind the Met.

"Godless Girl," at the Biltmore, picked up bit over \$10,000 first week. Egyptian trade seems to be pledged to Benny Rubin with "Wheel of Chance," really meaning nothing at the Met office, but rather against it. \$140 at the Boulevard, where Warners' "Brass Knuckles" was on the screen and Red Corcoran, a new F. & M. m. c. on the stage.

"Man Who Laughs" wound up its stay at United Artists by just skimming over the red mark, and for the second week of "Street Angel" at the Criterion, a slip of about \$2,000 was registered.

**Estimates for Last Week**  
Biltmore (Brieger)—"Godless Girl" (Pathe) (1st week) \$13,600. Very nice for second week; \$13,600.  
Boulevard (W. C.)—"Brass Knuckles" (WB) (2:14; 25-50). Sort of liked the picture, as well as F. & M. stage show, total \$5,900.  
Carthay Circle (W. C. Miller)—"Lilac Time" and sound (FN) (1-6:50 to 11:50). Good picture, holiday helping, around \$11,500, okay.

Criterion (W. C.)—"Street Angel" and Movietone (1,500; 25-75). Second week here with other Movietone help; \$7,600.  
Egyptian (U. A. W. C.)—"Wheel of Chance" (FN) (1-6:50; 25-50). Honors here will go to Benny Rubin for draw; Barthelme picture didn't mean much; around \$9,000.

Grauman's Chinese (U. A.)—"White Shadows" and sound (M-G) (1:58; 50-11:50). For fourth week nights were sold out; around \$25,500.

Loew's State (W. C. Loew)—"Oh Kay" (FN), Movietone and F. M. stage show (2:24; 25-51). Colleen Moore still great downtown; about \$23,500.  
Metropolitan (W. C. Jub)—"Midnight Taxi" and Vita (WB) (3:58; 25-75). Another talker, with Public stage show nothing to brag about; just fair for talker; \$27,500.  
United Artists (U. A.)—"Man Who Laughs" and sound (U) (2-10; 25-51). Fairly good final week; \$12,000.

Warner Bros.—"The Terror" and Vita (WB) (2:56; 25-75). For first week 100 per cent; rather did nicely, though not coming up to mark set by preceding talker; around \$29,000.

### Fox's Dog Problem

Los Angeles, Sept. 4. Fox is confronted with a problem of feeding a kennel of Alaskan malamute dogs. The stunt started out with 12 full-grown huskies a year ago for "Frozen Justice," which has not yet been completed.

The dogs were sent to Arrowhead Lake, where the climate is cold, and have increased in numbers. The dogs cannot be disposed of until the picture is completed.

### Thompson's Comedy for "Bread"

Los Angeles, Sept. 4. Harlan Thompson, Fox scenarist who arrived here last week, was dispatched within 24 hours to Wheatfield, Ore., where he is to inject a comedy into "Our Daily Bread."

F. W. Murnau is directing.

### From Gadsden to Daly

Los Angeles, Sept. 4. Claiming a general disadvantage with the public in pronouncing her name, Jacqueline Gadsden has changed it to Jane Daly.

Miss Daly is a contract player with M-G-M.

## SOUND IS MAKING IT GOOD FOR VAUDE, K. C.

\$20,000 for "Night Watch"—Pan, \$14,000—Town Likes Its Stage Shows

Kansas City, Sept. 4. (Drawing Population, 700,000) Weather: Cool and Fair. Surprise was the increased business done by Pantages with "Port of Missing Girls." Several weeks advance publicity was a silent radio announcement daily the preceding week, and other special stunts, created interest.

Billie Dove in "The Night Watch" was the Mainstreet puller, and they came. Miss Dove is a draw here. At the Midland "Four Walls" failed to drag 'em in as expected. Following the house has built the vaudeville stage shows and the sound pictures do not satisfy.

Newman closed Friday night until Sept. 14 when it will reopen with new seal in everything, including talkers. It is more than likely a stage show of some kind will be carried. Globe, which held "Street Angel" for a second week, did not fare so well, and opened yesterday with "Uncle Tom's Cabin" and sound. With the advent of the talkers those houses offering vaude report business building and they are securing better results.

**Estimates for Last Week**  
Mainstreet (Orphe) (3:20; 25-50) "The Night Watch" (FN). Plenty of action and Billie Dove's followers happy. Stage show one of the best for weeks; Manager Lawrence Lehman reports many acts booked for early dates in the Orpheum, which has not opened yet will come to the Mainstreet; \$20,000.

Loew's Midland "Four Walls" (M-G) (4:00; 25-35:50). Third week of sound and talker policy, although feature picture, neither; business hardly normal; nights off throughout week, but the 25 and 35 cent mads drew the females; \$19,000.

Pantages "Port of Missing Girls" (Col) (2:00; 25-50). If there were any fans in this drawing territory who did not know of the attraction it was not the fault of the management; record of written, printed, verbal and radio publicity; stage show indicates grade of vaude getting better; \$14,000.

Newman "The First Kiss" (Par) (1:50; 25-50). Last picture for the house under old policy; theatre goes dark for a couple of weeks; business nothing to brag about; \$4,500.

## State Fair Didn't Help Milwaukee; Wis., \$20,000

Milwaukee, Sept. 4. (Drawing Population, 650,000) Weather: Fair and Cool

With grosses growing better as cooler weather arrives, the open season is on, with the managers and owners at each other's throats. Last week saw the business just fair. The state fair detracted rather than attracted. Possibly the leaders were the Wisconsin, with "Four Walls" and "State Street Sadie" at the Garden. The Merrill and Strand were just on the street, while the Gross was a combination mopped up better than any film house.

Friday saw the Majestic (Brin) open with "Cardboard Lover" and the Alhambra with "Ladies of the Mob." Saturday the Strand followed with "Street Angel" and Movietone, giving the rival two wired houses. "Brass Knuckles" film and "Street Angel" opened big, with Bow just so-so.

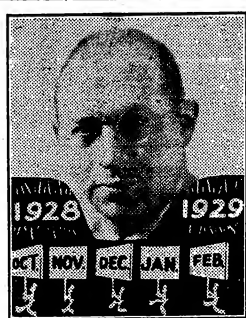
**Estimates for Last Week**  
Garden (Brieger)—"Street Angel" and Vita (WB) (1:20; 25-50:75). Did mighty well for one week; state fair hurt a little and gross was down to \$8,000, but plenty of profit.

Merrill (Fox)—"Hellsing Bronson" (Cel) (1:20; 10-25:20). Another "worth enough" to make it worth while to stay open; under \$3,500.

Palace (Keith)—"Man Made Woman" (Pathe) (2:40; 25-50:75). Great business, with state fair visible for biggest portion of draw; over \$21,000.

Riverside (Keith)—"Fleetwing" (EEO) (2:00; 25-50-50). One house the fair helped; played WLS (radio) show but troupe and got around \$12,000.

Strand (Fox)—"Wright Idea" and



### THE SOCIAL SEASON

New York has "taken to" Meyer Davis, practically monopolizing his metropolitan orchestras.

Joe Moss, in charge of New York territory for Meyer Davis, who directs Meyer Davis Orchestras at many debutante and other private parties, has already obtained SOLID BOOKINGS for the social season—every night and many afternoons from October to the Lenten period.

## Open Shop Topeka Opening 2 Houses Despite Unions

Topeka, Sept. 4. (Drawing Population, 85,000) Weather: Fair and Cool

Weather had more effect on Topeka theatres this week than a walkout by union musicians, operators and stage hands. The weather boosted business, and the closed shop order by the managers seemed to have no effect at all. Topeka is fast becoming an open shop town, the Santa Fe railway, the town's biggest employer, having established open shop five years ago with printers and other trades following.

A new phase on the Topeka union labor situation was introduced by the announcement of National Theatre that its negro house, the Palace, would open Thursday with a complete crew of negro musicians, operators and negro managers. It's the first time in any local theatrical labor trouble that a new house has been opened. To make it more effective the same company announces the reopening of the Isis theatre for second runs Sept. 17.

Personal appearances helped in making business at the Isis pay. This week, Virginia Lee Corbin holding the stage the first half, and Cameo, Mack Sennett comedy dog, the last half. The dog put on the best show but Virginia got the bulk of the business on the strength of lobby displays of the screen bud in her undies.

Another surprise of the week was the absolute flop of the "Circus" for the kids liked it, but kids at a dime a throw don't pile up box office toils.

### Estimates for Last Week

Jayhawk (1,600; 40) (Jayhawk)—"Bare Knees" first three days with Virginia Lee Corbin in person a hit; Cameo, Mack Sennett comedy dog, the last half. The dog put on the best show but Virginia got the bulk of the business on the strength of lobby displays of the screen bud in her undies.

Orpheum (1,200; 40) (National)—"The Circus" (A.). Started light and continued that way; week's total poorest in two months, barely over \$1,200.

Majesty (1,100; 40) (Crawford)—"Happy Vaudeville" and "Medicine Pictures" didn't hold enough for the second week of new combo policy slipped \$200; "Three Ring Marriage," first half, and "So This Is Love," last half; total \$2,300.

Cozy (400; 25) (Lawrence)—"The News Parade" (Fox). Took a lick- ing first half; here, too soon after a "Hot News" last three days with "Road House" (Fox), fair but nothing to cheer about; \$800.

Best (550; 20) (Lawrence). Roy and "Bozo" Davis and his Sunkist Stopp. ers slipped the last week of their month's rental engagement, turning in a total of barely \$800; "Jiggs" downward, with another tab, returns for his second round.

### Boston Grosses

Boston, Sept. 4. Business in the picture houses here was not affected by weather conditions.

Metropolitan did \$42,600 with "The First Kiss" (Par) and the State did about \$16,500 for the week with John Barrymore in "The Tempest" (U. A.).

"Heart Trouble" (FN) (1:20; 25-50). Double feature failed to click; probably will go better, now that house is wired; not \$3,000.

Wisconsin (Fox)—"Four Walls" (M-G) (2:00; 25-35-50-60). Class of street for movie grosses; above \$20,000.

## Warfield Gets \$36,000 With 'Dance' and Wolf

San Francisco, Sept. 4. (Drawing Population, 756,000) Another Warfield week among the downtown palaces. They thought they had hung up a record several weeks ago by topping \$35,000, but the last seven days with "The Red Dance" and chiefly Rube Wolf's homecoming, even topped that a little.

Up the street the Granada fared better than it has for some months with "The River Pirate."

The Embassy brought in a new talker, "Women They Talk About," but didn't fare as well in the initial seven days as did the film that preceded it. Business, however, was highly satisfactory.

"King of Kings" at the St. Francis, first showing at regular feature prices here, was not so hot. Business proved profitable but nothing to get excited about.

### Estimates for Last Week

Warfield—"The Red Dance" (Fox) and F. & M. unit (2:57; 35-50-90). Dolores Del Rio and Charles Farrell meant something at the Fox office but real magic Rube Wolf's return; business exceeded all past records; close to \$36,000.

Granada—"The River Pirate" (Fox) and Public unit (2:28; 35-50-65-90). Started off well and maintained good stride; exceeded most grosses for several months; about \$23,500.

Embassy—"Women They Talk About" and Vita (WB) (1st week) (1:37; 50-65-90). Away to fair start but not as big as preceding talker; \$16,000.

St. Francis—"King of Kings" (Pathe) (1st week) (1:37; 35-50-65-90). First pop price showing not so hot although clicked profitably; about \$13,000.

Gloria Bond—"The Fleet's In" broke the hoodoo at the Granada when shattering the week-end house record. Granada has been in the red almost all the time for the past year. Labor Day week-end grossed \$18,000, more than many full week grosses at this house.

## 'KAY' \$18,000, SEATTLE; 'KINGS' GETS \$13,000

"Betsy," \$8,000 in 4th Wk.—"Red Dance," \$15,000—"Sadie," \$8,250

Seattle, Sept. 4. (Drawing Population, 500,000) Weather: Warm

A few warm days but cool nights, so the weather was in league with the showman. Greater Movie-Sea-son is off to a good start, and is proving more than merely a phrase. Ace houses are getting the crowds. It looks as though the Seattle is getting into the pay column with its reduced run. Fifth Avenue also seems to click with the sound pictures and Hermie King.

Columbia stepped up with the first pop-priced picture, "The King of Kings." Vaude and dramatic houses running along at fairly even tenor.

Suburban houses are complaining. Some of the ace neighborhoods are doing well, but most are suffering. Folks seem to prefer to pay a few cents more and see a picture, than sooner and under better conditions downtown.

### Estimates for Last Week

Seattle (WC-Pub-L) (3:10; 25-60)—"Oh Kay" (FN). Colleen Moore always gets her share in this town; Gene Markey sells the F. & M. show, but the "Doggone" idea not so dog gone good; (WB) (2:00; 25-60).

Fifth Ave. (WB) (2:00; 25-60)—"Red Dance" and sound (Fox). Attracted and pleased; Hermie King band augmented with return of Oscar Taylor, popular singer here; \$13,500.

Coliseum (WC) (1:00; 25)—"Road to Romance" (M-G). Not so good and big off; \$4,800.

Globe (U) (1:00; 25-75)—"King of Kings" (Pathe). Great biz and in for run; \$13,000.

Blue Moon (Hamrick) (9:50; 50-75)—"State Street Sadie" and Vita (WB). Hold two weeks but not a good but not warranting longer run; \$8,250.

Music Box (Hamrick) (1:00; 50-75)—"Clara Bow" (WB). House now getting unit shows and bidding for trade that likes stage stuff with its pictures; did business; being wired to take on talkers, especially shorts; about \$12,000, up and satisfactory.

Parkway (Loew-U. A.) "Loves of an Actress" (Par) and sound (1:00; 25-35). All right; did business; results were looking for sign of good showing at Century; about \$3,500.

New Garden (Schanbergers) "No Other Woman" (Fox) and K-A vaude (EEO) (2:00; 25-50). House now getting unit shows and bidding for trade that likes stage stuff with its pictures; did business; being wired to take on talkers, especially shorts; about \$12,000, up and satisfactory.

Kunsky's Michigan went to a record here last week by doing \$65,600, the "Our Gang" kids on the stage.

Former top was \$65,600, held by Paul Whitman.

## "FIRST KISS," \$26,000; BALTO'S O. K. SUMMER

"Warming Up" Weak at Stanley, \$14,500—"Valencia," \$3,800—Negri, \$3,500

Baltimore, Sept. 4. (Drawing Population, 750,000) Weather: Hot

Local exhibs have just weathered the hottest summer in 27 years, and weathered it with excellent grosses. This applies particularly to the Century. The bigger Stanley, on the other hand, failed to make the b. o. grade over the summer months. Of the other houses the uptown Parkway, almost a year ago, followed up spot, made the best showing without a cooling system. Valencia, moderate capacity site atop the Century, declined steadily. Inability to compete with downstairs big seater the chief reason.

Fall season definitely opened Saturday night when the Metropolitan reopened showing "Lights of New York." "Man Who Laughs" at downtown Rivoli. The Auditorium, former Shubert legit, entered the screen game temporarily with Universal's "Man Who Laughs." House is to go dramatic stock Sept. 17 so will not be a winter film house competitor.

Last week added four more days of 90-in.-to-shade and around mid-week business wilted everywhere. "The First Kiss" at the Century attracted exceptional interest because of local significance of story and Fragrout's duet. "Beau Brummell" was on location across the bay last spring the local papers covered it handsomely and there was advance interest. "Street Angel" in its fourth and fifth week at the New hung up another local record, getting for the run the biggest picture gross in the history of the house.

"Warming Up" failed to warm the big Stanley's patronage and, coming in on the heels of the remarkably successful "Lilac Time," was a decided flop. "Beau Brummell" at the Valencia, was just fair, while "Loves of an Actress" at the Parkway, failed to live up to the promise of its downtown showing at the Century. The picture, with "No Other Woman" on the screen, and Jay Flippen's unit on the stage, had a good week. Rivoli, with "If I Were Single," got a satisfactory five days.

### Estimates for Last Week

Century (Loew) "The First Kiss" (1st) (3:20; 25-60). Started with a rush; mid-week heat slowed it up but comeback last half was strong; record; company was on location near here for story; \$26,000.

"Warming Up" and sound (Par) (3:00; 25-50). Good picture, with film and had little matinee femme appeal; mats the problem here; not over \$14,500.

New (Wetherstons) "Street Angel" and Movietone (Fox) (1:30; 25-50). Fourth and last week broke all house records for single picture's total gross; first of sound in this theatre; was committed to runs with Fox product; "Four Sons" followed Monday; last week of "Angel" in spite of cooling system; \$5,800.

"Ivili" (Wilson Amusement Co.) "If I Were Single" (WB) (2:00; 25-60). A five day run, "Streets of N. Y." opening Saturday night; put in a stop gap waiting arrival of first all talker; pleased but lacked a p. punch.

Auditorium (Schanbergers) "Man Who Laughs" (U) (25-51). In for two weeks, but regarded as sport film, in spite of favorable comment by press, failed to develop a b. o. power in face of heat; good opening Saturday and pretty good finish ended film program; about \$3,800, heat hurting.

New Garden (Schanbergers) "No Other Woman" (Fox) and K-A vaude (EEO) (2:00; 25-50). House now getting unit shows and bidding for trade that likes stage stuff with its pictures; did business; being wired to take on talkers, especially shorts; about \$12,000, up and satisfactory.

Parkway (Loew-U. A.) "Loves of an Actress" (Par) and sound (1:00; 25-35). All right; did business; results were looking for sign of good showing at Century; about \$3,500.

### Michigan's \$65,600

Detroit, Sept. 4. Kunsky's Michigan went to a record here last week by doing \$65,600, the "Our Gang" kids on the stage.

Former top was \$65,600, held by Paul Whitman.



# WARNERS STOCK LEAPS TO 118, SPRINGING TRAP ON SHORTS

**Stock Looks Near a Corner—32 Listed Securities Up 78 Points on Week—Fox, Par in New High Ground for All Time**

On one trade of 1,500 shares Warner Bros. stock crossed 100 yesterday, and then, in spite of the posting of call money at 8 per cent, continued straight up to 118.

Talk was heard on the inside of negotiations being actively conducted in behalf of Warners for the acquisition of the Stanley chain. The temperamental Stanley stock had given some evidence of something stirring last week, when it moved up from around 40 to a top fractionally under 50, for a net gain on the week of more than 9. Yesterday the drive in this issue slowed down, and it held about even close to 49.

## Shorts Trapped

Trapped Warner shorts probably accounted for the runaway advance. Stock looks like a technical corner. Stanley interests denied merger talk. Warner side wouldn't discuss it. Keith stocks were fairly active and distinctly strong all last week in spite of vague talk about a possible realignment in its administration. Yesterday Keith was quiet at 23. Pathe was decidedly aggressive on the upside, the bonds crossing 80 in a straight climb from below 70, and the common selling above 7. Class A was easier yesterday at 27.

Fox continued in its belated surge forward with coming out of favorable statement for the six months to June. These figures, if the gossip is to be believed, are merely a foretaste of what is possible in the coming year. Fox is said to have contracts in effect Sept. 1 from which it should realize sensational profits. Its greatly expanded theatre holdings are looked to fit into the organization profitably and estimates are heard of a net for the year.

Summary for week ending Saturday, Sept. 1:

## STOCK EXCHANGE

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net
45	39 1/2	1,800	American East (4)	33	32	33	+1
29 1/2	23	9,600	Consol. Film pfd. (2)	26 1/2	25 1/2	26 1/2	+1
143	135	28,000	Eastern Kodak (8)	126 1/2	124 1/2	124 1/2	+1
77 1/2	49 1/2	75,800	Leew (3)	50 1/2	50 1/2	50 1/2	+3 1/2
110 1/2	96 1/2	1,000	Do pref. (2)	100 1/2	100 1/2	100 1/2	+3 1/2
27	15 1/2	87,700	Stanley (4)	16 1/2	15 1/2	15 1/2	+3 1/2
90	75 1/2	1,300	Do pref. (7)	82 1/2	78 1/2	81 1/2	+1 1/2
85	72 1/2	131,000	Warner Bros. (8)	75 1/2	72 1/2	72 1/2	+1 1/2
34	22 1/2	4,400	Madison Square Garden (2)	24 1/2	23 1/2	23 1/2	+1 1/2
27 1/2	24 1/2	50	Met.-G.-M. pref. (1.89)	24 1/2	24 1/2	24 1/2	+1 1/2
11	5	1,000	Motion Picture Cap. (5)	8	7 1/2	7 1/2	+1 1/2
11 1/2	11 1/2	91,900	Paramount-Fam-Lasky (6)	144	137 1/2	144 1/2	+1 1/2
208 1/2	200	1,000	Pathe Class A (5)	208 1/2	200	200	+1 1/2
34 1/2	31 1/2	35,500	Pathe Class A (5)	29 1/2	24 1/2	27 1/2	+1 1/2
69 1/2	54 1/2	300	Shubert (3)	60 1/2	54 1/2	54 1/2	+1 1/2
51 1/2	36 1/2	120,700	Universal pref. (8)	40 1/2	36 1/2	36 1/2	+1 1/2
100	93 1/2	340	Universal pref. (8)	90	90 1/2	90 1/2	+1 1/2
97 1/2	90 1/2	100,100	Warner Bros. (8)	97 1/2	90 1/2	90 1/2	+1 1/2
100 1/2	22	100,200	Do Cl. A (5)	97 1/2	90 1/2	90 1/2	+1 1/2

## CURB

70	60	3,000	Balaban & K.	77 1/2	73	77 1/2	+3 1/2
10 1/2	12 1/2	15,000	Con. Film Ent.	10 1/2	10 1/2	10 1/2	+1 1/2
97 1/2	78	55	Educational Theat. pref. (8)	85	70	85	+5
37 1/2	17 1/2	808,000	Pathe Class A (5)	20 1/2	20 1/2	20 1/2	+2 1/2
2 1/2	2 1/2	200	Griffith	2 1/2	2 1/2	2 1/2	+2 1/2
20 1/2	11 1/2	2,500	Loew deb. rts.	20	16 1/2	20	+3 1/2

## BONDS

101	88	\$20,000	Keith's '45	90	88	89 1/2	+1 1/2
113 1/2	105 1/2	92,000	Loew's '41	113 1/2	109 1/2	113 1/2	+4 1/2
102 1/2	99	20,000	Do ex-war	102 1/2	100 1/2	101 1/2	+1 1/2
81 1/2	80	285,000	Pathe '41	80 1/2	72 1/2	72 1/2	+1 1/2
101	100 1/2	85,000	Par-Fam-Lasky '41	100 1/2	99 1/2	100 1/2	+1 1/2
95 1/2	88	1,000	Shubert '41	95 1/2	88	88 1/2	+1 1/2
170	96 1/2	1,000	Warner Bros. '41	170	170	170	+2 1/2

## Montreal Is Climbing; \$14,500 for Garbo

Montreal, Sept. 4. (Drawing Population 600,000.) Weather: Fair and Cool.

Following the previous week's nose-dive, main stem houses picked up considerably. Capital jumped a couple of thousand to \$14,500, and Loew's was up about the same total. Greta Garbo did it at the former house in "Mysterious Lady," and Charlie Murray handled the fans what they wanted in "The Head Man." Hot spell let up and there was a fair amount of rain at nights which helped.

Imperial continues to pull them in with its all vaude show and the Strand made a killing with "Walking Back." Neighbourhood houses report a better week again.

## Estimates for Last Week

Capitol (FP) (2,700; 40-60)—"Mysterious Lady" (M-G). Greta Garbo got them; turned them away at start of week, but fell off later; jumped \$2,000 to \$14,500. Loew's (FP) (3,200; 45-75). Vaud film. "The Head Man" (FN). Made hit with the fans and helped by short of Olympics. Much much improved and up to \$13,500.

from Sept. to Sept. of \$14 a share on the listed issue.

## Par's Top at 144

Paramount's behavior was characteristic. It got into new high ground at 144, but instead of surging right along from there, checked and backed and filled for several days, always holding close to its gained ground. With the return to the state of the public on speculation Par. should enjoy a large share of bullish attention. Experience of other leading issues that have split, indicates a keen appetite on the part of the public for stocks of this kind. Outsiders are attracted by the low priced basis of split-up high priced securities and past instances persuade them that they should do well on the new basis. Postum and Consolidated Gas are both instances of public following attracted to divided stocks.

## Loew Up Above 61

Loew continued its forward pace, opening yesterday at better than 60 and scoring a new top on the movement at 61. Old arguments in favor of a long position here for the long pull are being brought out again. Enormous cash resources of the company (it has \$10,000 out on call, for one thing) and assurance of new capital as needed over a long period of years through rights provided in the preferred and debentures, give the stock especially good prospects.

History of management, particularly its freedom from raw manipulation on the ticker, give it good will valuable at this time, when attention is being divided with other amusement issues of more spectacular fluctuations. Debenture rights on the curb, by the way, were distinctly in demand, 2,500 changing hands at prices above 20.

## Studio Leasing

Los Angeles, Sept. 4. Mack Bennett is leasing studio space and offices to outside producers at his newly completed plant in Studio City. First company at the new studio is Trem Carr, now producing features for Rayart. Carr will operate with two units.

With the Metropolitan studio's first sound stage about completed, and sound recording equipment about to be installed, a number of independent producers are seeking reservations.

Bulk of time and space is already reserved for Christie comedies, primarily responsible for building it. But since the plan will also be available for independent producers, arrangements to operate day and night are now being made.

## Mary and Doug Will Finish Pictures Together

Los Angeles, Sept. 4. Shooting schedules on "Coquette," Mary Pickford's next, and "Man in the Iron Mask," Fairbanks' next, have been adjusted so that both pictures will be finished simultaneously the end of December. Miss Pickford and Fairbanks will then go to St. Maurice, Switzerland, for the winter sports.

## Pathe's Wire Arrives

Los Angeles, Sept. 4. Pathe's sound equipment has arrived and final sections are being installed at the Culver City studio. Following tests by engineers now at the studio, it is announced the first sound pictures will be produced Sept. 10.

## Joe Brown in Lead

Los Angeles, Sept. 4. Al Ray has left Fox to direct Belle Bennett in "Queen of Burlesque" for Tiffani-Stahl. Joe Brown has been recalled from New York to play the lead opposite Miss Bennett.

## NEW TONE TRUCKS

Los Angeles, Sept. 4. New consignment of Fox-Case Movietone trucks has arrived here and they are double the size of the originals. New trucks accommodate elbow space for the operator to work the various instruments. On the old type the operator was required to sit on the curb with ear phones.

## Remodeling Old Goldwyn Building

Los Angeles, Sept. 4. Pathe is remodeling and redecorating the old Sam Goldwyn administration building for its sound department.

Building contains about 10 offices and will house the administration forces.

## Atmosphere

Los Angeles, Sept. 4. A production supervisor on one of the lots, priding himself on meticulous attention to detail, was making a picture with a Russian background. He decided he must have a genuine Russian saddle for native atmosphere. Unable to find a saddle in Hollywood, the property department reported back to the producer and he immediately commanded "send to Russia for it." This was done, and the saddle arrived stamped "made in the U. S. A."

## SCHLANK QUITS AT 500

Has Produced That Many Pictures in 17 Years—Started in 1911

Los Angeles, Sept. 4. Morris R. Schlank has quit as a wholesale producer and distributor of pictures. He has just finished his 40th of the year and approximately his 500th in 17 years. Schlank's first pictures were made in St. Louis in 1911 under the Atlas brand. For a while he operated under the name of Columbia, changing to Anchor Films eight years ago. His organization always has been a one-man affair. He was one of the first to institute distribution exchanges direct from a Hollywood office. Schlank says he may now make one or two pictures a year. Final film was "Riley of the Rainbow Division," directed by Bobby Ray.

## Burbank Dark Six Days

Los Angeles, Sept. 4. For the first day since the formal opening of Burbank not a wheel turned in the P. N. generating plant Aug. 27, nor on any of the five succeeding days. No sinister significance attaches to the statement, however. Three companies are on location and no new pictures were started during the week.

## Arnold Back to Goldwyn

Los Angeles, Sept. 4. Hank Arnold takes back his job as Sam Goldwyn's press agent here. Barrett Kelsing, who succeeded him with Goldwyn, returns to Cecil B. DeMille. Arnold has been with M-G-M.

## HAINES' REISSUES

Los Angeles, Sept. 4. Columbia will reissue three pictures in which William Haines was featured. These pictures were all made during the past three years. They are the "Midnight Express," "A Fool and His Money," and "The Thrill Hunter."

## Pathe and FBO Increase Programs for New Season

Los Angeles, Sept. 4. FBO's '29-'30 program of Gold Bond Specials has been increased to 48 pictures, 18 more than in the current year's program. This is in addition to the usual amount of westerns. Pathe will probably produce 36 pictures during the coming year including two or three \$500,000 specials.

All picture planned for the new program by FBO and Pathe will contain sound and talking sequences and all pictures now in the cutting rooms to be completed on the '29-'30 program will have sound and dialog added as soon as recording equipment is installed.

William Le Baron, head of production at both plants, is looking for two stories to make 100 per cent talkers, one to be released by FBO and the other by Pathe.

## Lisman's Foreign Pick Opposite Clara in "Kid"

Los Angeles, Sept. 4. Frederick Sands, a newcomer to the Paramount studio, has been cast opposite Clara Bow in "The Saturday Night Kid."

Sands is the result of 16 weeks' search by Robert Lisman in Spain, Italy, Sweden, Czechoslovakia, Hungary, Germany and Poland, working in co-operation with Paramount exchanges. In Paris Jesse Lasky and Al Kaufman spent about two days looking at the tens of candidates Lisman picked.

## Glazer's Voluntary Move

Los Angeles, Sept. 4. Benjamin Glazer, director general of sound for First National and appointed by Joseph P. Kennedy, has moved his belongings off the Burbank lot. Glazer, under personal contract to Kennedy, is reported to have felt he did not want to embarrass Al Rockett, general studio head of F. N., following the withdrawal of Kennedy. He has gone to the Pathe headquarters in Culver City pending further instructions from Kennedy. L. P. White, superintendent of production, sent over from FBO to F. N. by Kennedy is again back on the former lot.

## McDermott's Dialog

John McDermott, scenario writer, is in New York to make distribution arrangements and to cast for a talking feature he plans to make independently at the Christie studio in Hollywood. McDermott has been with the scenario department of Paramount for some time. It is the first reported instance of a talking picture being projected for the open market by an independent.

## FURTHMAN ON U FEATURE

Los Angeles, Sept. 4. Charles Furthman, scenarist with Paramount for two years, leaves to write the screen treatment of "Broadway" for Universal as well as be the editorial supervisor of the production. Up to three years ago Furthman was assistant to Ray Schrock, general manager for Universal.

## FOX'S NEW COSTUME HEAD

Los Angeles, Sept. 4. Harry Collins, New York modeler, formerly heading the Fox costume department, has been relieved of these duties. He is now functioning as a member of the staff of this department. A new head is to be named this week.

## Colored Actor Featured

Rosebud Pictures Corp. has made "Absent" which features Clarence Brooks, colored actor. James Smith has been appointed eastern representative for the Rosebud firm.

## Walsh Acting Again

Los Angeles, Sept. 4. Raoul Walsh, film director, will turn actor again when he begins work on "A Caballero's Way," an O. Henry story for Fox. Fan mail did it.

## Mizner Back to Par

Los Angeles, Sept. 4. Wilson Mizner leaves Fox upon the expiration of his contract Sept. 15. It is understood he will rejoin Paramount.



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"THE KANSAS WONDER GIRL"

Who overcomes heat and bad weather conditions by taking houses out of the "red" during the hottest part of the summer in Florida. She even did the trick in Miami which is not a "red hot" show town in the summer time. All her dates have been played in Public houses. She draws them in plenty at the special morning matinees for women only.

Sept. 3 to 5, Augusta, Ga.; Sept. 6-8, Columbus, Ga.

Direction WM. MORRIS AGENCY



## Chatter in New York

Bon Hecht turned down an offer from the World to do Haywood Brown's old column. Paper wanted him to do his "reportorial" "1,001 Afternoons in Chicago" type of stuff, but Hecht held out for more critical privileges.

Oct. 15 issue of Plain Talk will carry the hottest attack ever launched on the Anti-Saloon League. Senator Edwards is the author of the expose, which will carry inside documents to prove its points.

Louis Broomfield is in the south of France, doing a book of positive opinions on social questions, including the toughest, women. It will be called "A Disagreeable Book."

Stocking-like flicks on Broadway are fooling the reformers by drawing a pencil mark seam up the backs of their legs.

Mrs. Sam Taylor has accompanied her director husband on his three day visit to "Coquette."

Ben Bernie is scheduled to can shorts for Warner Brothers.

Conway Tearle is being mentioned in dispatches with a Reno date line.

Natacha Rambova's individualistic gown shop is being played by the long thin ladies.

The Paramount local publicity staff is scheduled for a revamping.

One of the femme film stars who visited town recently accidentally got half crooked with three newspapermen and howled over her love affairs. She had been instructed to treat the boys when they came around to ask questions.

She treated so successfully that everybody broke down and wept over how bad the boy friend had acted, how much of her dough he had acquired and how he had walked out on a wedding.

After the tear festival, the reporters each walked out with a pint to take home to their wives. Not a line of the heart story ever reached print.

Newspaper mob in Paris got a brutal double crossing on the Edwin Carewe-Jaime Del Rio duel story. The boys had been tipped that something would pop on the U. A. "good will tour." They looked for a big scene splurge in the American dailies when the thing finally broke. But somebody released the sappy duel yarn before anything genuine had time to happen.

The local newspaper men are squawking that some inside party who was wise to the foreign press system deliberately took the edge off their yarn.

Picture experts around town are being approached by publishers of a magazine group on the possibilities for a fan rag on talkers. Most of the fun monthlies have felt a decline in personality interest since the advent of sound.

Several of the hotel swimming pools are being watched for light ladies. The informality of swimming parties makes pickups hard to spot, so several managements have been up against it to weed out the on-the-make ladies.

The New York literati has been giving a week-end play to Theodore Dreiser's place on Croton Lake. Attractions, besides book gab, include a 300-foot stone pool and an 8 by 10 log cabin built by labor imported from Valley Forge.

The Sunday draw includes dramatists, authors, publishers, editors, literary agents and even movie reviewers.

The Eastern Distributing Company, which lost the Street and Smith publications, is starting four new magazines of the wood pulp variety. Harold Hersey, former editor of Clayton Publications, is scheduled as executive editor of the group.

Billy Sunday, now simply billed as "the well-known evangelist," was the featured exhorter at the 59th annual old style camp meeting at Ocean Grove, N. J., which closed Monday.

Sunday's appearance at the North Jersey resort broke no attendance records at the Ocean Grove Audi-

## A "Spaniard"

Los Angeles, Sept. 4. Publicity on Mexican senoritas landing picture contracts reached Mexico City and attracted a Mexican boy who immediately came to Hollywood. Upon arriving here, he found recognition difficult so went to a rabbi and asked for financial assistance and influence. The rabbi asked him why he didn't go to the Mexican consul, but the lad said he was Jewish, though born in Mexico, and couldn't talk the language. This passed with the rabbi who gave the lad \$38 and a letter to one of the studio executives.

torium. With his organization more or less disrupted and one of the most conservative religious associations in the country holding a firm rein on his methods, the evangelist's income for his week's work was nothing compared to the days when he was getting his name in headlines.

Layoff magicians are working the Yorkville and Hoboken beer gardens. They sit at tables with the customers and palm coins, always getting the props at the table.

One of the magicians hits three joints a night and averages \$10 and 10 seconds, which he figures better than waiting for the last half.

Money is back of a new weekly to start this fall, under Burton Rascoe, who recently resigned from The Bookman. The sheet will be daring in satire and humor.

Classy, but without the liveried butlers on the cover or the use of the word "swell" as an adjective.

Arthur Caesar takes off for Fox's Coast studios as staff writer Sept. 9 and has a two-day whoopee scheduled starting the seventh. Caesar is contracted for a year at \$150 a week with a renewal option at \$1,000.

Asked how his wife, Dora Platt (Caesar), a scenic artist and interior decorator, fancied the Hollywoodian invasion, Caesar retorted that the prospect of eating three meals regularly intrigued her.

Edward J. Doherty is hosting tonight (Wednesday) after theatre in the Paramount hotel grillroom for ex-Chicago newspaper people now headquartered in New York. Doherty is now with "Liberty."

## U'S 2D CLASS P. O.

Los Angeles, Sept. 4. Universal City's postoffice, in this third class regulation, will shortly become a second class office when the present quarters are enlarged. This has become necessary through increased business of making pictures at Universal and the many new homes erected near the studio in the past five years.

## CAMERAMAN AS PILOT

Los Angeles, Sept. 4. Alvin Knechtel, cameraman for First National, came Hollywood's first official flying cameraman when he took out an official pilot's license. Knechtel specializes in filming air scenes, paid for his pilot instructions and purchased a plane from his earnings as a cameraman.

## COLLEEN MOORE CRUISING

Los Angeles, Sept. 4. Colleen Moore and her husband, John McCormick, return to the First National studios Sept. 10 after spending a month cruising the Coast in their yacht.

Miss Moore will immediately begin on "Synthetic Sin" for which production is scheduled Sept. 17. W. A. Seiter will direct.

## Christies' Trips

Los Angeles, Sept. 4. Charles Christie is in New York for his quarterly conference with business associates. He will be there a month.

At Christie's in New York on his honeymoon, is expected to return here shortly.

## New Academy Members

Los Angeles, Sept. 4. Peter Mole, George Mankin, Winters, G. A. Mitchell and Alice Day are new members of the Academy of Motion Picture Arts and Sciences.

## All U Sound West?

A strong probability that Universal will abandon sound production plus in the east and concentrate all effects on the Coast where four sound proof stages are now under construction. Officially it is said Universal is simply delaying renovation of the Port Lee studios because of various details.

It is pointed out that the plant at U City, which will be completed before the first of the year, and which has already turned out one short all talker, will be adequate to accommodate all the Loewmille sound work.

However, four features ready for release have been sounded in the east. But none of these has dialog and for the immediate future Universal, from what can be gathered, has made no plans for its first 100 per cent dialog picture.

## Ames Mayor Won't Okay Act Passed Over Veto

Des Moines, Ia., Sept. 4. Ames, Ia., has found it necessary to take its problem of Sunday movies to district court. The matter has been a sore spot in the city for six years.

Attorney for Joe Gerbracht, manager of the Ames Theatre Co., has filed an appeal in district court following the \$75 fine on Gerbracht for operating on Sunday. Contending that a new ordinance allowing Sunday movies is void, the mayor has refused to recognize it and fined Gerbracht under the old ordinance adopted six years ago.

New ordinance was passed by the city council over the mayor's veto.

## "Interference's" Final 5 Reels Now in Dialog

Los Angeles, Sept. 4. "Interference's" five final reels, following completion of its production by Paramount as a silent picture and in succeeding treatment for effects, have been put entirely into dialog. Principals on the vocal side are Evelyn Brent, Olive Brook, William Powell and Doris Kenyon. Jesse Lasky suggests the result is perhaps the first example of synchronized dialog written by a prominent dramatist.

## Green With F. N.

Los Angeles, Sept. 4. Alfred E. Green, after completing two-year contract with Fox, has returned to the First National lot. He was signed through Felix Young to direct Corinne Griffith in "Saturday's Children."

## ROCKETT'S 2-WK. STAY

Los Angeles, Sept. 4. Al Rockett, general studio executive and production head of First National, is in New York for a two weeks' stay.

Rockett will confer regarding studio problems and assignments of personnel brought about through the elimination of J. P. Kennedy as operating head of the company. Rockett is also going to look over new plays.

During Rockett's absence Bobbie North is in charge of the studio.

## "LEIF" UNDER BUDGET

Los Angeles, Sept. 4. Technicolor's "Leif the Lucky" has been completed as a silent picture in six weeks and inside both schedule and budget.

Following editing and titling, picture goes to New York for synchronization. Question of dialog will be settled at that time.

## SID OLCOTT'S COMPANY

Los Angeles, Sept. 4. Sidney Olcott left England Aug. 22 for Hollywood loaded with a number of screen rights to well known British writers' works.

Olcott plans to organize a company in Hollywood for the making of these pictures.

## U'S EXTRAS

Los Angeles, Sept. 4. Universal continues to pick its screen players from the extra ranks. It has signed Peggy Howard to a term contract.

Miss Howard has been in extra parts around Hollywood for the past two years or more.

## Why Coast P. A.'s Square and Squawk And Sometimes Find Time to P. A.

### DeMille's Gold Coins

Los Angeles, Sept. 4. C. B. DeMille has a habit of paying for favors and concessions with gold coins which he always carries. He doesn't get as much publicity for this generosity as Rockefeller, but someone must have tipped off the newsworthy who sells papers in front of the Billmore theatre.

After the opening of "The Godless Girl" here, the newsworthy surged through the crowd to the director, putting the dignity on the back and with youthful enthusiasm proclaiming it was a great picture. The director pressed a \$20 gold piece into the urchin's palm for a paper.

### DRAMAPHONE UNFOLDS

Chi Firm's New Sound Device—Will Sell for From \$1,475 to \$2,885

Chicago, Sept. 4. Another new sound device, Dramaphone, is on the market. It's put out by the Musical Devices Corp., here. Company claims it will have the machine perfected within 60 days and ready for synchronization with any film now being made.

Demonstration was given at a small neighborhood house with "Ramona" used. Timing was imperfect, but the general tonal quality and amplification of sound was good.

Manufacturers are prepared to release the instrument at a cost ranging from \$1,475 to \$2,885, depending on the size of the theatre, and covering a leasing period of 10 years. Total amount, however, is to be paid the first year.

### Kaufman in Charge of All Paramount Sound

Los Angeles, Sept. 4. Albert A. Kaufman, assistant to Jesse Lasky at Paramount, has been assigned to head the dialog department for that company.

Kaufman is in charge of all production along these lines and the selection of special talent for sound pictures. The Pomeroy department will also come under his supervision.

### Forced Vacation

Los Angeles, Sept. 4. William Conselman, supervising for Fox the past year, leaves that organization Sept. 15.

Fox exercised its option on Conselman for another year but the strain of work has been too much and Conselman has asked to be relieved so that he can take a three months' vacation.

During the past year Conselman has supervised production on 12 pictures besides writing five originals. He was formerly a reporter on the Los Angeles Times.

### TITLE AND LENGTH CHANGE

Los Angeles, Sept. 4. Fox has changed title of "A Callers' Way" in O. Henry story, to "Flower of Sin." Originally intended as an experimental two-reel dialog picture, it will now be of feature length.

Ronald Walsh will direct and play the male lead.

### FBO TAKES BASQUETTE

Los Angeles, Sept. 4. Further evidence that FBO can draft upon the talent of Pathé is the signing by the former firm of Lina Basquette.

She will play the lead in "Hard Boiled." Ralph Ince will star and direct.

### U. A. Has "Potemkin's" Director

Los Angeles, Sept. 4. S. M. Eisenstein, director of "Potemkin," was signed to make one picture for United Artists and now by Joseph M. Schenck, while the latter was abroad.

Eisenstein will not be able to leave Russia until the end of September.

Los Angeles, Sept. 4. Studio press agents are squawking because their duties cover a diversified range and are subject to call any hour of the day and night. Writing copy and conceiving new ideas for grabbing free space is no longer the basic foundation of their job. This is now incidental to a necessity for building up the sales argument, which they are forced to use in prevailing upon the directors and players for co-operation.

The average high salaried director or screen actor regards publicity as an unnecessary evil since it was primarily responsible in bringing them along and places them on the defense when approached by the publicity department to sacrifice a bit of time to get over a stunt. They become very temperamental when the press agent pushes an issue, and if it is not handled with diplomacy the p. a.'s job becomes jeopardized.

A veteran theatrical press agent, brought from New York to take charge of a studio's publicity affairs, could not understand the reluctance to co-operate when his efforts meant so much to sustain their popularity. He went to the head of the studio for enlightenment and was curtly informed that in order to get his players and directors to work with him it would be essential to sell the idea and create a demand through a personal sales talk so that they would respond. As far as issuing orders demanding co-operation, the executive's job would be jeopardized and general discord about the studio would result.

### Miscellaneous Duties

Chief among the many other duties required is that of attending previews, which average as high as 10 a week and are scattered all over southern California. Sometimes a whole night is spent in covering one out of town preview and if the p. a. is not on the job at nine in the morning he is accused of laying down. In addition, he is called upon to act as chief peace-maker about the lot in ironing out petty jealousies arising from printed notices mentioning certain names. Scores of chatter writers demanding exclusive news pounce upon the p. a. when a scoop appears and he is accused of playing favorites.

It is a common occurrence to have a number of these scribbles call a p. a. from his early morning slumber for confirmation of a simple rumor. Stars and directors, in their unfavorable story about to be published will gladly seek the protection of the p. a. for his influence to stop publication. And if they happen to be suffering from insomnia and ideas for great publicity stories percolate through their minds they seek to get it off their chest by calling up their press agent at any hour of the night. If the story doesn't break in headlines the next morning he is criticized for being a poor press agent.

### Mix's Two Directors Must Write Their Own Yarns

Los Angeles, Sept. 4. Eugene Ford and Robert De Lacey, assigned as alternate directors for Tom Mix, are required to write their own stories in between pictures.

De Lacey has left for the Huntington Lake district where he will write his next story using the big timber country for locale.

### 2 "AVALANCHES"

Los Angeles, Sept. 4. With Paramount now in production on "Avalanche," directed by Otto Brower, United Artists has announced the same title for the next John Barrymore picture.

Paramount is appealing to the days organization, although admitting it neglected to register the name.

### COSTUMES FOR HIRE

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## Studio Survey

Los Angeles, Sept. 4. Studios are still declining on activity—losing seven points in percentage over that reported last week. A total of 51 features and 11 short subjects are in work with three of the 23 plants idle.

Paramount again tops the list with 10 features in work. They include "Sins of the Fathers," by Ludwig Berger; "Interference," by L. Mendez; "Manhattan Cocktail," by D. Arzner; "Avalanche," by O. Brower; "Redskin," by V. Schertzing; "His Private Life," by F. Tuttle; Charles Roger picture, by F. R. Jones; "Shop Worn Angel," by R. Wallace; "Three Wives," by C. Badger, and "Canary Murder Case," by M. St. Clair.

Ray, and "South Seas," by E. Clifton.

### Fox Light

Fox is running light with five. These are "Velvet Woman," directed by E. Flynn; "Homesick," by H. Lehman; "Romance of Underworld," by I. Cummings; "Husbands Are Liars," by R. Cannon, and "Our Daily Bread," by F. W. Murnau.

Universal has four with "Show Boat," directed by Harry Pollard; "Erik the Great," by P. Fejos; "Final Reckoning," by R. Taylor, and "Cohens and Kellys," by W. J. Craft.

Studios with but two features each are: Warners—"On Trial," by A. May; "Stark Mad," by L. Bacon.

This table shows a summary of weekly studio activity for the past 29 weeks. Percentage of production is based on 106 units working at 23 studios on the Coast, determined by the average normal working conditions during the year 1927:

Week	Features	Shorts	Total	Dark	Pct.
Feb. 22 .....	47	8	55	6	.52
Feb. 29 .....	39	9	48	12	.45
March 7 .....	46	14	60	9	.51
March 14 .....	49	16	65	7	.61
March 21 .....	49	15	64	8	.60
March 28 .....	47	17	64	6	.60
April 4 .....	53	17	70	5	.66
April 11 .....	50	19	69	8	.65
April 18 .....	52	15	67	9	.65
April 25 .....	50	17	67	6	.62
May 2 .....	52	15	67	7	.62
May 9 .....	54	17	71	4	.67
May 16 .....	63	20	83	3	.77
May 23 .....	66	21	87	2	.84
May 30 .....	68	24	92	0	.87
June 6 .....	65	32	97	0	.90
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
Aug. 28 .....	57	12	69	3	.65
Sept. 4 .....	51	11	62	3	.58

M-G-M has seven features in work including "Woman of Affairs," directed by C. Brown; "Little Angel," by S. Wood; "Gold Braid," by G. Hill; "Honeymoon," by R. Goldner; "Adrienne Rosey," by M. Le Roy; "Baby," by H. Henley, and "Mysterious Island," by L. Hubbard.

First National has five including "Outcast," directed by W. A. Selter; "Scarlet Seas," by J. F. Dillon; "Changelings," by G. Fitzmaurice; "30th Day of October," by F. Lloyd, and "Ritzy Rosey," by M. Le Roy. Tiffany-Stahl also has five features going with "Family Row," by J. Flood; "Man in Hobbies," by G. Archambaud; "Applause," by E. Cline; "Queen of Burlesque," by A.

Pathe—"Spieler," by T. Garnett; "Shady Lady," by E. H. Griffith. FBO—"Tropic Madness," by R. Vignola; "Little Savage," by L. King. Columbia—"Driftwood," by C. C. Banne. United Artists—"The Love Song," by D. W. Griffith; "The Iron Mask," by A. Dwan. Metropolitan—"Hell's Angels," "The Tiger's Shadow."

Studios working one feature each are Chaplin, Tec-Art and Chadwick and those engaged in making short comedies are Stern, Roach and Dalley, one each. Educational and Cal-Art have two each.

Studios dark are Novelle, Christie and Sennett.

### Schildkraut Fiddling

Los Angeles, Sept. 4. Universal has bought "A Bargain in the Kremlin," magazine story by Sir Philip Gibbs. The tale is of a court violinist.

It is intended for Joseph Schildkraut, a violinist in his own right and the graduate of several conservatories of music.

Picture will be synchronized and goes into production before Jan. 1.

### MET STUDIO'S SECOND UNIT

Los Angeles, Sept. 4. Metropolitan studio has started on its second sound unit the main stage of which will be the its predecessor's 7x105 ft. and its monitor room 60 x 60. New structures will be ranged alongside the recording room, now completed.

Equipment for the first unit has arrived and that for the second is set for shipment Oct. 1. Engineers representing the Western Electric have moved into the recording building.

### SAX USING BRISTOLPHONE

Los Angeles, Sept. 4. Sam Sax is arranging to send Alice Day to New York for dialog sequences in "Times Square," recently finished here by Gotham.

Method of synchronization will be Bristolphone, the work to be done at the plant of the company in Waterbury, Conn., if the two stages being built in New York are not ready.

### Rosson Goes FBO

Los Angeles, Sept. 4. Richard Rosson, who recently made "Road House" for Fox, has left that organization after having contractual differences and receiving \$6,000 for the unexpired term of his agreement.

He was immediately signed by FBO to direct.

### SPRAGUE ON SOUND

Los Angeles, Sept. 4. Chandler Sprague, head of Fox scenario and story departments for the past six months, has had additional duties given him by Winnie Sheehan.

In the future Sprague will also have general supervision of scenario and stories on Movietone feature productions.

### FINEMAN RENEWS

Los Angeles, Sept. 4. Bernie P. Fineman, senior associate producer at Paramount, is to remain with that organization another year.

Fineman signed a new contract this week and will be in charge of the studio during October when E. P. Schulberg goes on a vacation.

### Cecil DeMille's Divorce Film

Los Angeles, Sept. 4. C. B. DeMille's next for M-G will deal with the divorce problem and the love of a rich woman for a poor man.

Picture goes into production around Oct. 1.

### A Studio Crack

Los Angeles, Sept. 4. A wise cracking gag man on the Paramount lot says that in selling the screen opus "Interference," an explanatory title should be used to read: "Interference, or the Life of a Supervisor."

## Bomb Parthenon, Chi House For 2d Time in Year

Chicago, Sept. 4.

For the second time this year the Parthenon theatre, Berwyn, was bombed by unknown instigators. Police, while looking for clues, arrested Emil W. Dolezal, former employe of the theatre, on suspicion. House is now in the hands of the Chicago Title and Trust Co. receivers. It formerly belonged to the Gregory-Bernasek theatre corporation.

Entire business district of Berwyn was rocked by the explosion caused by an alarm clock bomb set off in the gangway of the theatre. The bomb tore a hole in the side of the house and blew off a heavy metal exit door. It occurred early in the morning when the house was empty. Damage is estimated at about \$10,000.

Previous bombing, a year ago, was caused by an explosive stench bomb. The perpetrators were never discovered.

### Chicago Slows Down as Theatre Building Town

Chicago, Sept. 4.

This town once had a rep for rapid theatre building. Look at it now.

Opening of B. & K.'s Paradise is the only noticeable house premiere within a year. Theatre has been in construction for three and a half years. The Mont Clare theatre, with steel work just finished, was started almost three years ago.

The Victory, another mass of steel work, was started in October, 1926, and has been temporarily abandoned.

### DIX'S NEXT TWO

Los Angeles, Sept. 4.

Next picture in which Richard Dix will be starred by Paramount will be "Unconquered." Mai St. Clair will direct and Alice D. G. Miller does the screen treatment.

Picture will have sound, after which Dix is to do an all talking feature.

### D'ARRAST'S CHEVALIER YARN

Los Angeles, Sept. 4.

Harry D'Arrast is now working on an original to serve as a Paramount's starring production for Albert Chevalier.

D'Arrast will also direct the picture which goes into production in February.

### MRS. REID DIRECTING AGAIN

Los Angeles, Sept. 4.

Mrs. Wallace Reid will direct "Linda," a Broughton Production, at the Metropolitan Studios starting Sept. 10. Her last previous directorial effort was on "The Road to Ruin."

### With M-G 14 Years

Los Angeles, Sept. 4.

Edward Connelly, veteran screen actor, renewed his contract with M-G-M.

Connelly has been with M-G for 14 years, starting with the old Metro company.

### Party of 13

Los Angeles, Sept. 4.

Exactly 13 persons were in a First National group which called last week for location in Honolulu. Only one actor in the party, Milton Sills, the others being staff members.

### Marion Nixon's "Geraldine"

Los Angeles, Sept. 4.

Pathe has selected Marion Nixon to do the title role in "Geraldine," Booth Tarkington story.

Eddie Quillan will have the boy part and Mel Brown will direct.

## Griffith's 20-Year Record

(Continued from page 7)

Mutual-Reliance. He came to Hollywood early in '13 and produced a number of three and four reel features, all of which made money. The first four reel picture was "Battle of the Sexes." It cost \$2,500 at that time and grossed in excess of \$400,000.

He remade this picture this year at a cost of around \$300,000, a low record at the United Artists studio. Original cast of "Battle" included Lillian Gish, Donald Crisp, Mack Sennett, Owen Moore, Robert Harron and Mary Alden.

### \$110,000 "Nation's" Cost

Assured that the public was ready for multiple reel features, Griffith promoted enough capital to make the first big epic of the screen, "The Birth of a Nation." This cost \$110,000, including the price of 100 prints. It has since accumulated a gross of \$10,000,000. This figure includes \$500,000 taken in on the picture from 26 states during its third reissue.

Cost and grosses of other outstanding pictures produced by Griffith, after the "Nation" are: "Broken Blossoms," made for Paramount at a cost of \$115,000, grossed \$1,250,000; "Hearts of the World," also made for Paramount at a cost of \$425,000, grossed in excess of \$1,500,000.

"Intolerance" a Loss  
Following this Griffith again broke away from studio interference and made "Intolerance" with his own money and some outside capital. This cost \$1,600,000 and only grossed \$1,750,000. Griffith took it on the chin and returned to making cheaper pictures by producing "The Love Flower" at a cost of \$50,000. He originally made this for First National but before it was completed he cancelled the contract and released it himself. It later grossed \$900,000.

First National realized that Griffith still possessed drawing power and demanded his next picture, "The Idol Dancer," which was made for \$93,000 and grossed \$963,000.

### \$7,500,000 for "East"

D. W. again went in on his own to make "Way Down East." This cost \$655,000 and has grossed to date, including its third reissue, \$7,500,000.

Gross on the road showing of "Way Down East" was around \$4,000,000 and showed a net profit of \$1,250,000. This is in addition to the gross of the general release of \$3,500,000.

He remade "Dream Street" on his own capital at a cost of \$337,000 and it brought \$950,000. He followed this with "Orphans of the Storm" at a cost of \$760,000 and it grossed \$2,000,000.

"One Exciting Night" cost \$382,000 and grossed \$1,150,000; "White Rose" cost \$425,000 and grossed \$900,000; "America" cost \$795,000 and grossed \$1,750,000; "Isn't Life Wonderful" cost \$260,000 and was high at \$400,000; "Sally of the Sawdust" cost \$337,000 and grossed \$1,200,000.

Paramount again hired Griffith and he made "That Royle Girl" at a cost of \$595,000. It grossed \$900,000. He followed this with "Sorrows of Satan" for the same company at a cost of \$1,050,000. It brought back \$1,750,000.

Griffith then aligned with United Artists, making "Drums of Love" at a cost of \$505,000. With but three months in release dates it has played to about \$600,000. "The Love Song," which he is now making, is budgeted at \$750,000.

It will be noticed that wherever Griffith associated himself with other companies in the making of a picture, the costs were heavily increased.

## Cost and Grosses of Pictures Directed By D. W. Griffith from 1908 to 1928

COST. (Ap.) GROSSES.

Estimated number of one-reel features directed for Biograph from 1908 to 1910 are at the rate of two a week at an average cost of \$1,000 each. A total of 206 subjects equals.....	\$206,000	
Estimated average gross of these 206 one-reel pictures at \$1,000 equals.....		\$2,060,000
Estimated number of two-reel features directed for Biograph from 1910 to 1912 are 104, at the rate of one a week, at an average cost of \$2,000, equals.....	206,000	
Estimated average gross of these 104 two-reel pictures at \$2,000 equals.....		2,060,000
Number of four and five-reel pictures made by Griffith since he left Biograph, and not included in his outstanding achievements, is estimated around 100 at an average of \$25,000 each, equals....	2,500,000	
Estimated average gross of these four and five-reel features at \$150,000 each equals.....		15,000,000
OUTSTANDING PICTURES		
"Birth of a Nation".....	110,000	10,000,000
"Broken Blossoms".....	115,000	1,250,000
"Hearts of the World".....	425,000	1,500,000
"Intolerance".....	1,600,000	1,750,000
"The Love Flower".....	50,000	900,000
"Idol Dancer".....	93,000	963,000
"Way Down East".....	635,000	7,500,000
"Dream Street".....	337,000	950,000
"Orphans of the Storm".....	760,000	2,000,000
"One Exciting Night".....	382,000	1,150,000
"White Rose".....	425,000	900,000
"America".....	795,000	1,750,000
"Isn't Life Wonderful".....	260,000	400,000
"Sally of the Sawdust".....	337,000	1,200,000
"That Royle Girl".....	595,000	900,000
"Sorrows of Satan".....	1,050,000	1,750,000
"Drums of Love" (3 months' gross).....	505,000	600,000
RECAPITULATION		
Total number of pictures made by Griffith—427.		
427 pictures cost to produce.....		\$11,409,000
427 pictures grossed.....		54,603,000

### F. N.'S THREE THRILLERS

Los Angeles, Sept. 4.

First National has completed the first of its series of three mystery pictures with "The Haunted House."

Company is now preparing "Seven Footprints to Satan" and the third will be "Sh! The Octopus."

### NEGRO STORIES ON SOUND

Los Angeles, Sept. 4.

Al Christie will make Octavus Roy Cohen's negro stories, which have been appearing in the Saturday Evening Post, as short subject talkers.

### Studio Reward Plan

Los Angeles, Sept. 4.

First National is adopting the same policy as Paramount in encouraging employees to send suggestions—for studio operation—and box office titles.

One of the first to win a check for a title was George Thomas, assistant to George Landy, studio publicity director. He suggested "The Crash" to be used for Milton Sills' picture made under the working title of "The Wrecking Boss." Awards for suggestions of this kind range from \$50 to \$100.

# Inside Stuff—Pictures

The division of copyright registration in Washington does not recognize a motion picture studio as a permanent address, according to a letter from Thorvald Solberg, registrar of copyrights. Two employees of a local studio had sent on a play for registration and in reply received word that they had given as their address the Blank studio and stating "there is a question as to whether this is a permanent or temporary address," adding that a permanent address should be given and not "one where each is receiving mail for the time being only."

A new form was inclosed.

Some of the boys in the studios are inclined to give the registrar a hand on his ruling.

In a questionnaire sent to picture exhibitors by the Department of Commerce at Washington, an accompanying letter starts with:

"The motion picture industry has grown to great importance in the industrial fabric of the nation."

The questionnaire calls for statistical figures of operation for the theatres.

Scenes for the Henley crew races in "Woman of Affairs" (M-G) were filmed on a lake in Franklin canyon a few miles from the M-G studios. The stretch selected is an exact replica of the course on the Thames in England.

According to the American Air Transport Association's statistics, the picture companies are the largest users of aerial parcel post, the air mail carriers transporting an average of 15 reels of film daily between Hollywood and New York. The thousands of dollars of additional box-office receipts gained through the two days' saving is inestimable, since negatives can be printed ahead of usual rail transportation schedule and distribution made more quickly available. Bankers and bond houses, jewelers and advertising agencies transmitting copy cross-country follow in order named in extensive use of aerial parcel post.

Fox studios have a printed blue book of information that seems to be valuable in the making of pictures on the lot. It is especially designed for directors not familiar with the resources of the company. It contains itemized lists of stock shots in the film library, what is available in New York, shows who to call on for trick effects, and what can be had in the way of permanent sets at the Fox Hills property. The use of this book not only saves time, but brings all the various operating departments of the studio into closer relationship.

One of the ex-secretaries and chin wipers to a prominent film producer on the coast manages to hold down a seat warming job about the studio where he acts in the capacity of doublecrosser and chief stool pigeon.

His main interest in the welfare of the studio seems to be to make the rounds of the 40-acre plant checking up mysterious looking strangers and automobiles. His recent influence in effecting a stop order on all outside automobiles entering the studio grounds is understood to have been inspired by a few competing bootleggers creeping in on his principal racket. To make this order seem reasonable to the producer he explained it would cut down fire hazard.

Columbia erected a glass tank 16 ft. by 16 ft. by 16 ft. to film certain under-water scenes. This is the only tank of its kind in Hollywood, and is now being rented by Fox. Columbia expects to recover the cost of the tank from three days' rental to outside producers.

Forced to obey his own orders was the experience of a young picture executive, who, in addition to his production activities, is in charge of a Hollywood studio. He issued a no-exception edict that, after a certain hour daily, the automobile gate of the lot be closed.

A few evenings later he drove to the studio and, per his custom of parking his car inside the lot, drove to the auto gate and was promptly refused admittance.

"Orders of the studio manager," said the gateman. "But I'm Mr. —, the manager," the young executive protested. "The h— you are," was the retort; "try a new one. I've heard that before."

In his wrath, the y. e. is reported to have started his car and crashed against the gate, but the latter held firm and the gateman only grinned. The y. e. backed away, parked in the street, then let himself into the studio through the front door. He gathered an armful of credentials from his desk and started out for the gate. But he has a sense of humor and by the time he reached the gateman he had cooled off. When finally convincing the guardian of his identity he complimented him on his strict adherence to orders.

A scenario writer has discovered a new source of obtaining names for screen characters. Instead of going to the phone book, as is the usual custom, the writer selects his names from a seed and horticultural catalog with excellent results.

Seed and plant dealers working these annual catalogs find it profitable to cultivate certain flowers and naming them after local flower fanciers who fall for the glory of having a bulb or flower named after them to the tune of several grand. The writer does not anticipate any shortage in names.

Paramount has been having a hard job getting a girl to play opposite Richard Dix in "Red Skin." This picture is being made in color and more than 200 tentative tests have been made for a Spanish type.

As tests are being made in technicolor, every foot is costing the studio 36 cents.

Another example of dishonor among gyp film producers on the coast asserted itself recently when one succeeded in interesting a wealthy San Francisco grape juice man in the picture business.

A company was organized with the usual ambitious plans and a pretentious production campaign got under way with a \$100,000 budget allotted to make the first picture. Big names were secured and production started. The backer, anxious to see the first week's rushes, went unannounced to the lab where the film was stored while the original promoter was working at a distant studio. He came in contact with another gyp producer loitering about and they became chummy. Both reviewed the exposed film; what the second gyp said about the work of the first was as unmerciful as unprintable. The backer, without any further investigation, stopped production and turned it over to the new promoter who not only had a shadier rep but is known for making among the worst pictures in Hollywood.

When the new director started to remake the actors in the original cast refused to work. Weeks of preparation for a new story followed with most of the original budget exhausted. When the new story was cast and ready to start an additional \$50,000 was requested. The backer wired that the well had gone dry.

Met'lan Cooper and Ernest Schoedsack, now directing Paramount's "Four Feathers," are doing an Alphonse and Gaston in regard to whose name shall be first in billing and advertising.

Cooper wants Schoedsack's name to come first while Schoedsack insists upon Cooper having the honor. The Rath Brothers, acrobats, used to blame it on each other in taking bows, too.

A couple of high powered journalists, posing as man and wife, blew into Hollywood a year ago while supposedly en route to China. They ran out of funds but knowing the territory is filled with publicity seek-

ing yokels, they assumed the position of travelling correspondents for two leading national publications.

Couple broke the ice through an elderly woman member of one of Hollywood's leading studio publicity offices. Wampus credentials committee had at that time just begun to function. After gaining entrance to the studio on the grounds of seeking interviews, the pair confessed to the elderly lady that they had lost their trunks and would she be so kind as to outfit them in clothes from the studio's wardrobe department.

This was done on a loan arrangement. To date there is no record of the clothes being returned. Couple then filled their date book with appointments to meet the various stars always at breakfast, luncheon or dinner.

After being dined and entertained several times by a male star they figured he was ripe to pluck. They had worked him up to the point of believing they would publish his life history but, needed more information. He was asked if he could call at their home. Star gladly went and during the interview the couple made it plain they were doing him a great service and since they were financially embarrassed, asked if he wouldn't give them \$500. Actor deferred parting with the half grand until he could seek advice from the studio publicity office. When he told them what the deal was, the couple were immediately placed under suspicion and cut off from making any more appointments with their players.

Word soon spread and the team found it tough going.

Their record of being affiliated with the publications mentioned was investigated only to have the publishers reply they did not know the writers.

A woman who writes for a national syndicate recently put this over on a prominent picture producer at Agua Caliente, known as the Monte Carlo of America.

The woman, accompanied by another chatterer and a male deputy of hers, is said to have imbued quite freely while at the resort. She approached the producer and asked him to loan her \$25. He did, and about 10 minutes later came back with a cheap piece of jewelry in her hand saying, "Will you loan me \$200 on this? You can keep it as security." The producer burned a little, said "it wasn't necessary," and turned over the \$200.

After she went away and probably lost the \$200, she reported back to say, "You know I only made a very little money," she reported to get plenty, "and can I pay you off at \$50 a week?" The producer, not caring much whether he got the money or not, said "Okay, anyway, you want it."

In controversies between the American Federation of Musicians and picture house owners on the sight and sound picture situation, the union has not as yet taken a definite stand against the talkers as an auxiliary part of a picture house program.

If the orchestra is retained the union finds no quawk against wiring. But with smaller theatre owners continually claiming the expense of wiring makes them unable to afford a pit orchestra, the musicians' union must assume complete opposition against sight and sound pictures, according to trade opinion. To date the only public statement the union has made against the talkers is that mechanical music is inferior to that produced by pit musicians.

First official action against synchronized films was in Chicago where James C. Petrillo, president of the Chicago Federation of Musicians, demanded that Class Six theatre increase their orchestra from four to six men when wiring for synchronization. This is accepted by the theatre owners as a frank move by the union to check wiring activities through increasing the overhead of a wired house.

Prominent male screen star who has built up a large following among the Boy Scouts for his athletic prowess and ideals for clean living allowed his name to be linked with a testimonial for advertising a cigar. While the star does not advocate smoking among the Boy Scouts, and was somewhat reluctant to lend his name to the ad, but was sold on the idea when the cigar company offered to donate \$3,000 to charity. When the ads appeared the star became bombarded with letters from all parts of the country criticizing him for knocking the props from the ideals he set before American boyhood. The star burned up and did all he could to stop any further use of his name in connection with the ads.

Among the many fan letters received in Hollywood seeking advice pertaining to the movies is a recent one to Doris Dawson, First National player, from an admirer in Goldfield, Nev. Text of the letter sought information on where the sighter should apply for a job as a double for animals in sound pictures.

Rancher qualified himself for such a job by claiming he spent most of his time learning to moo like a cow, bark like a dog, bay like a horse, bleat like a sheep and chip like a chipmunk. He was learning to rattle like a rattlesnake, but his wife objected. It made her nervous.

He had been informed doubles in the movies make a lot of money.

Two censorship test cases on talkers are being carried on appeal to the U. S. Supreme Court. Curiously enough, in one Pennsylvania Federal Court, it was ruled in favor of Fox-Case's Movietone that scenario dialog be not censored on the ground it would be unconstitutional and abrogate the freedom of speech. In the Warner Brothers' Vitaphone test case, in the same state, but before another Federal district court, movie censorship was held to apply to talker sequences as well as celluloid draturgy.

Both sides are appealing each case for a test precedent ruling on the issues. Meantime, dialog is being submitted along with film to censor bodies, since the script changes, if any, have been of a minor nature thus far, and relatively unimportant.

Average cost of synchronizing a film feature is \$15,000 to \$20,000 although it comes as high as \$1,000 a minute for the Paramount productions, totaling \$50,000 to \$60,000, owing to their expensive composing personnel and the necessity of creating musical themes for the world market which would be free of any international copyright entanglements.

The difficulty right now, in the deal the Electrical Research Products, Inc., has with E. C. Mills, the music publishers' arbiter, is that the musical copyrights Mills represents are only for the U. S. and Canada. For the foreign market, in synchronized sound pictures, considerable technical difficulty, and possible litigation, is bound to ensue unless the individual numbers represented on the film's musical scores are arranged for with the foreign copyright owners.

Keen competition among some of the screen players on the coast to be known as the possessor of speaking voices is responsible for the latest racket among the more unscrupulous press agents.

Story goes out to a complacent chatterer that Miss Tottoy Coughdrops, who recently played a prominent role opposite the male star in Hokus has been called back to do several dialog sequences with the star. Investigation invariably brings out the report is just bunk.

Pete Woodhull wants it understood that he is not press agenting for Danbury Theatre, Inc., as reported in Variety.

"I am director of public relations," he explains the difference as being, "I do not do any writing, but I will watch what is written."

Employees of producing companies who lose no opportunity of getting in touch with promising screen candidates find that widely circulated photographs in advertisements may not be relied upon implicitly.

Secretary of a prominent producer was much taken by the features of a young girl displayed in the advertising of a collar company. With the consent of his chief he got in communication with the original and

(Continued on page 14)

# FILM NEWS OVER WORLD

Washington, Sept. 4.

Summary of reports forwarded to the motion picture section of the Department of Commerce:

**Film Theatre for Caracas**

A picture theatre is to be located in a three-story building. It will have a seating capacity of approximately 1,500. According to plans, this will be the finest film theatre in this part of South America. It is expected to be completed within one year.

## Australian Notes

(Received from Assistant Trade Commissioner Charles F. Baldwin, Sydney.)

Each of the five states visited recently by Walter Marks, Australian commissioner for film, have announced willingness to co-operate with the Commonwealth Government in putting into effect the recommendations of the Royal Film Commission. This report is unofficial, however, as Marks was unwilling to make any public utterance before submitting a report to Prime Minister Bruce.

It has been reported that the labor governments, now in power in western Australia and Queensland, are not in favor of the film commission. This report is unofficial, however, as Marks was unwilling to make any public utterance before submitting a report to Prime Minister Bruce.

## Gaumont Wants Australian Films

It is understood that reciprocal arrangements are now being made through Gaumont British to acquire and release certain Australian produced pictures throughout the British Isles. This arrangement is said to have resulted from the recent visit to London of the managing director of British Dominion Films, Melbourne, which will act as the Australian and New Zealand representatives for Gaumont. It is stated that a substantial cash deposit will be paid on each approved Australian picture, in addition to a guarantee and a percentage.

## Action on Censorship Board

Action has been taken by the commonwealth government to constitute the film censorship board of three persons recommended by the royal commission. According to the recommendation the board will include one woman.

Appointments will be for one year only.

## Hertz Sues Weiss, Partner, For \$50,000 Over Stock

Bridgeport, Conn., Sept. 4.

Maurice Hertz, Weiss Amusement Corp., Stamford, movie house operators, is suing his partner in the firm, Samuel Weiss, for \$50,000.

Hertz claims that Weiss loaned him \$11,000 and took 74 shares of stock in the company as collateral. Weiss refuses to return the stock, although Hertz has money to pay off the loan.

## Island's 1 Wired House Holding Films a Week

Long Island's lone wired house has but 800 seats and is doing phenomenal business. Where the Arion, in Middle Village, used to change four and five times a week it is now showing with but a single change.

Theatre is operated by Rosenthal and his son. They are among the first indies to sign with Western Electric.

## Seider's Mysterious Trip

Joe Seider, Jersey indie leader, is planning a three months' leave of absence in Europe which he is surrounding with all of the mystery of a grind moller.

It isn't a vacation. He's going to look over the English and German theatre situation, declaring that's his biz over them waters which will keep him occupied. He is accredited to sail on the Ile de France Sept. 22.

## SHERIDAN'S STRAIGHT FILMS

Chicago, Sept. 4.

Sheridan theatre, showing pictures and presentations, may go straight pictures soon.

Report is that the Chicago Title and Trust Co., operating receivers of the house, are dissatisfied with the stage shows and prefer to let the house go into a grind. Final decision will be reached at a meeting today (Tuesday).

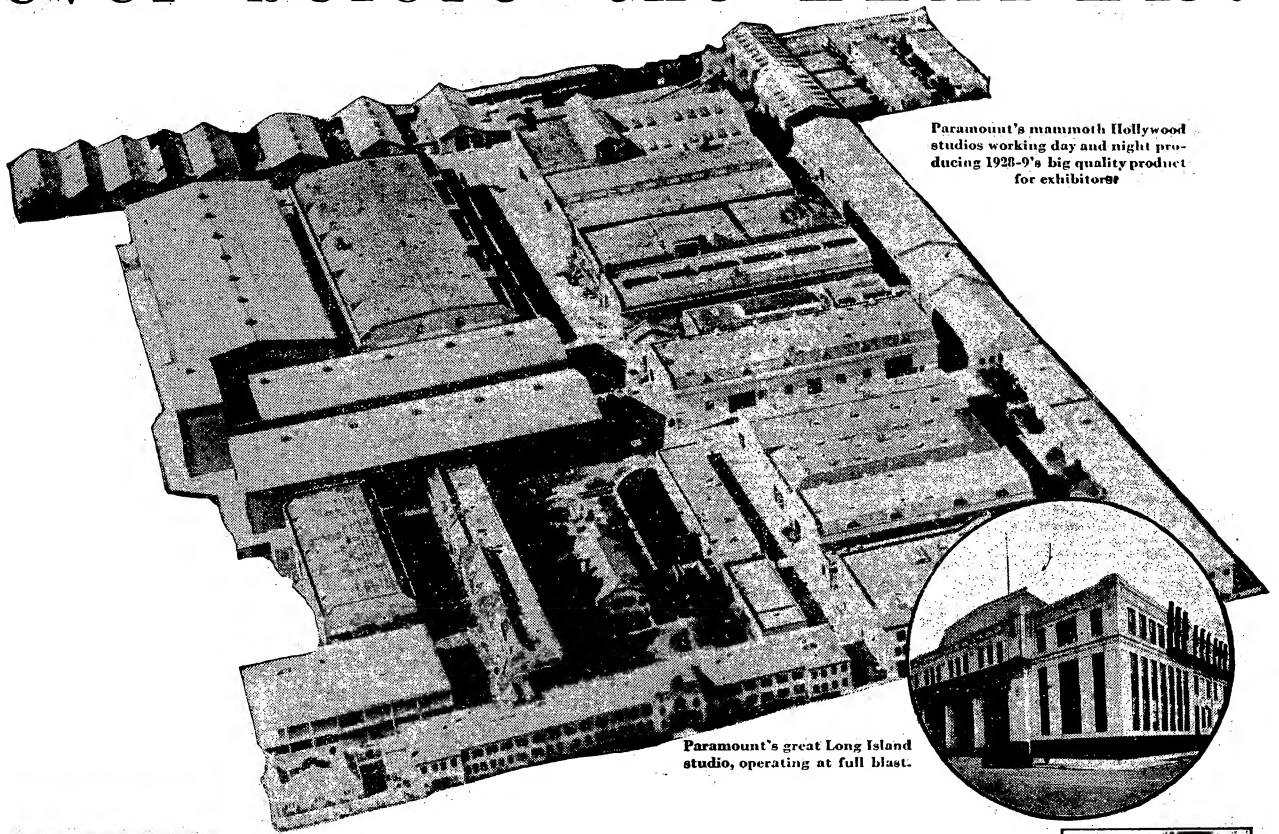


The story is one of those presentations of the meaning-of-the-surew affairs of the world that have become quite common with the advent of the "new" novels and intentions, even unto being a willing captor in a "kidnaping" episode, until the climatic lost-in-the-desert sequences.

But the menace also in the form of an evil overpuncher who, for some unexplained reason, is retained in Holt's employ despite his avowedly frank threat to "get" the hero.

The not-to-be-analyzed scenes and dialogues

# PARAMOUNT—more than ever before—the LEADER!



Paramount's mammoth Hollywood studios working day and night producing 1928-9's big quality product for exhibitors

Paramount's great Long Island studio, operating at full blast.



**"THE PATRIOT"**  
Jannings-Lubitch triumph shatters Broadway records



**"The WEDDING MARCH"**  
Von Stroheim's \$2 marvel sound or silent



**"WARMING UP"**  
Richard Dix hit, cleaning up, sound or silent

¶ Paramount is delivering, as always, the best pictures in the business, the most pictures in the business, to the most theatres. That's LEADERSHIP. ¶ "The Patriot" is hailed as "the greatest of all motion pictures" and is smashing Broadway records to bits. "Wings", most astounding of all \$2 attractions, is ready. "The Wedding March", road show calibre, is on the way. Clara Bow's greatest, "The Fleet's In!" will mop up. Dix in "Warming Up", a nation-wide sensation. 12 hits for August and September. 20 knockouts in work. ¶ Harold Lloyd starts first talking picture. ¶ For every theatre in the United States, wired or not, Paramount is the one backbone service.



**"WINGS"**  
World's greatest road show released, sound or silent



**"THE FLEET'S IN!"**  
Clara Bow's big long run show de luxe



**"FORGOTTEN FACES"**  
Season's greatest melodrama, solid record of hits

## PARAMOUNT

### Leads the Field, Sound or Silent!

Coming: **PARAMOUNT NEWS** in Sound

Coming: **SPECIAL SPEAKING SHORTS**

### MOTION PICTURE HEADQUARTERS

# **Musicians Open Key Fight on Talkers in Chi; 750 Walk Out; Mgrs. Serve Injunction on Union**

Chicago, Sept. 4. Four temporary injunctions restraining the Chicago Federation of Musicians' officials from calling or threatening to call a strike among picture house musicians were issued Saturday in United States District Court by Federal Judge James H. Wilkerson to Balaban & Katz, Lubliner & Trinz, Guaranty Trust Co. of New York (operating National Playhouses, Inc.) and Chicago Title & Trust Co. (operating Ascher Bros. theatres).

The injunctions also enjoined the musicians' officers from exercising authority over members of the union, from demanding that class six (neighborhood) theatre employ six men, and restrained musicians from leaving or threatening to leave their places of employment.

Officials of the Federation of Musicians met the situation today by informing musicians in all class six neighborhood houses that inasmuch as their contract had expired Sunday midnight and no new agreement had been reached, they were at liberty to leave the theatre if they chose. Monday morning about 80 per cent of the orchestras and organists in class six theatres failed to make an appearance, and the others started leaving also when realizing the union was apparently unable to issue orders because of the restraining injunctions.

Class seven theatres, which include all but two stage band houses, were not affected by the voluntary walkout, nor were any vaudeville houses. Stratford theatre, operated in bankruptcy by the Chicago Title and Trust Co., and Piccadilly theatre, owned by Schoenstadt, are only stage band houses without musicians.

All class six houses remaining open without music, although some are using mechanical devices. All Lubliner & Trinz and smaller Balaban & Katz houses included in walkout.

Petrillo of musicians' union nor Miller of Exhibitors' Association has signified intention to come to agreement on contract. Joseph Weber of American Federation of Musicians and William Green of the American Federation of Labor are here in conference with Petrillo. Hearing on temporary injunctions

issued set for Sept. 10. Seven hundred and fifty musicians out, affecting about 200 theatres.

## **Darrow Retained.**

All officers of the union and most orchestra leaders of the 300 theatres involved were served with copies of the injunctions. James C. Petrillo, president of the union, immediately engaged Attorneys Clarence S. Darrow, Donald Rickberg and David Lilienthal as counsel in the controversy. At a conference with union officials Sunday Attorney Darrow stated that inasmuch as the class six theatre musicians' contracts expired Sunday at midnight the writs were without backing of any law compelling them to return to work Monday. Although the union would not order them out, he said, there was nothing to prevent them leaving on their own initiative.

The injunctions are accepted as a move to end a possible general theatre musicians' strike which would call out men in the Loop and neighborhood de luxe houses who already have entered upon the third and last year of their contract.

Saturday Petrillo said: "This has ceased to be merely a local fight. William Green, president of the American Federation of Labor, and President Joseph Weber of the American Federation of Musicians will be here for a conference on the national situation. George Browne of the stage hands' union and Tom Maloy of the operators' union are included."

## **Calls It "Finish Fight"**

"This is part of the Publix-Paramount fight to crush the unions associated with their employees. Balaban & Katz is part of this chain of 450 theatres from coast to coast, dominating the exhibiting end. We didn't call any strike, but they went to court and said we had, using that as an opening wedge. They're out to get us, and it looks like a finish fight."

"We saw this coming in May when we voted to form a war chest by levying \$2 a week on every union musician. This was to start Sept. 3."

Barney Balaban of Balaban & Katz denied Petrillo's claims, stating Public officials probably haven't heard of the local situation. He said Publix and Paramount are getting along with unions wherever the unions will listen to reason.

Jack Miller, president of the Exhibitors' Association, reiterated former statements that many theatre owners are hard pressed financially and aren't particularly worried if the musicians walk out. "The theatres involved," he said, "could not afford to hire orchestras and maintain the new music devices also."

## **Union Statement**

Following conference with his attorneys, Petrillo issued a statement to musicians containing the following statements in brief:

"Members whose contracts do not expire are urged to carry out their contracts."

"Members whose contracts expire Sept. 2 are informed their officers have been unable to reach agreement with owners or agents of theatres involved. Therefore, there will be no contract in effect. It is a part of every man's civil rights to refuse employment with any person whomsoever. (Supreme Court decision in Adair vs. United States.)"

"Restraining order forbidding employees from leaving or threatening to leave employment is almost in contempt of law in view of the settled law that men have the right to leave employment for the purpose of compelling an employer to

grant satisfactory terms of employment."

Possibility of Tom Maloy of the operators' union and George Browne of the stage hands' union ordering a sympathy walkout is discounted, although both organizations are mostly behind the musicians' union. Attempt by exhibitors to engage non-union musicians, however, would bring about the sympathy walkout.

An unusual and important angle of the union trouble is that two of the theatre circuits involved are bankrupt and ran about two minutes and a half.

Theatre used a Bosch pickup from the phonograph to the house amplifiers. As the reel unwound the animated lyrics, Austin's voice sang the song.

Price list for the innovation is as follows: three records (in case of breakage), \$2.25; Bosch pickup, \$11; film with title and lyrics, \$6; phonograph, \$9. Total \$28.25.

Joe Plunkett, for the Strand, may do the same thing with one of the standard Caruso records.

## **Demand for Organists**

The new union contract also provides for retention of organists in houses already using them, and stipulates a four-week notice must be given musicians instead of two. If a musician is dismissed he must be paid \$2 for every day he has worked, besides his regular salary, according to the contract. In referring to that Miller said: "That's so silly I won't even discuss it."

Discussing the situation with a Variety reporter, James Petrillo last week said: "You can say for us that the war is on. Joseph Weber, president of the American Federation of Musicians, has asked us to stand pat in this fight. He says if we get a raw deal here the union nationally will assist us in the matter."

"If the exhibitors haven't signed the new contract by Monday I'll jerk the orchestras out of every picture house in Chicago."

Earlier last week a one-theatre legit strike which threatened to spread was averted through hasty conference by Petrillo and Harry Powers. Petrillo has Monday with the Illinois that there had a contract calling for employment of 13 pit musicians, and extending to Sept. 1. Sudden decision to bring "Whispering Friends", non-musical, into the house, left no apparent reason for using an orchestra and Powers attempted to open last Monday with the musicians on the payroll but not playing. Petrillo insisted that they play, and ordered a walkout when the point brought on a deadlock. The stagehands also walked out in sympathy.

## **A Week's Difference**

Powers was able to open "Whispering Friends" the following night only by agreeing to employ and pay the 13 musicians for the entire run of the show. Inasmuch as the legit contract also stipulates that a theatre starting the season with an orchestra must retain the orchestra complete for the full season, Powers probably will have the orchestra on his payroll all season.

Employment of the orchestra could have been avoided if Powers had delayed opening of "Friends" one week and opened the new season without a pit orchestra.

Seriousness of the picture house situation as regards welfare of the Musicians' Union was evident at the first meeting of the Exhibitors' Ass'n last week at the Stevens hotel, when the neighborhood exhibitors signified their refusal to accept the new contract. A Variety reporter, the only press representative there, was admitted with permission of the exhibitors.

Members of the ass'n who could afford wiring installation stated flatly they would have no use for orchestras with the synchronized films in. They did announce intention of using organists. Called on for a statement, Emil Stearn, general manager for Lubliner & Trinz, said: "All I can say is Lubliner & Trinz wired houses" will positively not use orchestras next year. We will keep our organists."

Other exhibitors announced their intention of dealing with musicians entirely, and using mechanical non-synchronized music. Various theatre owners offered that as a lifesaver for theatres with "nut" ahead of profit. Demonstration of a mechanical device at a

## **Strand's \$28 Short**

Taking a 75-cent phonograph record and making of it an illustrated song act for \$28.25 is what the Strand, New York, did last week. The disc was Gene Austin's "Melody Out of the Sky." It was given billing and ran about two minutes and a half.

Theatre used a Bosch pickup from the phonograph to the house amplifiers. As the reel unwound the animated lyrics, Austin's voice sang the song.

Price list for the innovation is as follows: three records (in case of breakage), \$2.25; Bosch pickup, \$11; film with title and lyrics, \$6; phonograph, \$9. Total \$28.25.

Joe Plunkett, for the Strand, may do the same thing with one of the standard Caruso records.

certain theatre was announced from the speakers' table.

Later the members became so frank in their statements about certain things the Variety reporter was requested to leave.

San Francisco, Sept. 4.

Looks like a deadlock in the wrangle between the Musicians' Union and the neighborhood picture palaces.

The question at issue is the six-day week. The union officials and the theatre heads have been holding conferences frequently without result. Musicians' Union has called a meeting for tomorrow (Wed.).

The orchestra boys also want a boost in pay of 10 per cent. The six-day week has been in effect in the downtown houses for two years.

Theatre managers and Musicians' Union officials meet tomorrow (Wednesday) to adjust their difficulties. They are presently working under a truce dating from Labor Day.

No serious complications are expected, neither side wanting open conflict after the mutually costly strike of two years ago.

Omaha, Neb., Sept. 4.

No talkie-musician trouble in Omaha.

All theatres have agreed to a minimum scale of \$65 for working in the pit. The Riviera catches a \$14 jolt per man for working on the stage and \$7 on top of that for doubling and \$3 for costume. Makes a total of \$89 for some men some weeks.

Also, the Riviera has agreed to a minimum of 12 men and is carrying 14.

Orpheum, World and Rialto set for the coming year. Agreements were reached without battle, although considerable discussion took place.

St. Louis, Sept. 4.

Entire wage dispute between the Moving Picture Operators Union of St. Louis and the Moving Picture Theatre Owners' Association has been put in the hands of the executive committee of the operators' union for further negotiations. This step followed the rejection last week by the operators of the theatre owners' proposal for a reduction of 10 per cent in the operators' wages. The theatre owners' association controls 56 of the neighborhood picture houses here.

Three of the larger motion picture theatres have granted the operators an increase in pay and an increase in each of these houses of from three to six men.

Syracuse, Sept. 4.

Attempts by the local Stage Hands Union to change interpretation of a clause in the new Loew's State contract governing the maintenance duties of its members re-

## **W. C. Will Sell Theme Songs at 10c Profit**

Los Angeles, Sept. 4.

With H. B. Franklin presiding, 200 managers and executives of West Coast Theatres met at the annual convention of the southern California division of this chain at the Ambassador hotel.

Franklin announced a deal would be made by West Coast with music publishers on theme songs of pictures and that these numbers would be sold in the lobbies of all West Coast houses at 35 cents a copy, allowing the theatre 10 cents profit.

First deal made along these lines was for the Carthay Circle where "Lilac Time" is playing.

Franklin believes his houses can sell 1,000,000 copies of any number that catches on.

## **N. Y. M. P. Operators Win Increases in Wage Scale**

The new working scale for motion picture operators, all members of Local Union No. 306, was signed by the managers and theatre owners last week and became effective Sept. 1.

In such houses as the Paramount, Capitol, Strand, Roxy, etc., the men receive no increase in salary, but accept a new change in working hours.

In the big houses like the Globe, Astor, Central, Warner's and the Winter Garden when it offers big pictures the new salary increase will give each operator \$104.15. The former price was \$95.

In the houses operated by the independents, the former \$64.80 man will now receive \$70.20; the \$70.20 salary goes to \$75.02; the \$75.00 amount is tilted to \$159.00. All the straight \$72 weekly figure rises to \$78.

Where all the operators got \$69.95 in the film exchanges, projection rooms and studios they are now receiving \$75.

The new contract decrees that no additional man power required on film sound not to exceed 1,000 feet but that over 1,000 feet of film shown per show and all disk sound pictures two men will be required to each shift.

Following an address by Harry Sherman, the union voted to buy Sam Kahan, local chief, a Lincoln sedan costing between \$6,000 and \$7,000.

sulted in an appeal to an International by the house.

Loew's accepted the union suggestion that it employ three stage hands—other picture houses here have but one—in return for the union's agreement that the three men perform all maintenance work both front and back. This, among other things, eliminated a non-theatrical union carpenter.

Presumably under pressure from the carpenters' union, the stage hands body sought to enforce a ruling that its members remain on the stage. The theatre men in appeal to the international.

WEST COAST THEATRE  
**BRADFIELD**  
Senator Theatre Sacramento

ROY VIRGINIA  
**BRADLEY and WAYNE**  
Sensational Ballroom Dancers  
Now With FANCHON and MARCO  
VIOLIN VOYAGE "IDEA"



**CHARLES ALTHOFF**

WASHINGTON "DAILY NEWS"  
August 6, 1928

"Charlie Althoff, the rube addler, is literally applauded under—not appearing after his tenth bow, etc., etc."

ALWAYS PLAYING THE BEST

**JUE FONG**

World's Greatest Chinese Tenor

A POSITIVE SENSATION

Week of Sept. 7—LOEW'S STATE, Los Angeles

Entire West Coast Circuit to Follow

MANY THANKS TO FANCHON and MARCO

**CLIFF CRANE**

DANCING COMEDIAN

Late of Sixth Edition of  
EARL CARROLL'S VANITIES

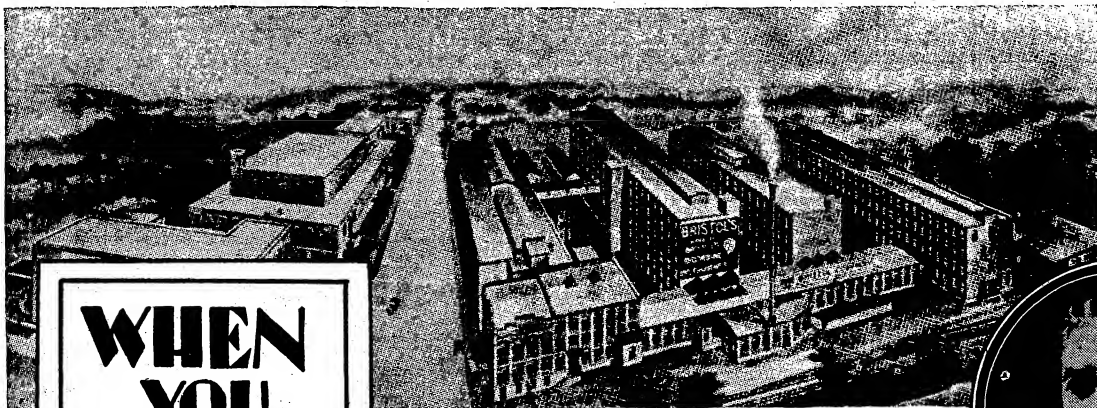
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with FANCHON and MARCO "UP IN THE AIR" IDEA

BEST WISHES TO ALL MY FRIENDS



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OFF TO A  
FLYING  
START!**

*September Releases Click!*



**WILLIAM HAINES  
EXCESS BAGGAGE**  
*(sound or silent)*

LOS ANGELES: At the State Theatre; leads entire town. Smashing success!

SAN FRANCISCO: At Warfield a sensation, leading entire town. Same story in SEATTLE and PORTLAND.

**OUR DANCING  
DAUGHTERS**

with **JOAN CRAWFORD**  
*(sound or silent)*



SYRACUSE: At State Theatre did biggest business of months. Packed them in at COLUMBUS, AKRON, CLEVELAND.



**LOAN CHANEY  
WHILE THE CITY  
SLEEPS**  
*(sound or silent)*

At enthusiastic preview, it is hailed as the greatest Chaney picture since "Unholy Three."



**M-G-M RELEASING ONE  
BIG HIT AFTER ANOTHER**

What a succession of knockouts! M-G-M never stops. "MYSTERIOUS LADY" (Garbo) "FOUR WALLS" (Gilbert) each held 2 weeks at Capitol, N. Y., and repeating everywhere. "TELLING THE WORLD" (Haines) "COSSACKS" (Gilbert) continue their clean-up. "CARDBOARD LOVER" (Davies) another riot! M-G-M now and next season—the talk of the Industry.

# Fox-Indie Partner-Control Deal Goes Forward Despite Confusion in Exhibs' Minds

Definite progress is being made, according to information, in William Fox's partnership-management proposal made to independent exhibitors and is now in a position where it should go to its final stages within 10 days.

Some of the biggest theatre properties in the indie field are already under option to Fox and by the end of the week the situation should take definite shape.

If it goes through, and that looks increasingly likely, it will mean the acquisition by Fox of 30 vaudeville houses in the metropolitan district and 70 straight picture houses.

Progress made has been in the face of difficulties arising from confusion among the independents, growing out of the mixed situation with reference to the Sapiro group, and the attitude of B. S. Moss into the indie scenario with a proposition to build in Brooklyn and seek alliances among the independents for the formation of a new chain. Significance of the Moss move is that it complicated a state of affairs already mixed.

The independent theatre situation in Greater New York is in a fine muddle right now. Moving during the past few months from Aaron Sapiro to B. S. Moss and then to William Fox the indies are swarming around but not getting anywhere.

In the past few days A. Blumenthal, broker and Fox mediator, is reported to have actually secured options on some sites desired by Fox. Blumenthal, however, is practically mute about the deal.

B. S. Moss, following a statement that he will build 15 theatres around New York, is now emphasizing the insignificance of this move compared to his real ambition which, he says, is to work up the indies all over the country into a Coast to Coast chain.

**Jersey's Explanation**

Moss, who admits he was amazed when the indie committee to which he had submitted his plan failed to report and the gang started moving forward, now says that Fox cannot use all of the indie houses here and that he will receive into his original proposition those prodigal sons who may be left out in the cold.

While Moss is enthusiastic about clustering the country's indies into his General Motors' plan, with himself at the head, it is claimed by Joseph M. Seider, long time leader of the Jerseyites, that Moss crossed the Hudson four months ago and personally made them a proposition along similar lines. "We turned it down because George L. Record is handling our affairs and working up an organization which will control physical properties," Seider said.

The Jersey executive denied that this plan has faded into oblivion.

**PEN CO. USING ROXY NAME**

Washington, Sept. 4.

Another firm thinks enough of the name of Roxy to have it trademarked. This time it is an exact reproduction of the Roxy theatre lettering and covers a fountain pen put out by the Morrison Pen Co., of Mantoloking, N. J. The mark is claimed since April, 1928.

Early this year so many firms were trademarking the name that S. A. Rothafel, Roxy, copyrighted it himself. This seemingly has not stopped the others.

**Plattsburgh Rebuilding**

Plattsburgh, N. Y., Sept. 4.

Work has started on a new theatre to replace the Plattsburgh, destroyed by fire March 17.

Plattsburgh Realty Co. is doing the building with bids being received to lease.

**Jersey Town Okays Sundays**

Bergenfield, N. J., Sept. 4.

Chamber of Commerce finally got busy on Sunday pictures. A vote resulted eight to one in favor of the Sabbath programs and have been so ordered.

**Umpire Rules on Clinch**

Cleveland, Sept. 4.

It happened during a recent showing of Richard Dix's latest sound picture, "Warming Up." Either the film broke or the needle on the disk turned a flip-flop.

For about three minutes the operator sweated, trying to get the picture and the sound synchronized after the two had temporarily parted company.

Dix had just taken Jean Arthur in his arms and was kissing her when the loud speaker called out "Strike One!"

## Costs 1,000 Seat Exhib \$210 Extra for Sound

Los Angeles, Sept. 4.

Sum of \$210 a week extra on his projection bill is not making one owner of a southern California 1,000-seat house feel any sweeter toward talking pictures.

Before his house was wired this exhibit paid his operator \$60 a week and his relief \$30. Under the new policy the price was raised to \$100 a week for the regular operator and \$50 for the relief. Then the word was passed to the proprietor there must be two crews, the second to be at the same rate as the first. Total \$300 against what had before been \$90.

The exhibitor says that after paying the increased cost of synchronized pictures, his wiring cost and allowing for the interest on his investment, he doesn't like to figure the admissions that must come in to make up the difference.

## Handling Fox's "Ma"

Los Angeles, Sept. 4.

J. J. McCarthy, recently brought out to the Fox lot by Winnie Sheehan, is to have general charge of the showing and exploitation of "Mother Knows Best," Movietone feature, scheduled to open at the Carthy Circle Oct. 1.

McCarthy is now laying out a campaign covering the entire southern California area.

## Picture Possibilities

**"The Big Pond"—Favorable**  
(Comedy, Knopf and Farmsworth, Bijou). Possibilities of good film comedy. Foreign background for love stuff, transfer of polite Frenchman to American town and factory with contrasts, etc., for comedy. Several juicy parts. For male star rather than female. *Lana.*

**"Lido Girl"—Unfavorable**  
(Edward Blenner, drama, Totten). Trashy sentimental play, valueless for any purpose. *Rush.*

**"He Understood Women"—Unfavorable**  
(Comedy, Michael Kalleser, Belmont). Slim plot with Frenchy situations voiding it for pictures. *Ibce.*

**"Elmer Gantry"—Unfavorable**  
(Drama, Joseph E. Shea, Playhouse). No screen value here, even though book widely read. Filled with incidents censors would not pass. *Ibce.*

**"The Song Writer"—Unfavorable**  
(Comedy, Alexander Yokel, 48th Street). Too conventional a story for pictures. *Ibce.*

**"Goin' Home"—Unfavorable**  
(Pemberton, Drama, Hudson). Miscegenation theme bars this play for screening. American negro's heart hunger for his native heath, despite his apparent community freedom in France, might be stressed as the paramount issue providing skillful adaptation circumvented the Hays edict against the racial inter-marriage which is a somewhat important corollary to the play although not the underlying thesis. *Abel.*

**"Caravan"—Favorable**  
(Gypsy melodrama in setting European circus wagons, Richard Herndon production, Klaw). Romantic locale an asset. Play has many good action ideas, not developed on stage, but germ of a screen play is in material. *Rush.*

**"Eva the Fifth"—Favorable**  
(Golden-Selwyn, Comedy-Drama, Little). Clean human-interest comedy with its saga of the "Tom" trouping showmanship will make a sound picture. Screen, furthermore, affords greater latitude for the comedy values. *Abel.*

## West Coast Motion Picture Directory of Players, Directors and Writers

Titles by  
**MALCOLM STUART BOYLAN**  
FOX

## HARRY DELF WRITER AND DIRECTOR

Current Release:  
**"THE FAMILY PICNIC"**  
A FOX MOVIE TONE

Future Releases:  
**"MYSTERY MANSION"**  
A FOX MOVIE TONE

and  
**"THE LADIES' MAN"**  
with CHIC SALE  
A FOX MOVIE TONE

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**EASTMAN KODAK COMPANY**  
ROCHESTER, N. Y.



MEETING TO REVIVE ALLIED STATES ASS'N

W. A. Steffes in Chicago With Other State Exhib Leaders—Dead for Two Years

Minneapolis, Sept. 4. W. A. Steffes, president of the Northwest Theatre Owners' Association, is in Chicago to confer with Jack Miller, of Chicago; Frank Rembusch, of Indiana; H. M. Ritchey, of Michigan; and Col. Cole, of Texas, and other state leaders relative to the possibility of reviving the old Allied States Exhibitors' Association which has been practically dead for more than two years.

Steffes favors calling an open meeting of independent theatre owners at Chicago just prior to the M.P.T.O.A. conclave at Toronto, Oct. 16-18.

Allied States disbanded upon the promise of M.P.T.O.A. leaders, at the Los Angeles convention in 1926, to accede to the demand for a big man to head the national exhibitor body and to make other concessions. It now is claimed the promises never were kept.

JACK NORTH



Metropolitan, Los Angeles

Says: "Walter Myers just booked four big name acts such as

Jackie Coogan  
Harry Langdon  
Our Gang Kids  
and

JACK NORTH

Oh yes! I finally succumbed to VITAPHONE

SENSATIONAL DANCERS Four Covans

Featured with FANCHON and MARCO'S "HI-YALLER IDEA"

Coast Managers Find Patronage Tiring of Synchronized Scores

Los Angeles, Sept. 4. Novelty is all that is bringing the crowds into the larger film houses to hear and see sound pictures and once the novelty has worn off, synchronized films—not the talkers, but those which have the synchronized musical score—will be a drawback and a box-office deterrent rather than a help.

This is the opinion of a manager of one of the most imposing new coast theatres, who cites experience to back his idea.

This house is now showing its second synchronized film, the announced finale of a famous romantic screen team. Picture is doing business, but the manager says it's the popularity of the team that is the draw, not the sound idea. He reports overhearing many customers express annoyance and distraction because of the canned music and a desire for the human orchestra, of which this house carries a particularly good one, plus resolutions to avoid future synchronized films with the recurring expression, "If that's what sound pictures are like, we don't want any more." This, of course, applies strictly to such theatres where the patronage has become educated to human symphonic accompaniment.

This house has found it necessary, from the start, to cut in on the canned music with its own orchestra for short periods, just to relieve the ears of the audiences. It has found that audiences become restless under the monotony of canned music. A typical demonstration of the reaction came on the first day of the showing of the second synchronized film when the orchestration went sour four times during a single showing. Each time it was only for a second or two, but as the music suddenly slowed and faded, the audience laughed.

Talkers are something else again. Since being wired, this house has had two talking shorts and each scored. The manager states the difference is striking, unstinted praise being given the conversational films while the canned music annoys.

Other house managers have reported feeling similar tendencies by their clients.

Midwesco Changes

Milwaukee, Sept. 4. Those up-state managers of the Fox-Midwesco circuit who have not gotten acquainted with their bosses as yet know them now. Joe Leo, executive general manager, and H. J. Fitzgerald, general manager of the chain, in company with several other Fox representatives, last week made a complete swing of the circuit. Trip was to acquaint the Fox chiefs with their holdings more than for any other reason.

In Milwaukee proper changes are being made swiftly by Leo and Fitzgerald who holds over from the Saxe regime. One of the latest switches was the transferring of Charlie Brown, for 12 years manager of the Miller, to the Garfield, a neighborhood. Brown replaces Jack Plant, Joe Levinson, manager of Fox's Princess, a grind and just across the street from the Miller, will run both of these houses.

John Strain, veteran booker for Saxe, has handed in his two weeks notice, which up to latest reports had not been ratified officially. Strain has been pretty ill for some time.

Eddie Weisfeldt, reported in and out several times, is still in. Weisfeldt said he had twice offered to resign but was told he was to stay. Weisfeldt has been in charge of stage show production since the Wisconsin opened. Nat Nazarro, Jr., who stepped in three or four weeks back to act as m. c., leaves next week. Bebe Barri dancers, also long at the Wisconsin, are out.

PROV'S TABS AND FILM

Providence, Sept. 4. In an effort to inject life into an elephant getting no peanuts these many years, the Fay chain opened the Carleton, nee the Emery, on Labor Day, with tab musical comedy. Lee Daly, a cast of 35, and holiday audiences seemed to take kindly to the innovation. Bills here also offer a feature picture.

BUSH DEVICE CARRIES 3 AND 2 DISK TABLES

Claims Usage in Coast Houses for 9 Mos.—Cues Films for Record Library

Los Angeles, Sept. 4. G. A. Bush, owner of a string of houses in San Diego, has opened quarters in Hollywood to demonstrate the Bush Synchronophone which he states has been in operation in his own and some other houses for upward of nine months. Instrument is made in two sizes, the larger one carrying three record turntables in a row and the same size as that recently installed here in the Shrine Auditorium, containing several hundred seats in excess of the Roxy. The other is a two-disc affair, designed for smaller houses.

Needles on the tables are poised over and do not rest on the face of the records. By a series of scales it is possible to adjust the needle so that without hesitation it may be dropped at any point into the sound track of the record without the usual scarring of the wax. During a demonstration Bush shifted from one record to another, and from any part of the record, as the picture might indicate, without sacrificing a beat.

Bush's plan is simply to cue a picture for records instead of for organ or orchestra. On the larger synchronophone 83 numbered slips provide storage space for a record library which are planted on tables by the operator for use as indicated by cue.

Instruments are designed for sound effects as distinguished from story dialog, although Bush states there is no inherent difficulty in recording and reproducing dialog.

Following erection of a factory near Hollywood, and a recording building in the locality, it is Bush's plan to create records for individual pictures which shall contain all sound effects, music and otherwise.

Canada Wiring

Seattle, Sept. 4. It's reported sound equipment has been obtained for Canada in Paramount's big string of Capital theatres. It is also understood an independent concern will put Western Electric equipment into Vancouver, a burg of 200,000 and still sound-minus. Duty on importations has been holding back developments there.

Cause and Effect?

Chicago, Sept. 4. The lowest paid picture house manager known in Chicago draws \$15 weekly for taking care of a 300-seat house. His employees are losing about \$50 weekly.

FOX-READE DEAL

(Continued from page 5)

and four possibly elsewhere in the state.

Failure to absorb the Stanley chain at his own terms is being directly responsible for Fox causing the immediate execution of architectural plans for the local stronghold of Stanley.

For the past six months Fox has been active in his endeavors to acquire Stanley holdings. The possibility of a successful culmination of negotiations for a chain in whose affiliation, First National, Fox has for a long time held a powerful interest, caused this producer to hold in abeyance plans for several houses in Philadelphia which he had drawn last winter when he met the first of several setbacks in this direction.

Fox's Sites

As one of the first steps in his move to Foxize Philadelphia, William Fox instructed Albert Green & Co., of this city, to comb the town for nine boxoffice points. In addition to the site for a 6,200 seater, already been purchased, Green, it is understood, has secured options on the following plots: 52nd and Market; 69th and Market; Germantown and Shelton Avenues; Frankfort and Alleghany Avenues; Germantown and Leigh Avenues; Frankfort and Orthodox streets.

Three other sites are to be picked while one of the 19 has already been lined up in Camden. This New Jersey house will be a 4,000-seater.

It is understood the \$50,000,000 appropriation will mainly be used to take care of the first six Philadelphia theatres and that the matter of additional finance for the remaining four will be taken under consideration upon completion of the first set.

The 17th and Market street 6,200 seat stadium, the first to be gotten under way, will have a 16-story office building, accommodated by the theatre's refrigerating plant. Theatre's orchestra will comprise 125 musicians and 350 people will be on the house staff.

C. H. Crane is the architect and the building contract has been given to Aaron-Fried Company of this city.

Missing 7 Weeks

Norwalk, Conn., Sept. 4.

A report that David Esterson, who formerly owned the Regent and Palace theatres here and the St. Albans, St. Albans, L. I., is missing, is unconfirmed. But no one has seen Esterson for seven weeks.

Esterson's relatives have appealed to the New York police to find Esterson, who was last reported seen in the company of a New York sportsman. Esterson has been associated in many theatrical ventures with his brother, Charles Esterson.

Another Angle

Chicago, Sept. 4.

At a meeting of the Exhibitors' Association here, held to discuss new demands of the Musicians' Union, one theatre owner related an argument he had with another manager concerning the relative merits of pit orchestras and mechanical music.

"I don't like these phonograph things," his friend said, "they scratch too much." "Scratch?" exclaimed the t. o. "Did you ever hear my fiddler?"

Champaign, Ill., 20,000, Votes Open Sunday

Chicago, Sept. 4. Champaign, Ill., with a population of around 20,000, voted for Sunday shows by a majority of 1,800 votes. Champaign has always been a good Sunday show town, as it adjoins Urbana, the home of the University of Illinois, where there are about 10,000 inhabitants.

There are no theatres in the college town. Students and others from there drift over to Champaign, which has several film houses and one vaudeville theatre, the Orpheum, booked by the K-O Junior Circuit. It is about 120 miles from Chicago.

Great States Going Into Southern Illinois

Chicago, Sept. 4. Figuring southern Illinois as desirable picture house territory, Great States is directing expansion in that region.

First such location will be Alton, Ill., with several other towns to be added shortly.

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"

NEW HOTEL ANNAPOLIS

Washington, D. C. Single, \$17.50 Double, \$25.00 In the heart of Theatre District 11-12 and H Sts.

ALFRED BROWER

World's Fastest Russian Dancer Re-engaged by FANCHON & MARCO Direction WILLIAM MORRIS

JESSE CRAWFORD ORGAN CONCERT PARAMOUNT THEATRE NEW YORK

Week of September 1

"JUST A NIGHT FOR MEDITATION" (Shapiro, Bernstein)  
"YOU'RE A REAL SWEET-HEART" (Leo Feist)

"TWELVE O'CLOCK WALTZ" (J. H. Remick)  
"GET OUT AND GET UNDER THE MOON" (Irving Berlin, Inc.)

FANCHON & MARCO IDEAS

The Original of Their Type, the Most Consistent of Their Kind.

# WHAT THE BEST PICTURES ARE DOING

Joseph M. Schenck presents

## JOHN BARRYMORE

in "*Tempest*"

With CAMILLA HORN  
LOUIS WOLHEIM  
Supervised by John W. Considine Jr.

A SAM TAYLOR production

### NEW YORK CITY

Ran for 13 weeks at top prices at the Embassy to sensational business. Now at the Rivoli—United Artists—playing to tremendous box-office figures.

### DETROIT

"Tempest opened at United Artists Theatre to biggest business in history of house. Lining them up daily."—*Manager*.

### LOS ANGELES

"Brought them in in droves at the United Artists Theatre."—*Variety*.... "One Grand Movie."—*Examiner*.... "Draws large audiences."—*Times*.... "One of the picture events of the year."—*Record*.

### ATLANTA

"Great."—*Journal*.... "Skillfully directed and masterly acted."—*Constitution*.... "Fine—the mob scenes are massive, the love scenes beautiful."—*Georgian*.... Business at Howard—GREAT.

### ST. LOUIS

"Outstanding. A picture to see."—*Globe*.... "A screen triumph. See it by all means."—*Post-Dispatch*.... "One of the best of the year."—*Star*.... Business, Loew's State—VERY BIG.

### HOUSTON

"Picture holds audience spellbound as it moves swiftly through action-filled scenes."—*Post-Dispatch*.... Business at Metropolitan—BIG.

### CHICAGO

"Tempest broke house records at the United Artists Theatre. . . . You will 'eat up' every moment of it and wish it might never end."—*Evening American*.

### BOSTON

"Has what every showman is after."—*American*.... "Barrymore at his best."—*Transcript*.... "A great film."—*Traveler*.... "Gripping scenes, real acting, vivid film."—*Herald*.... Business at Loew's State—VERY BIG.

### PITTSBURG

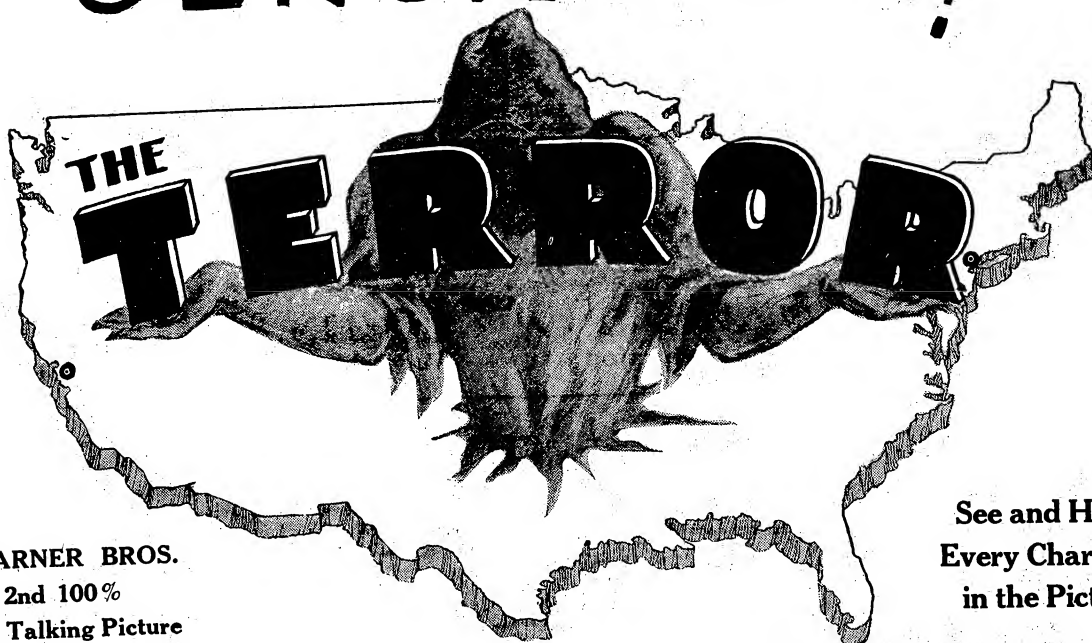
"A stirring drama—rich in pathos and intensity. Action is swift."—*Press*.... "Barrymore conveys the utmost of meaning with every look, gesture and meaning."—*Post-Gazette*.... "Barrymore rises to the pinnacle of screen characterization."—*Sun-Telegraph*.

"That's a picture and you can get it with SOUND"

"Great! — me for that one NOW!"

UNITED ARTISTS  
Certainly has the pictures  
for 1928 and 1929

# A COAST TO COAST SENSATION!



WARNER BROS.

2nd 100%

All Talking Picture

See and Hear  
Every Character  
in the Picture

*In* **NEW YORK**

**PLAYING  
DAY and DATE  
in  
60 CITIES**

*In* **LOS ANGELES**

Tremendous over-  
flow business neces-  
sitates three perform-  
ances Saturdays and  
Sundays at \$2 prices!



Biggest thing in pic-  
tures that ever hit  
town, reviewers say!  
Turnaway business  
proves it.

**BOOK  
THESE  
TWO  
GREAT  
PICTURES  
NOW!**

Bigger than "The  
Jazz Singer" — and  
that was big!



**YOUR  
CHOICE**

OF

ONE WITH VITAPHONE  
**2**  
ONE WITHOUT VITAPHONE  
**NEGATIVES**

**ON EACH  
PICTURE**

A real theatre-packer  
if ever there was one!

**Coming "NOAH'S ARK" — Made to top any picture ever made**

MEMBER MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA, INC.

# Literati

**Stage Almost Got At**  
 Stories of Governor Smith's appearance in amateur theatricals around New York in his younger days have been printed in the dailies, but little mention has been made of the fact that at one time the governor considered the feasibility of adopting the stage as a means of livelihood. The Governor has a distinct flair for comedy and mimicry.

Newspapermen who have been privileged to hear him over the course of years are in unanimous agreement that Smith has the talent and the personality. As a matter of fact, when Alfred E. Smith went to Albany he looked so much like an actor that when he first went into The Tub, famous hotel for newspapermen and legislators, Garry Benson, the proprietor, told him the place "did not cater to the profession."

Surprising as it may seem, the Governor recently played the villain in straight drama, his role in "The Shaughran" being one of his

best. Incidentally, he was a great devotee of the Harrigan and Hart comedies and to this day his taste runs to the lighter type of entertainment.

## Dick Watt's Squawk

Last Sunday's Herald Tribune carried a long letter from Richard Watts, Jr., one of the several authors of "Gentlemen of the Press," which is credited to Ward Morehouse, bringing out the point that their friends, the critics, leaned backward in being fair, and that they received much better notices from the critics they didn't know than from the ones they did.

Some of the daily notices were surprisingly brutal. People seeing the show after the second night couldn't understand this, unless it was that some of the critics, friendly with the authors, felt that they would be open to charges of log-rolling if they went for it too strongly or let it down too easily.

## Runyon "Front Page" Editorial

An editorial taking a shot at "The Front Page" principally because the play's authors selected the managing editor of a Hearst daily as the principal character was supposed to have been written by Walter Howey.

It is said Damon Runyon wrote the editorial at Howey's request.

## Circulating Library Menace

Growth of circulating libraries in this country is looked upon with alarm by book publishers who see an imminent falling off in book buying, as is the case in England now. Over in that country so few books are bought, because of circulating libraries everywhere, that the book-publishing business is extremely hazardous.

Circulating libraries rent out the new books for a few cents a week, and readers prefer that to buying the books outright. There are two reasons for that. One of them is that to buy all the new books means a large expenditure. Secondly, friends will borrow the books and

rarely return them, so that the purchaser doesn't retain them, anyhow.

Situation may finally get the publishers to lower the cost of books from the standard price of \$2. That has been advocated a long time, with most of the publishers claiming it isn't profitable.

## Agony Note

New England correspondents for the New York and Boston dailies are complaining that the economy wave which hit the dailies this summer has cut their income 50 per cent.

After receiving a query from their correspondents or free lancers the editors turned it over to A. P., I. N. S. or U. P. If the wire service couldn't get the story they ordered it from the correspondent.

The free lancers rate the "Daily News" as the best paying paper with the "Times" and "World" as the largest users of copy. The "Globe" and "Post" are the best in Boston.

## To Purchase Twain's Home

Both a theatrical and a literary division will be organized to aid in the campaign to raise \$200,000 with which to purchase Mark Twain's old home at Hartford, Conn., and transform it into a memorial to the famous humorist (Samuel Clemens).

A group of leading residents of that city are behind the movement.

## Zane's Busy Vacations

Every time Zane Grey goes off on a vacation he makes his expenses by writing a book on his experiences. Don, a new book, relates of one of his hunting trips among mountain lions, and another, Tales of Fresh Water Fishing, is as its title implies.

And while vacationing, Grey manages to write a novel or two.

## Editor's Barnstorming

An enterprising publisher from Indianapolis, heretofore somewhat successful in barnstorming the country by launching community publications, only to abandon them and move on to the next town, is now soliciting picture stars on the coast for co-operation.

Lad isn't seeking financial backing but wants to use the names of as many picture celebrities as he can get to place on his board of directors for a corporation now being formed to publish a mid-western story and art publication. A few of the stars are falling.

## Peaved at the News

The p. a.'s are peaved at the New York News' sudden high-hat attitude over the ruining out of any and all theatrical photos from its Sunday roto section.

Walter White, roto editor, knows nothing but that these were his instructions. The News only uses theatrical stuff in the roto now for the building editions for out-of-town consumption. This does the Broadway Boswells little good.

What heightens the peeve is that the Times thinks nothing of making its own camera studies for roto-gravure reproduction.

## 2 Scripts Chasing \$2,500

Johnny Hines' ex-eastern representative, Herb Crooker, is hanging a free lance typewriter. He hopes to win the \$2,500 offered by a publishing house for the best detective story.

Of the 2,000 manuscripts already submitted two are Crooker's. Award will not be made until Oct. 31.

## Richmond's Dramatic Section

Richmond, Va., Times Dispatch is adding a dramatic section this year, several shows having been booked in there. The town hasn't had legit bookings with any regularity for some time.

## Brooklyn's Sunday Papers

Decision of the Brooklyn, N. Y., Standard Union to eliminate its Sunday issue, reveals the odd fact that the Brooklyn Sunday newspapers or, what they really are, weeklies, have the Sunday field so tied up in that borough that only the Eagle's Sunday issue makes any money on its weekend paper.

## Mrs. Stillman's Weekly

"Panorama," the illustrated weekly to be sponsored by Mrs. Anne Stillman, wife of the banker, will make its first appearance in September. It will be fashioned along the lines of the London "Spectator." Herbert Mayer will edit.

McLaren With Golden Lorimer McLaren, until recently dramatic editor the Morning Tele-

graph, has quit to be press agent for John Golden. Mitzl Kulisch, at one time assistant to Arthur Hornblow on Theatre Magazine and later to Burton Rascoe on The Bookman, succeeds McLaren.

McLaren, known around the Square as Sunny, was, at one period of his life, a Mankiewicz selected author, and taken to the Coast on that account.

## Sun's Phone Girl

One of the best telephone operators in New York is claimed by the Sun. She's on the editorial switchboard and a demon for getting right numbers. Her name is Ella McAvoy, and the only one on the staff who can't get a number now is Giff Gabriel.

Ella is off the dramatic critic because of the notice he slipped "Gentlemen of the Press," Ward Morehouse's show. Morehouse being a columnist for the Sun, Ella also took it up with Keats Speed, m. e., asking him what the Sun was coming to.

Morehouse slipped Ella a seat opening night, and Speed offered Morehouse another week off the morning after the night before.

Another article on the talking picture appeared in The Bookman, current issue, and written by Ernest Boyd, the Irish literateur. He thinks they may be all right.

Max Karper, who has been handling English newspaper publicity for a number of Yiddish playhouses, is shortly to start a column in the New York American pertaining to Yiddish theatre activities.

The Evening World had such a column a few years ago, but it didn't pull.

Kenyon Nicholson, co-author of "Eva the Fifth," and author of "The Barker," has had a one act play published by D. Appleton & Co. It bears the title of "Shame the Devil."

Charles Renley will edit the new fiction monthly, Surprise Stories. It will be published from Chicago.

Gene Fowler, until recently connected with King Features Syndicate and Universal Service, is the new publicity director of Madison

Square Garden, succeeding to the post long held by Ike Dorgan. The latter recently resigned.

Fowler, a former president of the Newspaper Club of New York, was also managing editor of the New York American for a year.

A surprise in the book publishing world is the remarkable success of Isadora Duncan's autobiography, "My Life." This book is not only in its eighth edition, a record for a work of its type, but has already been translated into six languages.

"The Fleet's In," a Paramount-Clara Bow picture, has had its story written into book form by Russell Holman, Par's advertising manager.

"America's Humor," published monthly by Magazine Builders, New York, has been discontinued. George Mitchell was editor.

Eddie Cantor's memoirs start shortly serially in the Saturday Evening Post, entitled "My Life Is In Your Hands."

## Summer Attraction Film Road Show

**UNWED MOTHERS**

Percentage  
 Booking Anywhere—Send Dates  
**SAMUEL CUMMINS**  
 Publix Welfare Pictures Corp.  
 723 Seventh Ave., New York

**JACKIE SOUDERS**  
 and his  
**Orchestra**

Thanks to Leon Leonidoff

**HELEN GRAY**  
*The Singing Dancer*

DISPLAYS—HER CONTROL  
 ACROBATIC DANCE

at the

**ROXY**

This Week (Sept. 1)

**TRADO TWINS**

Now Touring with Fanchon and Marco "Ideas"  
 Harry Delmar Coming Out to Get Us! Maybel  
 Hello, Frank Gaby, Rube Wolf  
 Thinks We Are O. K.



**JOE PENNER**

NOW  
 PLAYING  
 THE  
 DE LUXE  
 PICTURE  
 HOUSES

*Wanna  
 buy a  
 DUCK?*

Martin Sampter  
 Manager

**BARON HARTSOUGH**

Desires to Thank

JOEL COHEN, LOUIS GREENFIELD, ED PARKER  
 for a most enjoyable and successful engagement at  
 THE HAWAII THEATRE, HONOLULU  
 NOW FEATURED ORGANIST  
 CECILIA THEATRE  
 PANAMA, R. de P.

NEW YORK OFFICE:  
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**BILLY SCHARY**  
 ARTISTS' REPRESENTATIVE

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A. H. SCHWARTZ ANNOUNCES WITH PLEASURE  
 THE RETURN ENGAGEMENT OF

**HOWARD EMERSON**

AND HIS VERSATILE SHOWMANLY ORCHESTRA  
 MERRICK THEATRE, JAMAICA, L. I.

THE ONE AND ONLY

**CHAZ CHASE**

INTERNATIONAL UNIQUE COMIC



Wishing to  
 Thank Mr.  
 Sid Grauman  
 the Master  
 Showman  
 for a Most  
 Wonderful  
 Engagement  
 at His  
 Chinese  
 Theatre  
 Hollywood  
 Cal.



Appearing  
 with  
 Lon Chaney  
 in  
 "West of  
 Zanzibar"  
 M-G-M  
 Picture  
 Directed  
 by  
 Tod Browning

Now Starring in Fanchon and Marco's  
**"MONKEYSHINES"** Idea  
 Booked by WM. PERLBERG—WALTER MYERS  
 WM. MORRIS AGENCY



## Australia

(Continued from page 2)

been done with disregard to cost. Madame Melba sings next week.

W-T. presented Margaret Bannerman in "Sixes and Sevens" at the Criterion last week and the naughty play looks like running up a nice score. Cast includes Pirie Bush, Kerry Kelly, Francis Lister, Herbert Millard, Doris Gilliam and Edgar Norfolk.

"Rio Rita" has passed its 100th performance at the St. James for the Fullers.

Maurice Moscovitch is back here in "The Silent House" at the Royal for W-T. Attraction looks set for a good run. Cast includes Nat Maddison, Reginald Newson, Guy Hastings, Herbert Leigh, George Blunt, Ashton Jarry and Bertha Riccardo.

"Top Hole" finishes at the Empire shortly.

Percy Hutchinson and his English company are at the Palace in "The Laughing Optimist." Doing fairly well.

Old melodrama is the vogue at the Opera House. "Face at the Window" current.

"The Ingenues," girl band of 20, completely tied up the show at the Tivoli (vaudeville) upon their debut. House is doing capacity twice daily. Wet weather has helped. Rest of the bill good with Cromwell Knox, Len Maurice, Meehan and Shannon, J. J. Collins, Vera Wright and Thelma and Mae.

Revue offering at Fullers has Frank O'Brian, Janice Hart, Bert Lee, Vasco's Band, Sam Ward, Marie Ward, Alma Valdor and a ballet. Show runs mostly to dancing and tab sketches.

### Pictures

Capacity at the Capitol, Union Theatres. Ted Henkel's orchestra did nicely with an overture, then a new reel followed by Fred Schall at the organ with several well played pop numbers. "Fools for Luck" (Far) on the screen, and liked. Henkel's stage band rendered some hot tunes with the entertainment slowed up a bit by John Priora singing two numbers. Next a snappy routine by the house ballet. Richard Dix in "Sporting

Goods" (Far) on screen and rather disappointing. As Perry staged the presentation and did a good job. Henkel has his boys working well and is a favorite here. D. W. Griffith's "Drums of Love" (V. A.), and "The Fifty-Fifty Girl" (Far), next week.

The Regent is doing business with "Garden of Allah" (M-G), in for a two weeks run. Strella Wilson and James Hay scored well with singing routine. Byron Bidwell presentation, "Pearl of Cairo," okay. Dances staged by Maurice Diamond. "The Dove" (V. A.) is in for an extended run at the Crystal Palace. "Sunrise" (Fox) had an auspicious opening at the Prince Edward last week and should run several weeks to good business. "Ghosts of Yesterday," a revival short, was interesting. Albert Casabon's orchestra rendered "Hungarian Fantasy" artistically. Eddie Horton offered "The Doll Dance" at the organ. Selma Gothard and Godfrey Smith were on the stage. Refined type of entertainment.

Lyceum is presenting "Little Shepherd of Kingdom Come" (FN) and "Sally in Our Alley." Torino, juggler, is the stage attraction.

Empress offering "Speedy" (Far), second run; "His Dog" and "Love Me and the World is Mine" (U).

"Strand show run several weeks to good business. "The Smart Set" and "The Escape."

"Married Love" is at the Arcadia.

"Piccadilly Soreening" The Far Paradise and "The Merry Widow" is in for a run at the Adyar Hall under Reuben Baker management.

Following acts are playing for Union Theatres, vaudeville circuit: Torino, the Dupleys, Dewar and Dutton, Wanda and Ester Savage, Lamplighter, Divorced Reddapper, Two Lamonts, Henri French, Head, Hugo and Ramona, Tilton and West, Commonwealth Band, Santell and Co. Graham and Manning, Ennos O'Brien Sisters and Mack the Redheads, prolog to "The Dove," "Artists and Models" revue, prolog to "Loves of Carmen."

### MELBOURNE

"Good News" is not doing so well at the Princess for the Fullers. Several changes in principals made recently.

"Hit the Deck" opens tonight, Aug. 4, at His Majesty's, for W-T. Cast includes Gus Blissett, Annie Croft, May Beatty, Irving Rose and George Fairfax. George Highland, producer.

"New Brooms, running at the Athenaeum for the Carrolls, has good chance to click with American cast.

Irene Home has scored in "The Patsy" at the Royal, W-T.

Irene Vanbrugh and Dion Boucicault playing at the Comedy in "The High Road" for W-T.

Tivoli has Kelo revue, Mardo and Wynne, Althouse and MacCullum, and Jack Hennessy.

Tab revue at the Bijou for the Fullers.

"Rud Family," an Australian comedy, playing at the King's.

"Wings" now in its third week at the Capitol and breaking records. Paramount presenting "Burning Daylight" and "The Shield of Honor."

"The Circus," playing at the City Hall for a run.

Majestic has "Brass Knuckles" and "Under the Tonto Rim."

Syd Chaplin's "Oh! What a Nurse" now in second week at the Auditorium with "The Loves of Carmen."

### Notes

Dick Bell, with "Good News" in Melbourne, has joined Gayle Wier in a neighborhood house, for the Fullers, in tab revues.

Hal Carleton, manager Prince Edward, Sydney, leaves for the States shortly to look over the picture houses.

Muriel Starr is playing "The Donovan Affair" and under her own management in Brisbane.

Stanford University's baseball team met with defeat in their first game in Sydney last week. They then won, 9 to 4. Baseball is popular here.

Pepito, Spanish clown, has been booked for a season over the Tivoli circuit.

Jack Hylton and orchestra can-

celled their Australian tour by arrangement with W-T. Outfit plays Europe this year, but may visit here at a later date. No reason, beyond the European project, given for the cancellation.

Leon Gordon doing well in New Zealand with "Trial of Mary Dugan" for W-T.

New South Wales government will frame a bill to protect actors. It applies mostly to ballet and chorus girls engaged by unknown managements.

Actors' Federation appealed to the government for the protection of the girls. The bill will force the registration of all managers and agents, providing penalties for non-compliance and from \$500 fine to six months in jail to \$1,000 fine and one year's imprisonment.

Toti dal Monte, now playing with the Mura opera company, will wed E. de Muro Lomanto, also a member of that company.

### Pictures

"King of Kings" will be given a second release in some of the lesser city theatres at an early date.

Union Theatres, Ltd., has offered W. Tilden attractive terms to appear in its theatres for a season.

This chain, in conjunction with the Carrolls, will build an atmospheric theatre in Brisbane.

This week "The Circus" is playing in 12 different neighborhood houses. It's a record here for a picture.

"Lady Be Good" will be a special here. "The Merry Widow" goes into the Crystal Palace, Sydney, soon for a run.

"Uncle Tom's Cabin" is doing remarkable business in the northern districts for Universal.

### Publix Uniform Trade Mark

Washington, Sept. 4.

Publix is protecting the uniforms it has made for its staffs. A trade mark was granted on the word Publix last week by the Patent Office, to cover uniforms and caps, with the mark going to Publix Theatres Corp.

Use is claimed since December, 1925, with the mark filed here in April, 1928. Serial No. is 265,164.

## Inside Stuff—Pictures

(Continued from page 13)

invited the model to call. Not long afterward the secretary received a visit from a man whose head and shoulders just showed above the office railing. The face was that of the advertisements. Going over and looking more closely, the secretary discovered his visitor was the model he was seeking. Above the chest he was an imposing looking subject, but the crown of his head was considerably less than five feet above the floor.

Real estate promoters in outlying Los Angeles sections are again making desperate efforts to interest picture men in settling in their locality. One production official of a large studio has been urged to erect a few sets on a plot 100 acres in extent at a point in San Fernando valley, within 20 miles of Hollywood, and the land will be his. It will not be necessary to erect any studio nor will he have to guarantee production of any pictures.

Julius Stern (Stern Brothers), producer of Century Comedies, is also confronted with the problem of sound and talking pictures.

At the studio recently he explained to employees that he knew nothing about talking pictures, but declared, "We must drift with the tide. If it must be talkers it must be talkers. We will have to make them even though the expense will be more."

One of the ex-directors who continues to capitalize on the laurels of a freak picture made several years ago, and who of late turned scenario writer long enough to command attention from England, is back in Hollywood after being a bust in English film circles.

Before returning to Hollywood he made connections with a prominent state rights distributor whereby he was to take over the story supervision of all productions being made on the coast for this company. By the time he arrived in Hollywood he had conceived the idea that story supervisor for a small independent company did not mean much, so after exchanging wires soliciting a contract to produce, in addition to acting as supervisor, a contract to make 18 films was granted providing he could raise the production cost on his end. This he did by promoting ex-theatre owner for the necessary immediate cash and then secured credit from a laboratory. He also succeeded in making the same deal with a leasing studio and others who could wait.

First picture was completed and sent on to Lloyd's Storage in New York C. O. D. to distributor, along with the plasters from the lab, studio and others. When the distributor refused to accept the picture the producer made himself automatically absent from his lavish headquarters at the leasing studio where he was preparing to make a big super. Press agent, engaged to ballyhoo the ex-director, is again out of a job.

A couple of Hollywood dynamite boys were tightening the screws on a prospective buyer of picture stock when the buyer faltered in signing the check. As their last sales argument they said that the talking picture had placed the picture business on a sound investment basis.

A Poverty Row casting agent catering extra players to independent producers has been devoting more time to promote suckers to invest their money in his business than in hustling jobs for the extras. He met his downfall when he interested a married woman, whose husband operated a garage, to invest \$5,000 for a part interest.

The young woman had a yen for getting into pictures because it might help in putting her young son in the same position that made Jackie Coogan famous. The five grand put a big dent in her savings

(Continued on page 48)

## The Picture— "Saturday's Children"

## The Star— Corinne Griffith

The Release—  
FIRST NATIONAL

## The Director— ALFRED E. GREEN

MARK SANDRICH  
DIRECTOR

Just Completed a Feature Picture  
"RUNAWAY GIRLS"  
For Columbia Pictures

## EDWARD SMALL COMPANY

ESTABLISHED 1910

Have signed the following artists under our exclusive management for

## TALKING PICTURES

LIONEL BARRYMORE

ALEXANDER CARR

WILLIAM DEMAREST

CLAUDE GILLINGWATER

VERA GORDON

OTIS HARLAN

FRED KELSEY

VERA LEWIS

EDWARD MARTINDEL

GWYNN WILLIAMS

HAROLD WALDRIDGE

GEORGE SIDNEY

HOLLYWOOD

CAL.

ANTHONY Z.

# NELLE

En route to the new

FOX THEATRE, DETROIT

with my partner,

MISS DONALDSON

With most sincere thanks to  
Mr. Rothafel and Mr. Leonidoff  
for my 4 months' happy engage-  
ment at the Roxy Theatre,  
New York

NOW BALLET MASTER FOR  
MR. JACK STEBBINS

# -and still they come!

## Matinee Record in New York

Beat best previous house figure in third week of Broadway roadshow run at \$2.00.

## Weekday Record at the Stillman

Famous Cleveland house forced to open doors 10 A. M. to accommodate overflow.

## Beat Its Own Record in 2nd Week at Roosevelt

First week at big Chicago key house broke house record, and now—"Second week better than first... 'Lilac Time', synchronized, drew extra attention by going up instead of down in second week after knocking off prize figure on the opener. Gross climbed \$500."—*Variety*

## House Record in Oklahoma City

"'Lilac Time', without sound, shattering house records with temperature hundred degrees. Lines half block long waited hour in heat for opening. Unable accommodate crowds. Had to close box-office. House packed—people standing at ten-thirty."—*Tom H. Boland, Mgr.*

## Biggest in History in Winston-Salem

"'Lilac Time', without sound, opened at Auditorium here tonight to biggest business in history of theatre despite sweltering hot weather. Hundreds turned away. Theme song has captured town and is on everybody's lips."—*Frank P. Bryan*

## \$12,000 Above Average in Baltimore

"Phenomenal spurt of business at the Stanley... House bettered by \$12,000 its average during the year... Talk of town... All records went by board. Gross way ahead of anything previously shown by the theatre."—*Variety*

## Biggest in 12 Years in Cleveland

"All attendance records for twelve years broken!" declares Stillman management in newspaper announcement.

## BOY!—IT'S LILAC TIME EVERYWHERE!

"'Lilac Time' had marvelous opening at Publix Olympia, New Haven. Turned them away matinee and held them out for hours at evening performances. Beat 'Patent Leather Kid' receipts by big margin. Theatre is opening at one o'clock instead of two to handle the crowds."

—*M. H. Keleher, New Haven*

**STARRING**  
**COLLEEN MOORE**

a **GEORGE FITZMAURICE**  
Production Presented by

**JOHN MCCORMICK**  
with **GARY COOPER**

Scenario by Carey Wilson • From the Play by Jane Cowi and Jane Murfin • Adaptation by Willis Goldbeck • Titles by George Marion, Jr.

That makes



# 24

records broken in  
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# COAST NOTES

Gary Cooper and Fay Wray are to be teamed in a talking picture known as "Rodeo Romance," Par.

Norma Talmadge will remake "Sign on the Door" for U. A.

Mitchell Lewis added to "One Stolen Night," WB.

Complete cast for "Stool Pigeon," Columbia, includes: Olive Borden, Charles Delaney, Lucy Beaumont, Louis Natheaux, Ernest Adams, Al Hill, Robert Wilbur and Clarence Burton. Renaud Hoffman directing.

Frank Capra to direct "Power of the Press" (Col.), doing before "The Younger Generation" (Col.).

Dan Venturini, former independent producer and director, signed by Par. to write originals.

Noah Beery added to "Four Feathers," Par.

Paramount signed J. Roy Hunt, cameraman, to a term contract. Company now has eight contract cameramen.

Walter Lang signed by T-S to direct "Spirit of Youth." Tale is based on Booth Tarkington's "Ramsey Milholland."

U's new sound projection room, temporarily installed in the clubhouse, is in operation.

Matt Taylor and Dan Tomlinson collaborating for Fox on a story for Sammy Cohen and Ivan Linow.

David Torrence added to "Our Dally Bread" (Fox).

In "Queen of Night Clubs," starring Texas Guinan, for W. B. Jack Norworth, John Davidson and Eddie Foy, Jr.

In "Stark Mad," W. B. are Louise Fazenda, H. B. Warner, Jacqueline Logan, H. B. Walthall, John Miljan, Claude Gillingwater, Andree Beranger, Lionel Belmore, Warner Richmond and Floyd Shackleford. Picture will be all-talker.

Ralph Ceder directing a recently completed series of H. C. Witwer stories for Larry Darmour.

Don Alvarado, Marceline Day, Fritz Brunette, Allen Roscoe, J. W. Johnston, Fred Holmes, Nora Cecil and Joe Mack in "Dritwood," Col.

Gary Cooper and Luise Velez co-starring in "The Wolf Song," Victor Fleming directing, Par. Shooting starts Oct. 7.

Julian Johnson is titling "Interference" and George Marion, Jr., "Moran of the Marines," both Par.

J. Charles Davis producing two pictures for Eldorado, featuring Bob Custer, for Syndicate release. J. P. McGowan is directing.

Walter Fabian directing a series of 12 two-reel comedies featuring

George Chandler. First is "Saps and Saddles," Gino Doyle as feminine lead.

George Stone, added to "Ritzzy Rosie," F. N. Mervyn Lefty directing.

In "Smiling Terror," western starring Ted Wells, U, are Derevis Perdue, Bud Osborne, Al Ferguson, Pee Wee Holmes, Clark Comstock and Ben Corbett.

James Gleason wrote an original for Vilma Banks's next for U. A. Following that he will direct "Shannons of Broadway" as a talker for that company.

Montagu Love, added to "Mysterious Island," M-G.

Lucien Littlefield, signed by T-S for "Man in Hobbles," George Archainbaud directing.

George Barrand, added to "Tropical Madness," FBO.

Melville Brown substituted by Pathe to direct "Geraldine."

Lucien Hubbard to direct "Mysterious Island," M-G-M. It is a sub-sea story begun off the Bahamas in 1927. James Murray, Jane Daly, Lionel Barrymore and Montagu Love in the cast.

Albert Conti added to "Queen Kelly," F. B. O.

Louis Wolheim added to "Victory," Par.

Lola Todd, at one time a featured contract player for U, is staging a comeback. She was selected out of

a group of 32 girls to play opposite Rex Bell in Fox's next western.

Charles Logue and Paul Gangelin added to Pathe's scenario department under long-term contracts.

Title of Tom Mix's next for FBO will be "Outlawed."

Vera Gordon and Alexander Carr added to "Nize Baby," M-G.

Sept. 24 U puts its serial, "The Diamond Master," into production.

Walter McGrall and Maude George, added to "The Veiled Woman," Fox. Emmett Flynn directing.

John Loder, signed in England this summer by Jesse Lasky, will be in "Four Feathers," Par.

Alfred Allen, one-time playwright, added to "Gold Braid," M-G.

Charles Lane, added to "Canary Murder Case," Par.

Fay Wray in "Wolf of Wall Street" opposite George Bancroft, Par. Bacalanova also in cast.

Paul Lukas added to "Shop Worn Angel," Par.

Sybil Grove, Alex Melesh, Alex Woloskin and Andre Cheron added to "His Private Life," Par.

Complete cast for "Queen of Burlesque," T-S, includes Belle Bennett, Joe E. Brown, Alberta Vaughn and Charles Byer. Al Ray will direct.

After making several screen treatments for the "Devil's Apple

Tree," and production postponed as many times, story is believed to have the final o. k. of John Stahl. It goes into production Oct. 10, Elmer Clifton directing.

Roland Drew opposite Sally O'Neil in "Applause," T-S.

James Flood to direct "The Girl Who Came Back," Eve Southern featured, T-S.

Mark Sandrich writing original, with Perry Nathan, as his next film for Col.

Joseph Jackson, scenarist, signed by Warners.

"Saps and Saddles," first of new series of tenderfoot westerns, starring George Chandler, completed at U. To be 12 in series.

Clarence Burton added to "Stool Pigeon" (Col).

Columbia's next special will be "Redemption."

Forrest Halsey to adapt "Saturday's Children" for Corinne Griffith, F. N.

W. J. Craft and unit returned to Hollywood after spending four weeks filming "Cohens and Kellys in Atlantic City."

Harry Fischbeck, cameraman, has signed to Par. contract.

Ramon Romeo, scenarist, changed

his name to Romero and got a job with Columbia. He is making a screen treatment for "The Bachelor Girl."

M-G is broadcasting a call for nudists for "Mysterious Island," to be done in Technicolor.

U has started filming "The Wooden Soldier," 10th of 12 Laemmle novelties.

Troupe making "Avalanche," Par. has gone to Flagstaff, Ariz., for exteriors. Company numbers 50 and returns to studio Sept. 10.

Dawn O'Day added to "Sins of the Fathers," Par.

Howard Estabrook, writing continuity of "Shoptown Angel," Par.

Sam Mintz and Percy Heath, writing continuity of "Three Week Ends," Par.

Samuel Ornitz, writing original for "The Tong War," Par.

George M. Watters writing original for next Fay Wray-Gary Cooper picture (Par).

Paul Perez titling "Floating College," his sixth consecutive picture for T-S.

Lotus Wolheim, signed by Pathe to play the heavy in "The Shady Lady," E. H. Griffith directing.

# Needed Every Day!

An exact reproduction of a column of a page from the Theatre Section of the Current Edition

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## THE WATER HOLE

(Continued from page 14)

the generally familiar continuity are offset by the leading pair's intelligent playing, particularly that of Miss Carroll, who makes her hoyden a living, breathing character. Holt, as dapper in dinner jacket as he is manly in chaps and sombrero, is perfectly cast for the Zane Grey hero.

For all of its general lightweightness, "The Water Hole" will please the fans and will, of course, make money for the producer and exhibitor alike. It's an inexpensive production, chiefly outdoors, with more than two reels transpiring on supposedly Arizona wasteland, leading into the mirage stuff when the near-victims search for the water hole as a result of a horse-thieving Indian guide having stolen their mounts.

The interiors are few, the most pretentious flash being a few shots of a ballroom dance. As a result, considering the production and the personnel, this one won't impoverish anyone, and it will please even the skeptical western fans. Feature has enough of the "society" in it to click with the females.

There is some natural color photography included in the prolog in the Adam and Eve allegorical play and in one mid-section golf scene. It is disclosed that Miss Carroll is a flaming Titan, unless the celluloid is artificially tinted, the black-on-white otherwise showing her off as a blonde. Whether a red-head or not, Miss Carroll is a cutie and a comedienne of surprising resourcefulness and depth.

Abel.

## FORGOTTEN

(FRENCH MADE)

Paris, Aug. 20.

Another French film, adapted from a novel "L'Oublie" by the prolific Pierre Benoit. The subject is full of adventures in foreign lands, with an eccentric beautiful lady as exotic heroine.

"L'Oublie" has been produced by Mme. Germaine Dulac with care. It is by no means the best release of

this talented lady. Made by Alex Nalpas for L. Aubert Distribution, it carries a couple of known dancers, Mlle. Edmonde Guy and her partner, Val Duran, as principals, supported by Mona Goya, Sylvie Mai, Yvonne Legaci, Valenti Kolino, Paul Lorbert and Jacques Arna.

The story has been somewhat changed for this picture version, with the book preferable this time. Pindere is a smart, handsome young man seeking adventures. He joins a party visiting the ancient sites of Mingrelia, is made prisoner and to receive good treatment Pindere poses as a diplomat.

He is brought into touch with the governing classes of the region and also meets a French dancer, Lily de Thorigny, with whom he falls in love. One day Pindere is invited to visit the oligarch ruling the city, and to his astonishment finds himself in front of Mandane, a beautiful Princess, who constitutes the monarch all on her own. The couple are mutually infatuated. The lady is anxious to shoot the moon, and Pindere assists her in appropriating the court jewelry. Nevertheless, he is gentleman enough to think of Lily. They cross the frontier and are then safe from pursuit, where the two women abandoned their devoted, amorous slave.

Then he woke up; it was a dream. "L'Oublie" is a romantic sort of reel for short-run houses. Kendrew.

## A SHIP COMES IN

Pathé production and release. Directed by W. K. Howard. Original story and adaptation by Julien Josephson. Rudolph Schildkraut, in cast. Milton Holmes, Linda Landi, Fritz Feld and Lucien Littlefield. At the Hippodrome, New York, week of Sept. 3. Running time, 75 minutes.

A story of immigrant life which packs plenty of sentiment but still manages to keep from going overboard on sob stuff. Fine work by Rudolph Schildkraut and Louise Dresser, together with discreet direction by Howard, makes this a worth while screen offering.

Story concerns the trials and tribulations of Peter Pleznik (Schildkraut), a Hungarian immigrant. Peter becomes a patriot almost as soon as he and his family set foot on their adopted land despite the grumblings of an anarchistic countryman. Obtaining a job as a mopper in a federal building he looks forward to the day when he will have citizenship conferred upon him and sees nothing but happiness ahead for his family.

When he is finally naturalized, Peter, to show his appreciation, plans to present the judge with a cake that Mrs. Pleznik (Miss Dresser) has baked. The disgruntled anarchist removes the cake and places a bomb in the box that Peter brings to the judge's office. The infernal machine explodes, the judge who has befriended Peter is seriously injured, his secretary is bumped off and Peter is jailed, convicted of radical tendencies. To add to his misfortunes Peter's son, who has

enlisted in the army, is killed in action. Despite all this, his patriotism never wavers and in the end all is cleared up and Peter goes back to his mops and brooms happy.

Lacking a final clinch or box office title the flicker nevertheless should find an appreciative audience in the neighborhoods, especially those drawing from a foreign element.

## THE VORTEX

(ENGLISH MADE)

Produced by Gainsborough and released in America through Amerangle. Few credits. Adaptation of Noel Coward play of same name. Cast: Ivor Novello, Willette Korshak. At Fifth Ave. Playhouse, week of August 25. Running time, 65 minutes.

The only salvation for "The Vortex" in the American market will be the "arty" houses. At that fans will have to be pretty arty not to laugh at this melodrama, with its ludicrously heavy titles and its belated climax.

Stiff, starchy and absurdly artificial are the members of the cast. The Coward play is there in outline but the substance is so handled as to be mistaken for burlesque by any cluster of American ticket buyers.

Stuff of the mother playing kitten: the athletic boy who could out talk a speaking crowd, the gigolo sequences, the newspaper girl who is an actress of scanty screen experience—all these angles and many more make the picture a poor substitute for screen audiences of all grades.

## THE BODY PUNCH

Universal production and release starring Jack Daugherty with Virginia Brown. Fairly underlined. Directed by Leigh Jason from H. O. Hoyt's story. Titles by Gardner Bradford. Cast includes George Kotsenaroff, Monte Montague and Wilbur Mack. At Loew's New York as half of double bill Aug. 24. Running time, 55 minutes.

Favorable action episode for the intermediates. It presents the sport controversy of boxer versus wrestler with the ultimate decision in favor of a straight left, the contest going to a finish in a boarding house room. Daugherty is the glove exponent and Kotsenaroff the catch-as-catch-can artist.

Love interest flits in when Daugherty saves Miss Faire in an underworld cafe brawl. Her social parasite companion eventually tries to get away with a necklace. Daugherty is blamed and this leads to the private four wall struggle with the wrestler, the latter having taken the trinket from the actual snatcher. Interested in welfare work, Miss Faire stages a charity bazaar, the main attraction to be the boxer and wrestler in a ring. The missing bracelet abruptly calls off the contest and postpones the decision until the two men meet privately.

Sport angle should catch the interest of male patronage and there's enough activity in the race scrap,

which continues on a roof, to fill in between the start and finish which are 65 minutes apart.

Daugherty screams as no beauty but looks wholesomely athletic and seems able to lead and fend without falling down. Miss Faire merely plays straight and Kotsenaroff is the appropriate heavily muscled menace. Comedy touch is derived from a couple of kids continuously giving the uncouth wrestler the bird. Moderate production called for and U evidently had no objections. Camera and title work average and minus high spots.

Novelty sport touch plus Daugherty's two fights to let it stand alone in the daily changes if necessary. Sid.

## Moscow as It Laughs

(RUSSIAN MADE)

Berlin, Aug. 20.

The Russians are leaping ahead in film production. This is their comedy and it is splendid. B. Barnett, who directed for the Sovkino, rushes right up into the Lubitsch class.

What the Hollywood comedies so greatly lack in freshness of viewpoint and vitality is here to be found in abundance. That it sometimes flows over a bit is excusable and hardly disturbs.

A little modiste is registered by her employers as living in their apartment, so that they may be allowed by the police to have an extra room (great shortage of living quarters in Moscow). She has sympathy with a young student who has no place to live, and marrying him, takes him to the apartment and demands her room.

Her employers are furious but are forced to give it to her. They, however, remove all furniture. The two spend their wedding night sleeping on the hard wooden floor—all, of course, in complete childish innocence.

In the end the girl wins a prize in a lottery and after some exciting rough house comedy, the two are really united.

Charming is the work of Anna Sten and Koval Samboresky in the leads.

## RIDERS OF THE DARK

M-G-M production and release. Tim McCoy starred. Directed by Nick Grinde with Georges Négel at camera. Story by W. S. Van Dyke. In cast: Dorothy Dwan, Roy D'Arcy, Dick Sutherland. At Stanley, New York, one day. Running time 60 minutes.

Tim McCoy may be able to knock over five or six of filmdom's bad boys of the plains and get away with it, but it will take a real fan with moronistic tendencies to assimilate Tim's blase accomplishment of a half regiment or more in his "Riders of the Dark."

How come the dark is another matter for discussion. The sun beams out brightly except when Tim leaves Rex Lease and Dorothy Dwan to defend the prison, while

he summons the troops to wipe out Bad Guy Eagan's horde.

Plenty of physical combat in this film baby; in fact, more than plovers in the racket would ever have attempted.

This is Tim's most glorious contribution to what one man can do to several score or more—on the screen.

## CHAMPAGNE

(BRITISH MADE)

Produced by British International Pictures, Ltd. Directed by Alfred Hitchcock. Distributed in the U. K. by Wardour Films, Ltd.; in America by the World Wide Film Corp. through Educational Exchanges. Story by Walter Mycroft and Alfred Hitchcock. Scenario by Elliot Stannard. Photography by Jack Cox. Censor certificate "U." Previewed at the London Hippodrome Aug. 20. Running time, 84 minutes.

Betty, daughter of a Champagne King. The Champagne King. Gordon Harker. The Boy. Jean Brodie. The Comedian. Ferdinand von Allen.

If J. D. Williams is going to release British pictures in America he will have to get some better than this. The story is of the weakest, an excuse for covering 7,000 feet of harmless celluloid with legs and close-ups.

Be a female star ever so good—and Betty Balfour is not seen here at her best—no audience is going to stand for nine-tenths of a film being devoted to her doing nothing in particular. That's what happens here, with no other woman in the cast, and three men who are indeterminate in character and badly introduced.

Two versions of the story are given—one in the press book and another in a v. p. folder. Neither has much resemblance to the story on the screen, which is really an advantage to the literature.

Gordon Harker is supposed to be a "Champagne King," whatever that is, but the film shows him, both in action and captions, as a caricature of Hollywood's idea of a successful New York business man. His daughter wants to marry a boulevard cake-eater, and poppa disagrees. The lover sails on the Aquitania (spelled through out with a 'c'), and Betty follows (Continued on page 30)

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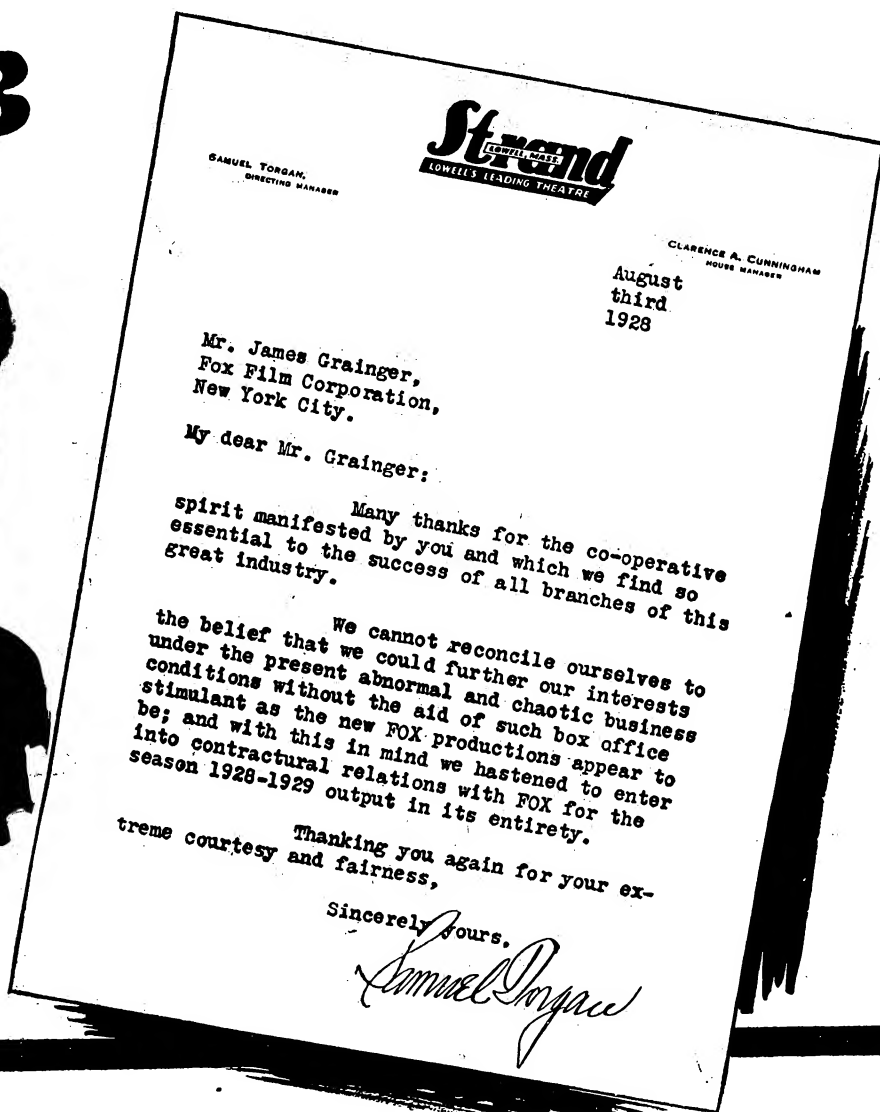
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*Myra Belasco*

Dear Gus:

The talking pictures are in their infancy, and where "infancy" is concerned you're there.

Sincerely,

*Ernie Cantor*

My dear Gus:

Always said you can't keep a good man down. Enjoyed your personal performance immensely. Go to it, boy. I see nothing but success in store for you.

Best wishes.

Sincerely,

*Alvin Warner*  
(Warner Bros.)

My dear Gus:

Welcome to Culver City, and may your film stars flicker as brightly in the future as your stage stars have in the past.

Best wishes.

Sincerely,

*Hal Roach*

Au revoir, Gus, and a pleasant trip to you. Hollywood has stolen another genius. Alas and alack, it is ever true. So much for so much. Hollywood gains, Broadway loses. God bless you.

*Glenn Jewell*

My dear Gus:

You have the qualifications, experience and background to succeed in your new undertaking of writing and producing sound pictures.

I wish you every success, and I know you will do your bit to advance the cause of sound pictures.

Yours sincerely,

*Jim Kelly*

Dear Gus:

I heard today that Metro-Goldwyn-Mayer has engaged you to write and produce sound pictures for them. They couldn't have chosen a better man, and they are to be congratulated. Knowing the fine work you have done in the past, I don't see how you can miss in your new field.

With kindest regards and best wishes for your success.

Sincerely yours,

*Alvin Warner*

Dear Gus:

All your friends on the Coast, including myself, have great confidence for your success with sound pictures. If Gus Edwards doesn't know what the public wants—who does? More power to you and congratulations to Metro-Goldwyn-Mayer.

Kindest regards,

*Did Grauman*

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# CHAMPAGNE

(Continued from page 28)

in a plane, which she crashes in the path of the liner. At this point the film commences on the screen. The boy friend gets sore at Betty taking a high hand just because poppa has dough, and she gets sore at him for getting sore, throws him down, and plays around with a nasty-looking middle-aged. In Paris she gives him parties. Then father tells her he's broke, so they go to live in a hovel while she gets work in a cabaret to keep the home fires burning. Boy friend finds her there and goes to fetch poppa. Meantime, fed up with the life, she asks the bad man of the boat, who has turned up again, to take her to America. When she finds he has booked a double berth on the liner she gets cold feet, but boy friend arrives to rescue her, and they both find bad man is a friend of father's who has been framed by him to teach her a lesson. Technically—settings, photography and lighting—it's as good as they come. But the story, the direction and the acting are dire. Betty Balfour has a thankless role and far too many close-ups. As a New York business man Gordon Barker is a wild burlesque of a Sinclair Lewis complex. Von Alten looks good and plays quietly and well, but has a silly part. As champagne, it's the kind of wine they sell to boobies in Sopot. *Frut.*

# THE DEVIL'S CAGE

Chadwick production and release. Pauline Garon starred. Directed by Theodore Rosse. Screen story by Theodore Rosse. In cast: Donald Keith, Ruth Stonehouse, Lincoln Steedman, Armand Kalis. At the Stanley, N. Y., Sept. 3. Running time, 60 minutes.

Straining a hacked theme of artist and dancer-model with the hope of shaping up some original situations ranks "The Devil's Cage" as just an average indie.

Old stuff of the dancer out of work, a storm, and her contact with the wealthy American artist in a Parisian sub-cellar is the opener. Keith's extreme stolidness for a young man and his unexplained

suppression up to the last few feet, rob the yarn of even a semblance of romance. Although it must be said that Miss Garon, while doing the vamp thing nicely, wins the sympathy of grind house audiences in her attempts to bring the boy friend around. Story follows the stereotyped course to the letter, with Kalis, as the cabaret maestro, going in for some superfluous acting.

A couple of scraps, in which Keith is a participant, are conventional and the attempted shooting of the artist, after the dancer has deserted her boss, gets little reaction.

# Midnight, Place Pigalle

(FRENCH MADE)

Paris, Aug. 24.

"Midnight, Place Pigalle" (the title under which this L. Aubert production is released here) is a squalid at the nocturnal life of the capital and constitutes an excellent picture. It will perhaps figure among the best of the year, much being due to the playing of Nicolas Rimsky.

Plot: Prosper is head waiter at the famous Rose, and fulfills his functions calmly, uninfluenced by the gaiety around him until he saves enough to retire on a small farm. After years of struggle, his devoted wife dies. The loss is a terrible blow. Prosper loses his head and allows some former customers to lead him back to the old haunts. But now he returns as a reveller, and quickly spends his little fortune. Prosper is glad even to take a job as dish washer in the Flamant Rose. He has bitter reflections on the life around him. He tries to be back on the list again. One night he sees in the cabaret a pure young girl he knew as a child. He saves her from dishonor and in reward she establishes the good old waiter in a little cafe in a Riviera village far from Place Pigalle and its false revelry.

This scenario has been well handled by Rene Hervil, and ably executed by Rimsky, Renee Heribel (Suzy), Francois Rozet (the girl's companion) and Suzy Pierson. Fernand Fabre and Andre Nicolle.

*Kendrin.*

# THE BLACK ACE

Leo Maloney production released through Pathé. Don Coleman starred. Leo Maloney, director. Edward Kull, cameraman. In cast: Jeanette Loff, Billy Barton, J. P. McGowan. At the Loew's, N. Y., Aug. 28. Running time, 60 minutes.

"The Black Ace" is okay. Good story, well acted, excellent workup to suspense. Way above the average western of the present day. First runs in some towns can use it to advantage and seconds all over. All classes can't make a mistake by signing it.

Picturesque locale and adherence to continuity with many old tags handled in clever way, get audience interest after first reel. Bandit, double-crossed by pal, raises kid who later becomes ranger. At same time foster-father turns over page. Double-crosser's return and threat over old man keeps detective son guessing. Father role played sympathetically, and best in cast. Lad, Don Coleman, with assistant ranger, unearths truth, vindicating foster-parent, despite his alias, after stage coach holdup, but fight. Main theme throughout is lad hunting double-crosser, who murdered his father. Teeth marks on wrist keep fans intent on story development.

# PALAIS DE DANSE

(BRITISH MADE)

London, Aug. 2.

Gaumont production. Directed by Maurice Elvey. Story by Mrs. John Longden. "Censors" certificate A. Photography, Percy Strong. Pre-ordered at London Hippodrome, July 27. Running time, 91 minutes. No. 2. In cast: Chilly Boucher, Lady King, Hilda Moore, Tony King, Robert L. Roberts, Sir William King. Jerrold Robertson as No. 1. Running time, 91 minutes.

Program melodrama, efficiently

done. Full of reasonably good characterizations and well set, but not more than a program picture on American standards. Maurice Elvey can do this sort of stuff quite well and make it pay Gaumonts here, as the films do not cost overmuch and look pretty well. Their appeal is purely local, however, and they have little value outside the British market and the Colonies.

Lady King is arranging a Cinderella affair at a Palais de Danse. The name character has dropped out, so her son Tony persuades the daughter of a night watchman to take the part. She makes a success and catches the eye of No. 1, professional dancer who is also having an affair with Lady King, who thinks he is a man of title.

The girl becomes No. 1 on the list of the Palais' professional staff, and Tony falls in love with her. His mother disapproves, and goes to see the girl to stop Tony's acquaintance, and meet No. 1, however, and she identifies. Turned down now he is discovered not to be a "gentleman." No. 1 tries a little blackmail over a photograph and No. 1 attempts to steal the picture from the sheik's room to help the mother of the boy she loves. Lady King is on the same errand, and both are discovered in No. 1's room by Tony who, prompted by his mother out of fear for what she calls her reputation, believes the worst and hands the girl off.

The girl tries again, steals the photograph, and No. 1 attempts in the act, Tony butts in, discovers all, there is a fight and the villain falls through the roof to the floor of the Palais de Danse.

Mabel Poulton realizes her original promise and troups well. Formerly she has appeared to suffer from awkwardness, now gone. Robin Evans is too "loose" to make a film fan's man. He would do better to cut loose a bit more in his work. At present he appears priggish. The rest of the cast is efficient but not brilliant.

Good bookers here, and may get by Continental as a program release. For America, as useful as imported chewing gum. *Frut.*

# Manhattan Knights

Excellent production released through Commonwealth. Story credited to L. Lutzbach. Barbara Bedford, star. Kull, cameraman. In cast: Walter Miller, Maude Traut, Ray Hallor, Crawford Kent. At the Loew's, N. Y., Aug. 28. Running time, 60 minutes.

Another melodrama of the gangster and blackmailers-always-love class. "Manhattan Knights," although conventional, is well directed and has considerable efforts for thrills include a couple of shootings, fire apparatus pulling through streets. Fire stuff, whole frankly theatrical, provides rescue material okay with not too particular audience.

Barbara Bedford does good work, making strong appeal in efforts to rescue lad from gangsters and save family name.

Gentleman befriending girl misinterprets her character until sky-line brightens when story breaks. Too much footage to fire in. Soft pedaling kills what could have been big punch stuff. Slowness here wises up crowd as to weakness of prop flames, danger to point of breaking into comedy.

# The Girl from the Revue

(GERMAN MADE)

Berlin, Aug. 20.

An average Eichberg Ufa product. They seem to go well in Germany and it is even rumored that Eichberg sells them to some unprotected South American countries. But nobody has been so foolish as to try one of them on New York.

The scenario by Hans Sturm is not only worn out in idea but hasn't a single novel twist. It concerns a count who marries a Tiller girl and then becomes annoyed when the rest of the ballet appear at the wedding. On his wedding night he goes to a fancy dress ball and is brought home by his wife who is

masked and whom he does not recognize!

It is really a pity that Dina Gralia, of real talent, should be condemned to make her debut as a star in this picture. She is a comedienne of charm, but if she does not get away from Eichberg she will be killed internationally.

# Hound of Silver Creek

Universal production and release. Directed by Stuart Patton from the story by Paul Ivey. Starring Dynamite, the Wonder Dog, Edmund Cobb and Gloria Grey featured. Titled by G. Bradford. Cast includes Gladys James, Frank Clarke, Billy Jones and Frank Rice. No other players given screen credit. At Columbus, New York, one day as half of double feature bill. Running time, 45 minutes.

Short outdoor picture, neatly handled and running smoothly without slowing up. Locale not necessarily weird.

"Dynamite" is a fine-looking, intelligent dog. Story is confined to action in which the animal can be played up in a photograph and No. 1 and Gloria Grey are a good combination, photographing well and kept from overacting. Billy Jones, juvenile, not very strong, but may appeal to the youthful element in the houses where this picture can be shown.

"Dynamite's" job in this picture is to help capture a murderer; in doing so regaining a large and valuable property for the juve whose father was shot after being swindled.

# NONE BUT THE BRAVE

Fox production and release. Directed by Albert Ray. Story by James Gruen and Charles Bennett. Starring Lila Lee, Jacqueline Gadsdon, John Harron, Lucien Littlefield, Betty Egan and Sunshine Hart. At the Loew's, N. Y., Aug. 28. Running time, 60 minutes.

Some laughs in "None But the Brave" and a motor boat race was effective. Yet the outstanding shots were those of the high diving and the picture deserves a palm. But at best a neighborhood and best on double bills.

Little to the plot, owing to the desire to adhere all the way to the farcical idea. A beauty pageant wasn't badly arranged yet an effort to make it something more than commonplace came through inserting it in colors. This color effect stood up for a stage spectacle, but on the principals made them look too painted and artificial.

Sally Phipps hasn't a lot to do. Furrell McDonald and Clive Brook dominate the male principals.

There were some things that were not explained but in the scrambling of the farcical idea perhaps they need never be. Opening slow and even the farcical play was a low ebb here with the destruction of an empty motor car by a railway train devoid of laughs anticipated. The picture has some sense minutes between the boy and the hero he worshipped until his ideal was shattered, but as a whole falls short. *Mark.*

# NOT QUITE A LADY

(BRITISH MADE)

London, July 27.

Produced by British International Pictures. Directed by Thomas Bentley. Adapted from St. John Hart's stage play "The Cassilis Engagement." "Censors" Certificate A. Pre-view at the London Pavilion, July 25. Running time, 87 minutes. Ethel Burridge. Mabel Poulton Her Mother. Barbara Gott. Geoffrey Cassilis. Maurice Braddell.

A comedy of manners on the familiar theme of a youth who gets entangled with a girl of the lower classes, and the successful efforts of his mother to demonstrate the girl is "not quite a lady."

Possibly no other country could, at this era of democracy, produce convincingly a story which reveals the snobbish gentility and yet all the English aptitude for tradition and correct manner that still characterizes the upper middle class of Britain.

The fetish of "good form" no longer existent in aristocratic so-

clety, where gate-crashing is a sport and phoney finance a habit, is still the god of the suburbs and the county families. Though it has disappeared from Cambridge and Oxford it is still taught at Eton and Harrow.

Which makes this film one that may have some appeal to America, at least as a comedy of a type of folly unknown to Rabbity and the masses.

The girl is a cabaret dancer, and has no social manners. She drops her "fitches" and slices her puit, eats with a knife and is bored in a drawing room. Worst of all, and unforgivable in those dear old families where father grows side-whiskers and they have family prayers for the servants every morning, she cannot ride to hounds.

So her engagement to the very well bred and perfectly "correct" near-society lover, is broken off. And a jolly good thing, too. *Frut.*

Thomas Bentley has made a workmanlike job of a thin story by rather delightful characterizations. The social lapses of the girl's mother, very well played by Barbara Gott, are quite a joy, and Mabel Poulton does abandon herself to the part of the fun-loving and pomp-hating cabaret girl who is really a good asset.

Maurice Braddell is stiffer than need be as the lover who prefers good form to good forms.

Well dressed, good settings and locations, it will do pretty good business here but without creating any sensation. For America its appeal is in its difference, and then as a program picture. *Frut.*

Complete cast for "Man in Hobble" (C-S) includes Lila Lee, Jacqueline Gadsdon, John Harron, Lucien Littlefield, Betty Egan and Sunshine Hart.

Dick Winslow, Clark Comstock, Buck Connor, Dicky Moore, Duke Lee, Lillian West, Robert Fleming and Fern Brower, added to "Avalanche," Par.

"King of the Mountains," working title for John Barrymore's next for UFA. Sound picture.

Six Months at Coconut Grove, Ambassador Hotel, Los Angeles, Cal.

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# "CHICK"

L. WOLFE  
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*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

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!*

*The Sweetest  
Fox Trot Ballad Of The Day!*

**"YOU'RE  
A REAL  
SWEETHEART"**

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IRVING CAESAR  
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**"LAST NIGHT  
I DREAMED  
YOU KISSED  
ME"**

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## Cut-Throat Booking Methods Are Spreading Among Indie Bookers

It is said that the scheming and cut-throat methods that prevail among indie vaude bookers in New York city are spreading into out of town bookers. Houses in the south particularly are now being fought over and snatched by bookers. Bookers are writing to managers in the south offering acts which they could not possibly deliver but which they say they could secure if given the theatre's bookings.

One booker in Philadelphia wrote to a theatre in Lynchburg, Va., offering an act which was under contract to another booker and was playing Lynchburg that very week.

The actors are the real sufferers in the underhand competition. If the acts have managed to get a salary raise some booker will out to a contract years old showing he booked them for less. When this is shown to the house manager he turns over the house to the cheapest booker.

### ANDY RICE WITH M-G

Los Angeles, Sept. 4.

Andy Rice is out of the Fox Movietone department having resigned to join the M-G sound staff.

New contract with Rice is understood to be \$400 more a week than he obtained from Fox.

### Paul Morton's Daughter

Naomi Glass, daughter of Paul Morton and Naomi Glass (Mrs. Morton), has joined E. K. Nadel's "Happiness Girls," replacing Rose Brill.



Photo by Witzel

HARRY WEBER  
Presents

**LOUISE HOWATT**

"Radio's Happiness Girl"  
ORPHEUM, LOS ANGELES  
Week of September 2

### Act's Kickback

A standard vaudeville act man and woman, recently made a Vitaphone short. Several weeks ago, just before they opened in an eastern house, this Vita record was shown in the town where they were to play. When the act finally went on, before the man in the turn had uttered 15 words for the trick opening the audience began mumbling, talking and saying the act was a duplicate of the screen talker.

The act closed after playing three days.

### Making Talker of Paul Armstrong's "Underworld"

Los Angeles, Sept. 4.

Irving Cummings is making the screen version of Paul Armstrong's vaude sketch, "Romance of the Underworld." It will be Movietoned. In the cast are Mary Astor, John Boles, Ben Bard, Robert Elliot, Helen Lynch and Oscar Apfel.

### 2 Bands for Vaude

Horace Heidt and orchestra are readying an act for a trip over the Orpheum and Keith circuits.

Heidt has been m. c. at the Grand Lake, Oakland, Cal., for more than a year. His musicians are all graduates of the University of Southern California.

Johnny Johnson's orchestra now at the Hotel Pennsylvania, will also enter vaudeville via Keith-Orpheum. Clifford and Higgins, dancers, will be in this act.

### Plimmer Remains Indie

Walter J. Plimmer will stick to his independent agency, negotiations with Keith and Proctor having collapsed.

Jack Birman will book the houses on Plimmer's list with Plimmer engaging in field work for the agency. Plimmer is currently booking nine houses and some one and two-day stands with the minority split weeks.

### SPRINGFIELD'S 2 VAUDE BILLS

Springfield, Mass., Sept. 4.

This town is to have vaude competition for the first time in years. The Broadway takes K-O acts starting Sept. 10, with the Palace, switching from Poll to Fox, playing Fox layouts.

Gordon Wrighter has resigned as manager of the Palace. He is succeeded by U. J. Lorenzi.

### Rosalie Stewart's Yale Acts

Rachel Feld, who studied the stage under Professor Baker at Yale, is to have several of her one-act pieces produced for vaude by Rosalie Stewart.

## 30 Weeks or More

Books in the Keith-Orpheum booking department under the supervision of Bill Howard, are reported in better condition than they have been at this time for the past five years.

Among the acts already routed for 30 or more weeks are Doctor Rockwell, Ted Lewis, James Barton, Van and Schenck, Paul Whiteman's Rhythm Boys, Frank Gaby, Weaver Bros., Herman Timberberg unit, Harry Carroll unit, Sid Marlon, Frankie Heath, Scott Sanders, Toney and Norman, Butler and Parke, Wilton and Weber, Harry Burns, J. C. Flippen unit, Medley and Dupree, Fred Allen, Roy Cummings, Irene Ricardo, Jack Benny, Ruth Warren, Gracie Deagon, Bert Hanton and Jack Pearl.

Names now being negotiated with are Mae Murray, Harry Langdon, Sophie Tucker, Jackie Coogan and Fannie Brice. Coogan has been playing for Publix.

## Want Dance Derby Ban

Minneapolis, Sept. 4.

There'll be no more dance marathons in Minneapolis if the local city council passes an ordinance introduced by Alderman Victor Johnson, chairman of the license committee. Ordinance bans all such contests in the future.

The third Twin City dance marathon within the space of a few months is now in progress with 75 couples at the Armory and drawing big. Fearing the possibility that the folks might be getting fed up on the terpsichore derby, current promoters have put on a flag pole sitting contest in conjunction with it. Pie and melon eating and other such competitions also are held during the dancers' rest periods.

## K-O Routes

New acts booked for future appearances in Keith and Orpheum houses include Dixie Norton and Anna Ford in "Meal Hounds"; Henry B. Techer and Esther Day in "A Very Bad Cold"; by Frances Nordstrom; Eddie Pardo's "All College Show"; Van Ness in a new turn with a male pianist and dancing team; Bill Milden, II, in a monolog, and Harold (Red) Grange.

## FLOOD EFFECT ACT

With the Mississippi flood as the punch of a vaudeville act, Prof. H. Armand has a scenic effect entitled "The Mississippi" which has been given Keith bookings.

City of Natchez is shown before and after the flood with a talk on the flood by Armand.

## TRIXIE FOR LONDON

Trixie Friganza sails for London immediately following her Palace, New York, engagement this week. She opens there at the Victoria Palace.

## Langdon Opening Sept. 20

Los Angeles, Sept. 4.

Harry Langdon opens his three weeks' engagement for West Coast Theatres Sept. 20 at Portland, Ore.

## Inside Stuff—Vaudeville

Nelle Roy, from vaude, stepped in opposite Joe Cook after four others had had the Mary Wheeler role of "Rain or Shine." She has never had any stage experience other than that gained in vaude. Following her opening in the Cook show, Green and Jones placed her under a five-year contract.

Miss Roy comes out of the west originally and entered vaude as a single, doing imitations of Nora Bayes and others. She finally landed at the head of vaude musicals.

Vaudeville agents who have made new connections with franchised Keith agents after they were let out by Keith's are not expected to remain with the new connection.

Whether the final clean out of agents will occur after Kennedy-Murdock-Casey return from Europe or whether John Ford will previously issue the edict has not been divulged, but information is to the effect that the original group will have to go eventually.

Also one or two agencies granted Keith franchises may be among the missing when the final clean up arrives.

One of these agencies is said to have received a Keith franchise under a misapprehension, although there is some doubt remaining as to the exact purpose. Misapprehension might cover a deeper reason. Sent from one Keith exec to another, etc., the applying agency is reported to have given an impression of receiving an okay, so its application was okayed. That agency has had a flood of complaints filed against it with the Vaudeville Managers' Protective Association, of which Pat Casey is the head.

Supposed "opposition" that Fox and Loew houses have had from Keith's in the past seems over, with the in and out booking the three are doing for their New York houses. One act played a half week at Keith's Coliseum and almost immediately after was at Fox's Audubon in the same neighborhood.

Another Keith turn played the Jefferson, then went into the Fox Academy, both on 14th street, then into a Keith house. Only recently the Berkoff Dancers played a full week at the Academy and the following (last) week, at Keith's Palace, uptown.

Baldwin pianos are receiving credit lines on all Vitaphone talking shorts. It's another page from the book of vaudeville.

Lesser personalities in picture casts will find a hard road to travel so far as personal appearances are concerned as a result of a stunt pulled in a downtown Los Angeles film house on the opening night of Greater Movie Season. Cast of a picture depicting stage life were requested to make a personal appearance and a woman who was an old timer in films appearing in the cast elected herself m.c. The house was jammed, so the lady decided she would do her stuff aplenty before introducing any of the other members. She started gagging and wise-cracking.

(Continued on page 55)

## 800 Hour Marathon

Des Moines, Iowa, Sept. 4.

Flooding the town with passes for the first ten days promoters are now harvesting thousands for the Mid-Western Amusement Company of St. Paul, staging the dance marathon here. The show has run one month and nearly 800 hours have been hoofed. Five couples remain. The local papers are doing everything they can to hurt the show and stop it, but it only makes for larger crowds and more money for the promoters.

## BENNY RUBIN IN PICTURE

Los Angeles, Sept. 4.

Benny Rubin, m.c., at Grauman's Egyptian, has signed for a role in "Fitzzy Rosay," being made by First National.

Rubin is doubling for the studio in the day time to the theatre at night.

## Karl Dane's Personals

Los Angeles, Sept. 4.

Karl Dane is utilizing his spare time between pictures in making personal appearances at small picture houses around here.

## "BILLY" TICHEÑOR

in "Modern Cinderella"  
By NEVILLE FLEESON

FIRST HALF

(Week Sept. 3)

Keith's Fordham

NEW YORK

LAST HALF

(Week, Sept. 6)

Keith's 81st Street

NEW YORK

Direction

SOL and TINY TUREK

HELEN

AGNES

# HARRINGTON SISTERS

THEM NOTORIOUS WOMEN

# KEITH'S PALACE, NEW YORK

This Week (Sept. 3)

Direction MILT LEWIS

MAE

JOHN

TEDDY

# FALLS--READING--BOYCE

BOOKED SOLID K. A. O.

Direction MARTY FORKINS

# Heiman and Gordon Not at Weekly K-O Booking Meetings by Request

Neither Max Gordon, general manager of the Orpheum Circuit, or Marcus Heiman, its president, are present any more at the booking meetings held weekly in the Keith offices. These meetings are solely attended by E. G. Lander, William McCaffrey, Arthur Willis and William Howard.

McCaffrey is booking the Palace, State-Lake and Riviera, Chicago; Palace, New York; Minneapolis, Omaha, Kansas City, St. Louis and Boston. Willis, former booker of the Palace, New York, is now penciling for the senior Orpheum houses from Minneapolis to Winnipeg and to the Coast, including Denver and the way back. Ben Kutchock books the Junior Orpheum houses. Howard supervises the bookings of the Keith midwestern houses, booked by Wayne Christy, and the George Luke booked houses at Syracuse, Rochester, Toronto, Buffalo, Baltimore and Washington.

Before the entrance of J. P. Kennedy into Keith as chairman of the board of directors, Gordon and Heiman were active in all booking meetings and had considerable to say about the setting of salaries on acts. In addition, Gordon was in charge of the Orpheum production department, which has since been disbanded.

It is generally understood that the absence of Heiman and Gordon from the meetings followed a request from John Ford, Kennedy's representative.

# Act Stays Intact After Bonger Stabs Dolen Over Wife

New Orleans, Sept. 4. Art Bonger, of the Dolen-Bonger Revue, headlining over the Loew circuit, has arrived in this city after eluding the police in Memphis, where he was being sought as one of the principals in a stabbing affray with his partner, Ted Dolen.

While the act was playing Memphis Bonger discovered Dolen in the hotel room of his wife, Loreta. According to police charges, he assaulted Dolen with a knife, stabbing him three times in the back. The charge relates the weapon was a bread knife and that both men were drunk. Dolen was under the care of a physician for several hours, but was able to leave for this city.

Since arriving here the two men have decided to forget the incident and the act will continue unchanged.

Along with four other acts booked at Loew's State the current week is laying off owing to the strike of musicians and stage hands.

While Dolen and Bonger are perfectly willing to forget their brawl, Memphis police authorities have not been so easily allayed and may take the pair back for trial.

## MAY WYNN'S BAD FALL

May Wynn, of the original English Madcaps, vaude act, was severely injured while in Red Bank, N. J.

Miss Wynn opened the door of a darkened room in a local hotel and fell down two flights of stairs, knocking out her front teeth and breaking a leg. She was removed to a local hospital.

1900 BROADWAY, NEW YORK

William Morris  
CALL BOARD

Have booked Valentine and Bell two complete world tours, three European tours in the last seven years. Sailing Friday, 11 de France.

LOS ANGELES: LOEW'S STATE BLDG.

# Trick Name Ann Howe Up as Court Issue

Los Angeles, Sept. 4. Elizabeth Page, radio entertainer, known on the air as Ann Howe, has filed an injunction suit in Los Angeles, directed against the Keith-Albee-Orpheum Corporation, some others and Miss Mildred Bromley, who has been appearing at the Hillstreet theatre here under the name Ann Howe, and seeking to restrain the latter from the use of the name.

Miss Page was named Ann Howe some three years ago, the complaint alleges, as a result of an air campaign and it is claimed that she attained national fame over the air in 18 months of touring. It is charged that Miss Bromley was apparently under her own name in a vogue act three years ago and that she did not assume the name Ann Howe until June, 1927, to profit by Miss Page's publicity. Miss Bromley countered with the assertion that the name Ann Howe was given her in 1925 by Chicago newspaper men, while she was singing in cafes there.

Hearing of the case is set for Sept. 7, an order having been issued meanwhile restraining Miss Bromley from billing herself as "Ann Howe" until decision can be made as to which of the two girls is entitled to use it.

# Cleveland and Cincy Wiring for Talkers

Changes in Loew theatre policies go into effect Sept. 8. The Stillman, pioneer movie palace here, will close this week, after 13 years. Its policy of long run, special pictures will go in the Allen, wired together with its manager, F. H. Clary. The theatre, will be converted into a part of the adjoining Hotel Statler, Keith's Palace is to be wired to meet talker competition.

This change will make the Allen the Loew's ace house, as it has a seating capacity of 3,200 and was wired a month ago. "Tempest" will start its new policy, to be followed by "Patriot" and "White Shadows."

The Allen's present policy of Publix stage shows and feature films will be taken over by the State, which is also equipped for Vitaphone. Loew vaudeville, now playing the State, will be sent out to a neighborhood theatre, the Park, also to be wired shortly.

Another Loew house, the Cameo, joined the talkie parade this week with "State Street Sadie" (Warner).

The local Keith outfit is also busy. The \$1,000,000 Palace will install some talking device shortly, while it is reported the closed Hippodrome will reopen with talkie policy.

Cincinnati, Sept. 4. Keith's, which changed to a picture policy early this year after being a two-a-day house for more than 25 years, is to be wired. Talkers in there late this month. Keith's and the Capitol will then be the only houses in town offering sound pictures.

New season marks the first in years this town has been without twice daily vaude. Albee and the Palace each do three shows week-days and four on week-ends.

## PERRIN-KELSEY PRODUCING

Adrian S. Perrin and William Kelsey have formed a vaude producing combine to sponsor production acts. Their first is an eight people flash "Just the Type" which shows for Loew next week. Perrin is a former stager of musical shows and is also interested in the Perrin-Rycroft Agency, casters for stock and vaudeville. Perrin will retain his interest in the agency with the producing line a side venture. Kelsey was formerly connected with the Shuberts.

Donald Bryan's Orpheum Tour. Donald Bryan opened tour for Orpheum in Minneapolis this week. Harry De Costa is at the piano.

# RUBE WOLF'S 'PAPERS' RETURNED BY YEGGS

Take Up M. C.'s Ad Offer of \$100—Mrs. Wolf in on Side Street Night Meeting

San Francisco, Sept. 4. Sounds like action, but s'truth. Rube Wolf, m. e. at Loew's Warfield, advertised in the local dailies after he had been stuck up and relieved of money and other valuables, that if the yeggs would return "the papers" he would kick in with another 100 smackers. Rube spent three weeks in Los Angeles and the day following his return here he was summoned to the phone.

One of the stick-ups was on the other end. He calmly negotiated with Wolf to return the papers, designating a dark street as the meeting place. Rube laid off the police and kept the appointment accompanied by Mrs. Wolf. Sure enough, a neatly dressed guy strolled by the car and then engaged Wolf in conversation.

"Sure they're no bulls or dicks around?" he queried. "Positively no," replied the Rube. "Well, there better not be. Otherwise, I'll start holding court right here." With that the stranger showed a gun.

Finally everything convinced it was okay, the yeggs signalled with a handkerchief and from an alley emerged a confederate. He carried a cardboard box, such as suits are delivered in. It contained Wolf's wallet, his personal papers, stock certificates, and other valuable documents.

"Here's the century," said Rube, trying to smile as he said it.

"Here's a rose for you," chirped in Mrs. Wolf. "Now that Rube has demonstrated he's regular won't you leave him alone hereafter?"

"We sure will, lady," muttered the yeggs. Sounds flighty, but it's on the level.

# W. B. Offer Sophie Tucker \$85,000 for Vita Picture

Los Angeles, Sept. 4. Warner Brothers still seeks draw names to star in their Vita pictures.

Harry Warner, president of the concern, in New York, has been negotiating for Sophie Tucker to make one picture with an option of three more.

Film company has offered \$85,000 flat for the one picture and the proposition was cabled to her by William Morris. Maybe that's why she's coming back.

## Mix's 10 Weeks

Los Angeles, Sept. 4. Following completion of his next three pictures, about Dec. 1, Tom Mix will make another vaude tour for Keith-Orpheum. He will play about 10 weeks.

Mix has already completed his last picture for PBO, expects to clean up the next trio in a many months and following the vaude dates, returns to the studio to make six more features for the same firm.

## Langdon on Stage

Harry Langdon opens on a percentage and guarantee arrangement Sept. 20 for West Coast in Seattle. Picture comic will resurrect one of his vaude sketches. William Morris booked.

## PAUL BARRON'S SMASH

Albany, N. Y., Sept. 4. Paul Barron (Barron and Barrett) was injured in an auto accident near here last Saturday night. Barron and friends were returning from Saratoga when the accident occurred. He was taken to a local hospital where he was treated for cuts on the face and arms. He was then taken to the French Hospital, New York, for further treatment.

## Bert Levy Recovers

Los Angeles, Sept. 4. Bert Levy, vaude cartoonist, under hospital treatment here for eight weeks with ear trouble, has recovered. He expects to resume stage work soon.

# Same Number of Acts on Poli Bills Under Loeb's Bookings for Fox

## Paul Denno Dies on Tour; Brain Hemorrhage

Columbus, O., Sept. 4. Paul Denno, 42, (Scanlon, Denno Brothers and Scanlon) appearing at Loew's Ohio here with the R. H. Burnside unit, "Ocean Blues," died Sunday afternoon (Sept. 2) in a hospital following a cerebral hemorrhage.

Denno, whose real name was Renault, had played five shows Saturday and had not complained of feeling ill, according to his brother, Fred. Eight hours after the attack Denno was dead.

He is survived by his mother, his wife and two children, Paul, Jr., and Amelia, all of Woosocket, R. I., and his sister, Mrs. Victoria Scanlon, and brother, Fred, who are with the Burnside unit.

Members of the act accompanied the body east but will return west to rejoin the Burnside unit.

## Chorister and Musician Disappear from Milwaukee

Milwaukee, Sept. 4. Simultaneously with the notice to police that Elaine Tamkin, 18, member of the Bebe Barri dancers, who closed at the Wisconsin Saturday night, was missing, the cops were asked to look for one of the orchestra members at the theatre.

Girl was gone, bag and baggage, from her hotel room when friends came to call for her. Both the girl and bandsman left notes telling they were going, but didn't intimate they were together. According to members of the Barri troupe the girl and musician have been constantly together of late.

## Leon Booking Again

Despite previous difficulties with the commissioner of licenses, New York, through alleged conduct of an agency without a license, Lawrence Leon is back in the racket again with 11 houses on his books.

Leon was refused an employment agency license upon recent application, but claims even this will not cramp his style as a booker since all of the houses on his books are controlled by Michael Manos, raising as partner of the agency. Since he figures as an employee, that of booker of the Manos chain, Leon says he is immune from downtown interference.

## Vaudeless Senate

Chicago, Sept. 4. Although the L. & T. Senate was to inaugurate a Keith vaude policy this season, the house has been completely wired and is reported ready to use sound film programs with no stage shows.

Senate has been a full week stand for Publix units originating at the Oriental. Due to opening of the B. & K. Paradise, in the same neighborhood, Publix units will now play the new house due to open Sept. 14.

First dates at the Paradise include Mack Fisher's band; Ritz Brothers, Karavleff, Lorna Hoffman and about 18 or 20 girls.

## CROWL-EAGLE STICK

Chicago, Sept. 4. Of the agents with the Assn. who have been let out or are expected to go, Charles Crowl and Malcolm Eagle, it is reported, will positively remain where they are.

Crowl and Eagle have gone to New York where they have lined up a list of new acts.

## LEAVING AMALGAMATED

Ben W. Barnett and Charles Levinson of the booking department of the Amalgamated vaude agency leave that organization and after Sept. 15 will be associated with Lester Lee in act productions.

Both Levinson and Barnett have been with Amalgamated for a number of years.

## Death Cancels Act

Mahler and Dunn were forced to cancel at the Woodrow, Brooklyn, last week due to the sudden death of Irene Dunn's mother in Pittsburgh, Aug. 29. Franklin and Green substituted.

The first of the vaude booked bills for the Poli houses by the Fox offices in the recently acquired houses play this week.

The last of the Keith-booked shows were in last week, with one house, Palace, Bridgeport, now operating a stock. It will run undisturbed in policy under Fox. Fox may book vaude in it later.

All of the Poli bills will be booked by Jack W. Loeb in the New York Fox vaude agency on West 46th street. There will be no change in vaude policy of the Poli houses, with the same number of acts being routed on their customary split week status, Mr. Loeb stated.

It is Loeb's intention at this time to play no act on the Fox-Poli time appearing there under the former booking regime for at least a year.

Loeb's right hand bower in the Fox-Poli vaude placements will be Phil Bloom, who came into the Loeb office following Edgar Allen's departure.

New Haven, Sept. 4. Fox took over completely control of the Poli circuit last Wednesday when Sylvester Z. Poli, his general manager, Louis M. Sagal, and his staff moved out of the Bijou theatre offices into new quarters. All books, records and accounts were transferred to the Fox offices in New York. It is understood that John Zanf, directing the circuit for Fox, will send a district manager and a real estate manager to New Haven to open a district office.

Several changes have been made. A. J. Vani, Poli's nephew, who handled the picture bookings, is gone and Gordon Righter, manager of the Springfield house, and George A. Marsh, for 18 years manager of Poli Capitol, Hartford, have tendered their resignations.

Harold Hevia, who formerly directed Keith's St. James, Boston, succeeds Marsh.

# K-O Issues Order To Lay Off Units; Want Slow Change

Keith-Orpheum last week issued orders to all producers and agents to lay off units for the present. Reason is that bookers report no spots or routes available.

It is understood that while the K-O officials look with favor upon the unit type of entertainment, the transition from vaudeville to vaude units is to be slowly accomplished so as not to disrupt the booking methods now in use. Switch from vaudeville to units on a large scale would require elaboration of the Keith producing department and the building up of a complete organization to handle this form of entertainment.

With the official opening of the new season but a few weeks away, the producers threatened to swamp the bookers with proposed units acting upon the belief that both the Keith and Orpheum were going to utilize material as fast as they could secure it. To offset this erroneous idea, and to protect producers from investing in productions which stood small chance of securing routes, brought on the lay off order.

The extent to which the circuits are ready to go in the matter of units will be announced when J. J. Kennedy, J. J. Murdock and Pat Casey return from Europe, Oct. 1.

Two more units are under way for Keith-Orpheum. The Herman Timberg unit opened at the Palace, Chicago, last Sunday and the Harry Carroll unit opens this Thursday.

## \$7,000 IN MILLS FUND

Florence Mills Theatrical Association, sponsoring the Florence Mills Memorial Fund, now has over \$7,000. Further financial projects are planned to send the total over \$10,000.

## SPIZZI'S CASE

Arthur Spizzi, A. W. O. L. Loew agent whose franchise was revoked several months ago, may be restored to former booking privileges upon his return from abroad this week.

Spizzi was dropped two months ago when, without notification to the circuit bookers, he closed his agency and embarked upon a European trip. At the time of leaving Spizzi had a number of acts booked on the circuit. Since he left no representative to look after the acts, his leave-taking was adjudged a violation.

Spizzi, informed of the suspension while abroad, communicated with Loew and requested that the suspension be held in abeyance until his return. It is figured Spizzi's explanation may restore him.

## Sooner or Later

A booker of one of the biggest lists of one-day vaude bills in Greater New York, visits the Palace regularly. Asked the idea he laconically replied, "You can't tell, we may get 'em sooner or later."

He didn't mention how long it had been since he's seen a K-O agent in any of his houses.

## Scanlon-Murray Team

Walter Scanlon and Billy Murray, both recording artists, have formed a vaude alliance. Herbert Cavanaugh, manager of Scanlon, arranged it and will handle the boys.

In addition to vaude, the partnership also calls for radio and talking picture assignments.

INDIE VAUDE  
MGRS. IN AIR  
ON SOUNDWait on Policy Decisions  
While Trying to Raise  
Money to Wire

Sound pictures have most of the independent house owners winging as to policies for the new season. Most are unable to stand the expense of wiring and holding up resumption of vaude, which usually starts Labor Day week.

This condition has the independent booking field in its most uncertain and chaotic state in years. Even the big five of the independent bookers are practically at a standstill.

Fox's experiment with names on talking shorts at the Academy in lieu of acts last week, and being extended to other houses of the circuit this week, indicates the policy has every chance of getting over.

Of the 200 or more independent vaude houses booked out of New York less than 50 will play vaudeville this week. Others are stalling with pictures only and trying to raise the necessary money to wire.

The present watchful waiting also leaves many available vaude acts on the lot who always had found an outlet.

Another month or so may solve the problem but temporarily things look dubious for the independent vaude field.

## CORBETT-BARRY SPLIT

Bobby Barry and James J. Corbett have dissolved their vaude partnership.

Barry is to head a new six-people comedy act written by Billy K. Wells. He opens for Keith.

## INCORPORATIONS

New York  
"Danger" Producing Co., Inc., Manhattan, produce the play "Danger," \$15,000; Lew Carter, Jimmie Cooper, Betty Cooper. Filed by Solomon S. Zwerdling, 701 7th avenue, New York.

Roma Dancing Academy, Inc., Manhattan, maintain amusement resorts or dance halls, \$5,000; Lyman Hess, S. Edward Ginsburg, Rose Orkin. Filed by Ginsburg and Hess, 561 5th avenue, New York.

Frolle Danceland, Inc., Queens, maintain amusement resorts or dance halls, \$5,000; same as above.

John Ashley Ltd., New York, business of theatrical producers, \$51,000; Gustav F. Stoehr, Peter Devlin, R. M. Stohberg. Filed by Folger and Rockwood, 43 Cedar street, New York.

National Talking Movies Corp., New York, deal in moving and talking pictures of all kinds, 600 shares no par value; Leo Guzik, Irving Saltzman, Louis Zimmerman. Filed by Zeller and Berliner, 44 Beaver street, New York.

Associated Theatre Ticket Service, Inc., Manhattan, theatre tickets, \$250,000; Fred L. Ferguson, P. M. Pelletan, A. Rasmussen. Filed by George E. Hodas, 44 Court street, Brooklyn, N. Y.

Micro Disc Corp., Manhattan, deal in motion and talking pictures, phonographs, 100 shares, of which 50 class "A," 50 class "B," both no par value; Alice Alexander, Harold M. Brown, Billie Cheicker. Filed by Seligberg and Lewis, 43 Cedar street, New York.

## House Manager's Idea

Learning that Keith-Orpheum had acquired Televox, the mechanical man, the manager of a New York Keith house heaved a sigh of relief when informed the contraption was for exhibition purposes only.

"Thought they were going to have the thing replace the house managers," he said.

## "Peaches" Added Time

Proposed show for "Peaches" Browning is off until the Christmas holidays. Subsequent vaude time has been booked up to November. "Peaches" returns to the New York houses after her present western tour.

## TOM WARING AS SINGLE

Tom Waring opens a Keith tour in New York at the Riverside Sept. 17, booked by T. D. Kemp, Jr., who has the tenor under exclusive management for three years. It's the first time the brothers have been professionally apart in this country.

## Trahan Wants to Blow

New Orleans, Sept. 4. Al Trahan (Trahan and Wallace) wired the Keith-Orpheum office, while playing here, that he would not continue to work with Vesta Wallace, after playing Atlanta week of Sept. 16. Team is a standard Keith-Orpheum comedy act booked into the Palace, New York, following Atlanta.

K-O office is reported trying to straighten out the differences between the pair.

## KEITH HEADS BACK SEPT. 27

Last reports, via cable, from Pat Casey, J. J. Murdock and Joseph J. Kennedy, now in Switzerland, were that the party would return to New York Sept. 27.

## R. I. Staff Changes

Providence, Sept. 4. Changes in personnel of the Keith-Orpheum interests in Rhode Island have been announced by Foster Lardner, g. m. J. S. Powers, former press man, becomes assistant to Lardner; Al Jones, manager of the Victory, quits and is replaced by M. J. Reilly, formerly assistant manager of the Albee.

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## FIRST EASTERN APPEARANCE---THIS WEEK (SEPT. 3)

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Direction, MILT LEWIS

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JUST FINISHED LOEW TIMETHIS WEEK—K-A-O NEW GARDEN, BALTIMORE  
NEXT WEEK—HAMILTON and PROCTOR'S 86th STREET

Direction: CHAS. BIERBAUER, A. FEINGOLD



## LABOR PROBLEMS

No agreement had been reached by the New York Stagehands (No. 1) with the International Theatrical Association on contracts for the new season. Meanwhile negotiations continue with some definite decision anticipated before the end of the current week.

First the union submitted its new contractual form which the managers turned down. Then the managers counteracted with a proposal which was also rejected. And there the matter hangs until something definite is mutually accepted by both sides.

Meanwhile the stagehands will work for the theatres under a retroactive understanding. The old union contract expired at midnight Aug. 31.

Newark, Sept. 4. Argument with the union this year has ended in a compromise. The managers have secured a three year agreement and have defeated the demand for 18 shows with pay

for 19. Instead of the \$12 a man increase asked the men got \$2 a year increase this year and next, with \$1 increase in the third year. This gives a head of department in a vaudeville house working four shows \$92 this year. An extra electrician is granted the men. At the legit houses and the Empire (burlesque) a compromise has given the men small increases.

So far no settlement with the booth operators has been made but it is agreed that whatever settlement is reached shall be retroactive as of Sept. 1. A previous contract still has time to run but it is said that the men are chiefly preparing for the introduction of sound. From a demand for \$25 they have cut to a demand for \$95 with four men in each house. The owners are offering four men in picture houses with three in vaudeville houses. The musicians also are not entirely in agreement. Conditions are to remain the same with an increase of one to seven in the summer minimum—nine in winter as now. The Mosque apparently will carry 10 men with sound. Fox insists that the Terminal will have no orchestra. The men demand 25 at the Bradford.

Several red hot meetings were held in New York during which A. A. Adams, of Adams Brothers, owners of the Newark, walked out. However, he later settled on the same terms as the others. Great secrecy has been maintained.

Syracuse, N. Y., Sept. 4. But one theatrical labor dispute unsettled here, Keith's failing to come to terms with either the picture operators or stage hands. Negotiations are continuing, with the understanding that whatever settlement is effected will be retroactive.

Two houses effected last minute settlements. The Strand, pictures, signed with both the projectionists and stage hands, and the Eckel, pictures, which has no stage, came to an agreement with the operators. Both theatres accepted the four-man requirement for the booth, adding about \$60 weekly to the overhead. Strand's agreement calls for one man permanently back stage.

## JUDGMENTS

James W. Elliott; Trauts Realty Corp.; \$1,120.  
Dodney Dean; Marcus Loew Realty Corp.; costs, \$82.  
The Frogs; Lester A. Walton, et al.; W. Westhome, \$2,999.  
Irving M. Lesser; N. Y. Tel. Co.; \$365.

## Orph Head Spurns 3

Walter Kelly, Julius Tannen and Texas Guinan, offered to the Keith-Orpheum Circuit, are reported to have been turned down by an Orpheum official who couldn't see any of the three as attractions. The Orpheum exec is said to have balked on all three names after Murdock, Kennedy and Casey left for Europe.

## Milwaukee's 1st Agency

Milwaukee, Sept. 4. A vaudeville booking agency, the first this town has ever had, has been opened under the name of the Wisconsin Vaudeville Booking Exchange. Margery Shea is manager; C. Richmond, booking manager, and P. Mosier, secretary and treasurer.

Seven weeks of one nighters and splits have been arranged in the state.

## Stock Supplants Vaude

Chicago, Sept. 4. South Bend, Ind., gets two dramatic stock companies this season. Al Jackson has taken over the Blackstone, former vaude stand, for stock. The Oliver also will have a resident company.

## COMPLAINT OVER SKETCH

Walter Le Roy (Le Roy and Lynton) has filed complaint with the N. V. A. against Chase and Brewer for title infringement on "Neighbors."

Le Roy's act was authored by the late Julie McCree and according to Le Roy he has been doing it for 14 years. Chase and Brewer's act was authored by Paul Gerard Smith.

## KRAMER-BOYLE FOR LOEW

Dave Kramer and Jack Boyle are exiting from Keith's for a repeat tour of the Loew Circuit opening at the State, Norfolk, Va., Sept. 24. Team will head a Loew southern unit and continue to clown with the S.S. Leviathan Band in an after-piece. After the southern assignment the team will repeat in the eastern Loew houses.

## KARYL NORMAN QUILTS K-O

Chicago, Sept. 4. Karyl Norman will not continue for Keith's after Sept. 24. He returns to the picture houses. It is understood Norman and the Keith office fell out over salary differences.

## B-K Units at Tower

Chicago, Sept. 4. Keith's Tower theatre, which resumed W. V. M. A. vaude three weeks ago after trying musical comedy stock, will be used as south side stand for B. & K. units originating at Oriental. This starts Sept. 25.

Locally produced units will then have a route of five weeks all within Chicago.

## Mae Murray for K-O

Mae Murray is dickering with the Keith-Orpheum Circuit for a 10-weeks route.

Charles Morrison is submitting the former picture star.

## TOM HOWARD'S ACTS

Tom Howard will write, produce and stage vaude acts for the Ike Weber office. Howard is currently co-featured in "Rain or Shine." The Weber vaude production department has been placed in charge of Phil Rosenberg.

About 15 acts are contemplated by the new combination, the first being a comedy act built around George Shelton, formerly of Shelton and Pillard.

## LOEW BOOKING U HOUSE

Loew takes over the Universal, Brooklyn, Sept. 10 with the house to be rechristened Loew's 46th Street. It will play vaude, five acts on a split booked by Marvin Schenck.

Deal between Universal and Loew calls for Universal operating with Loew booking shows and in on percentage.

## BILL DUFFY'S NEW TWO

Bill Duffy, fight manager and cabaret proprietor who produced the McCarthy Sisters and Leonard band acts, will continue in the vaudeville producing field. Duffy has two more turns in preparation.

## HENSHAW'S PUBLIX UNIT

Bobby (Uke) Henshaw has been signed by Publix to head a forthcoming Publix unit. Henshaw's contract is for 20 weeks with an additional 10 weeks option.

## Hutchinson Joins Dawson

Bob Hutchinson, former Keith booker and recently agenting on his own, has joined Eli Dawson, Loew and Pantages agent. Hutchinson replaces Al Friend, who left Dawson to enter the field on his own.

## Patents

Sound recording and reproduction. H. C. Busch, So. Orange, N. J., assignor to Westinghouse Elec. Co. Filed Sept. 25, 1927. Ser. No. 889,815. 15 claims. 1,681,576.

Apparatus for producing screens for color photography. J. J. Powrie, New York City. Original application filed Mar. 16, 1926. Ser. No. 568,198. Divided and this application filed Oct. 30, 1926. Ser. No. 146,126. 10 claims. 1,682,415.

Film winding mechanism. R. B. Clark, Freewater, Ore. Filed Aug. 30, 1926. Ser. No. 132,390. Eight claims. 1,682,562.

Fire stop or trap for motion picture machines. Don A. Raymond, Monticello, Ind. Filed Oct. 13, 1927. Ser. No. 255,929. Two claims. 1,682,627.

(Detailed information may be secured by specifying name and number and enclosing 10 cents in each instance to the Commissioner of Patents, Washington, D. C.)



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NOW AT KEITH-ALBEE  
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"Such Popularity Must Be Deserved"

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in "A BAG O' TRIX"  
By NEVILLE FLEESON

In a big farewell engagement at the PALACE THEATRE, NEW YORK, beginning September 3, before sailing to open September 24 at the Victoria Palace, London

Von Pilskey succeeds at the Sta

















## 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.

### LOS ANGELES

Federal court refused to release the Johanna Smith, recently charged with gambling ship, on bond when the attorneys for the ship owners asked that the ship be freed. Owners' attorneys plan to file exception to ruling.

Lulu Griffin, 25, said to be maid-in-waiting at the Mack Sennett studios, was sentenced to serve 30 days or pay a \$200 fine on a liquor possession charge.

Carol Wines, screen actress, appointed administratrix of the estate of her father, J. H. Wines, who died June 18. Wines left an estate of \$10,000, which will go to the widow, and under law she is entitled to act as administratrix, but mother requested that daughter assume the responsibility.

David Kirby, former film actor, will face trial Sept. 14 on a charge of possessing 217 quarts of beer. He denied ownership of the liquor found in his Hollywood residence during a raid.

Arrival of watchman foiled two safe crackers who broke the combination of the safe at the Crystal Theatre (West Coast) Aug. 27. The burglars fled.

Three suits filed against Charles H. Christie, film producer, by Mrs. Alys H. Murrell, asking a total of \$124,000, have been settled out of court. Plaintiff said \$100,000 for asserted breach of promise, \$75,000 for alleged seduction and \$49,500 on a breach of contract charge. Settlement is said to have been made on the basis of the breach of contract suit.

Chamber L. Hasley, 27, film stunt man, faces five charges of reckless driving, driving while drunk, hit-and-run driving, assaulting an officer and resisting arrest as a result of a melee with two policemen attempted to arrest him. Hasley was beaten into unconsciousness and both officers were bruised before the arrest was accomplished.

Sally Eilers, Wampas Baby Star, had her contract with Mack Sennett formally approved by court and on the same day was made co-defendant with William T. Hawks, said to be her business manager, in a damage suit for \$25,235, as result of an automobile collision. Clarence W. Chester, milk wagon driver, is the plaintiff. He charged that she ran into his milk wagon, spilled the milk and injured him. Hawks is the owner of the car Miss Eilers was driving. The accident occurred Aug. 16. Her contract with Sennett, which required court approval by reason of her being a minor, provides for a beginning salary of \$75 a week, to be increased until she is to receive \$1,000 a week in 1932.

An explosion and fire, said to have been caused by a leaking gas main, did about \$200 damage on one of the stages at the Paramount studio Aug. 30.

James P. Hogan, motion picture director, adjourned jury of contempt by Los Angeles court for failure to pay \$200 a month separate maintenance to his wife, Mildred Hogan. Hogan was ordered to raise \$200 to apply on arrears before sentence is imposed.

The new automobile of Charles "Buddy" Rogers, screen actor, suffered the fate of the innocent bystander when two bandits held up Howard Geer, Hollywood merchant. When Geer resisted, the bandits shot at him and escaped with \$400, contained in Geer's wallet. The bullet penetrated Geer's coat and went on through Rogers' car, which was standing near the holdup scene.

Cordell Fray, protege of Lew Cody, screen actor, was walked into Cody's home as a movie fan and remained to make his home with Cody, eloped with Lydia Comer, of Bakersfield. Cody sent Fray to business college where Miss Comer was also a student. The marriage took place in Tia Juana.

Jane Beckmaster, 23, film extra, was stricken totally blind a few hours after she had taken a drink of liquor given her by a male friend and is in the Los Angeles General hospital with little hope of ever seeing again. Theodore Ray, of Hollywood, was arrested as the person who gave the actress the alleged poison liquor.

Another screen extra, Josephine Depew, was with Miss Beckmaster when they met Ray, who invited them to his apartment. Miss Depew, it is said, only sipped a small

quantity of the drink offered her, but the other girl swallowed all of hers. The next morning she complained of pain in her eyes and by noon was blind.

Ray was held on charges of suspicion of mayhem and violation of the Wright act, the California anti-liquor law.

Lou Tellegen filed voluntary petition of bankruptcy, putting liabilities at \$20,913.84 and assets at \$2,200, with an exemption of \$950. A similar petition was filed by his wife, Isabel Craven Dilworth Tellegen, stating same amount of liabilities, assets of \$2,000 and exemption of \$950.

Mae Busch filed suit for divorce in Los Angeles courts against John E. Cassell, charging desertion. They were married June 30, 1926.

Dismissal of the Frank Lloyd Wright case, in which the architect sued his former wife, Miriam Noel Wright, with petty theft, and she countered with a statutory charge against him and Olga Milanoff, Montenegrin dancer, whom he married Aug. 25, was ordered in the San Diego, Cal., court after both complainants agreed to drop proceedings.

### ILL AND INJURED

Julius Bledsoe, recovering from an appendicitis operation in Post Graduate Hospital, New York.

Karyl Norman, taken ill with laryngitis after playing the State-Lake, Chicago, has cancelled immediate dates.

Richard Barthelmess, on location off Catalina Island, strained a leg tendon and will be out of the picture a week.

Bernie Cummins, orchestra director at the Hotel Biltmore, New York, recovering in St. Vincent's Hospital after a minor operation. Returns to the hotel Oct. 1.

May Wallace Waters, who has been ailing over a year, was removed this week from her suite in Manhattan Square Hotel to the House of Calvary Hospital, Mt. Eden, N. Y. Tom Waters, her husband, is in Hopkins' new play, "Machinal."

Perry Askam, heading "Desert Song" at the Majestic, Los Angeles, forced to leave production for an indefinite period suffering from nervous exhaustion. Taken to Hollywood hospital.

Oscar Babcock, dare-devil, was seriously injured during a performance at Youngstown, O. he fell, breaking a bone in his shoulder.

Charles Palazzo, Equity representative is confined in the Hospital for Ruptured and Crippled, New York, suffering with muscular rheumatism.

Roseray (Roseray and Capella) was injured at the fourth show at the Capitol, New York, Sunday night, and was removed to the French Hospital, New York. Her partner missed a catch and she tore several leg ligaments.

Georgia Adams (Mrs. James Francis-Robertson) is critically ill in Memorial Hospital, New York, where she was operated upon for septic poisoning of the jaw.

### JAY'S "ALSO RAN" DID

South Norwalk, Sept. 4.

The Shuberts and Selwyns united here for the boat races last week. Sonny Selwyn drove young Jay Shubert's small outboard motorboat "Also Ran" in the races on Ronon Point, and to the chagrin of the theatre, the craft proved itself aptly named.

One boat that is missed in the waters this season is "Rose of Spain." Ted Healy's boat. It is still hibernating for its skipper is out west with "A Night in Spain." Elliott Nugent put his boat up to go to Chicago, while Walter Pinner, Jr., is also missed from local boating circles.

### W. P. Kyne to Wed

William P. Kyne, manager of the current race meet at Reno, and the chief figure in the racing for the past two years, has taken out a license to wed Mrs. Dorothy S. Moyle, divorcee.

## FORE

Lloyd's Private Course Tourney Harold Lloyd plans to stage his third annual golf tournament this winter on his newly completed nine-hole course adjoining his Beverly Hills home. A gold golf ball will be one of the trophies.

McGrann's Beach Golf Frank McGrann, with the New York Times before he became press agent for "Sunny Days," invented "beach golf" during the Chicago run of that place as a publicity stunt. It got a play in the local papers at the time and now is blossoming out in the sports magazines. Golfer's Magazine has an illustrated layout of "Sunny Days" chorines playing on the Chicago lake front beach. They sink a five-inch cup in the sand and coax a five-inch soft rubber ball with clubs that look like giant hockey sticks. As a game it looks pretty insipid, but as a publicity plant those buxom girls will probably run through the winter in illustrated sections on the "Sunny Days" line of march.

### Rube Wolfe 77

Rube Wolf, San Francisco m. c., topped top honors in a theatrical tournament by shooting a 77 over the Hillcrest course, Los Angeles.

### Old, Old Story

Charlie Miller of the Music Corporation of America in Chicago annoyed the office for some time with accounts of cards consistently between 85 and 90. It got so tiresome that W. R. Goodheart and Karl Kramer carted him out to a course at 5 a. m. to prove his claims. Charlie shot the first nine holes close to even 4's, and then blew up.

### Couldn't Make It

Standing on the 17th tee at Lido, Long Island, recently, Roy Royston, the British gentile, needed a 4 and a 5 for a 79. He finished with a 5 and 6. Luella Gear, the comedienne, rehearsing in the same show with Royston, and who also likes her golf, states her lowest for 18 holes is 102.

### Come and Take

Harold Lloyd, rated a good golfer, considered himself beaten when Joe Reddy, his press agent, tied with him at 90 on the Coast. Lloyd was "way off his game and Reddy was in the zone. Reddy was looking for a call to get out and take what he knows is coming.

### Golf Games Cleaning Up

Miniature golf games of various sorts have been getting a big play at the resorts this summer. Charges range from a nickel to 25 cents for each player, the latter price being charged those who play the miniature 18-hole golf course laid out with bunkers, sand traps and water holes, adjoining the boardwalk at Asbury Park.

This course grinds day and night and Sunday night, at 11 o'clock, the line up of players waiting to tee off at each hole resembled a Sunday morning line at Salisbury.

### Film Daily's Tournament

Film Daily's semi-annual golf tournament is set for Sept. 11 at the Sound View Country Club, Great Neck. Bruce Gallup, of United Artists, will again act as handicapper and general supervisor of details.

Being on a Tuesday the Variety muggs will be at press and unable to give their customary demonstration of how not to play a brassie.

### FISHERMAN TASTED 'EM

Los Angeles, Sept. 4. John F. Goodridge recently caught 12 yellowtail in a half day, off San Diego.

Goodridge, one of the most expert fishermen on the coast, was in swimming and noted a heavy run of sardines. Sensing the following yellowtail he advised the fishing barge owner to move his craft further out. Some 60 other examples of the sporting fish were captured by the 170 fishermen on the barge.

### FIGHT MOVES OVER LINE

Seattle, Sept. 4. Boxing, which has been getting by here in spite of an anti law, came in for a k. o. when an effort was made to hold a battle between Tod Morgan, junior lightweight champion, and Willie Carter at the new civic auditorium. Authorities drew the line and the fight was moved to Vancouver, B. C.

## Greenwich Village Chatter

One o'clock closing curfew went in last week on the small cabarets down here, with all the parlors having shutters up or else.

The edict seemingly only affects places operating with dance licenses, the precinct coppers holding them to the letter. Several arrests for technical violations were made last week, all being dismissed with a reprimand.

### Julius' Going

Julius, Village oasis and probably the only real Bohemian place left down here, is slated to go via Federal padlocking. Julius' filling station for the intelligentsia and morbid onlookers was taken over several weeks ago by the snoopers on both sale and possession, with the padlock expected any day. They're more particular than they used to be as to customers.

### Nut Club Getting Over

The Village Grove's Nut Club series, broadcast over radio Mon-

day nights, has proven a bonanza business getter for this joy parlor which had been winging until embracing the Nut Club and radio idea. Monday, traditionally the worst night for business here or anywhere else, has been a fair grounds for the Grove, helped materially by the uptown celebs taking to the Village place and contributing impromptu entertainment sans cost.

It'll be great until some of the uptown managements listen in on to some of their talent that have been appearing downtown.

### The Great Unwashed

Small eating places are closing promptly at nine nightly, much to the dismay of the great unwashed who use them for hangouts after the regular meal hours.

The hangouts never coined a dime from the hangers-on, deriving nothing but light bills. Washington Square Park is now the spot, with the boys and girls worried about the cold weather.

## 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—"Cardboard Lover" (Davies) and Jack Osterman leading stage show.

Paramount—"Water Hole" (Holt-Carroll) and good stage show. Rialto—"The Patriot" (Jannings) (run). Rivoli—"Tempest" John Barrymore (sound) (run). Roxy—"Fazil" (Farrell-Nissen) (run). Strand—"State St. Sadie" (Vitaphone) and talker shorts.

### SPECIAL FEATURES WORTH SEEING

"Wings" "The Red Dance" and Movietone "White Shadows" "The Air Circus" "Submarine" "Lilac Time"

### NIGHT LIFE

Chateau Madrid atop the 54th St. Club is doing the bulk of cafe biz. Helen Morgan's is a morgue and Texas Guinan's Salon Royal with Tex Vitaphoning in Hollywood is also slack. Other cafes are hanging on like the Frivolity and Silver Slipper, benefiting from established prestige and following, but suffering through a lack of new acts. The speakeas and whisper-lows are the candy for the convivialists. Hotel roofs also registering and roadhouses, notably Vincent Lopez at Woodmansten Inn, enjoying their seasonal opportunities. Pavilion Royal now holds Aaronson's Commanders for this week only. Ben Riley's Arrowhead doing well as is Post Lodge with its Westchester younger following.

### RECOMMENDED SHEET MUSIC

"Revenge" "Dream House" "Moonlight Madness" "Forgetting You" "Don't Cry Baby" "Old Man Sunshine"

## Inside Stuff—Sports

### What Indisposed Bottomley

There's a story around which has to do with the recent indisposition of Sunny Jim Bottomley, first baseman for the Cards, and for which there have been no vehement denials as yet. The story goes that the indisposition which sent Bottomley to his home near here in the thick of the Cardinals' fight for the pennant was caused by the extreme end of the mighty arm of Chick Hafey. The indisposition supposedly took effect on Bottomley's nose and the germ that caused the illness is said to have been the fact that Bottomley had been riding the hard hitting outfielder for weeks.

Hafey, known to his mates and all men by these presents as of the mildest disposition possible, is said to have tired of the riding and to have let go of his mighty arm much after the fashion he employs when throwing a man out at the plate from deep left field or what have you.

## 5 Rum Cars Valued at \$50,000 Taken on Lake

Plattsburgh, N. Y., Sept. 4.

One of the biggest rum seizures of the season was made last week when the Lake Champlain guard patrol grabbed five high priced cars laden with the most expensive brands of liquor and beer. Capture was made aboard the steamer Vermont, of the Lake Champlain Transportation Company, the boat being commanded by Capt. Eli B. Rockwell, who, at 35, is the oldest steamboat captain in the world.

Capt. Rockwell's astonishment when the patrol-guard told him the booze cars had been located aboard his beloved ship, could only be pictured by a camera. It is understood that the machines were run on the Vermont, while at 35, is the oldest steamboat captain in the world. The rum gendarmes were waiting for the steamer to tie up at Burlington, Vt. Four of the drivers failed to

claim their cars, apparently having seen the officers in the searching act. A fifth chauffeur, hailing from Plattsburgh, was placed under arrest when he walked up to claim the car.

Machines valued at \$50,000 were immediately seized and confiscated and will probably be turned over to the customs patrol.

No blame is attached to the ship's officers or to the company operating.

### NEW ACTS

Fred Miller, Grace and Walton. Ray Wiley and Miss Young (Young and Lemue) act written by George Nagle.

Jack Mundy and Joe Wallace, comedy act.

"No Outing Girl," tab version of former musical, 10. Harry Wright, producer.

Franklyn and West. Murray and Wagner, acrobats.



## Wife Takes Poison As Two Men Battle In Her Apartment

Charged with stabbing James Stark, salesman, 10 times with a pen knife in the apartment of his wife, Ruth, on the ninth floor of the Stanley hotel, 126 W. 47th street, Jack Touchton, 24, a fruit salesman, will be arraigned in West Side Court tomorrow (Thursday) before Magistrate Louis Brodsky.

Alleged slashing took place early Sunday morning during an argument in Mrs. Touchton's apartment. Mrs. Touchton, 21, witnessed the knifing according to detectives John Coleman and Tom Walsh of the West 47th street station. The woman ran from the scene of the battle to a wash room and drained a small bottle containing lysol. Her face and breast were badly burned. She was taken to Bellevue Hospital with Stark. Her condition is said to be serious. Touchton fled after the fracas.

Touchton denied the knifing, he was arrested after a chase, and told Coleman and Walsh that his wife is known as one of the "New York Sisters of Vandeville." Also in the apartment at the time was Geraldine Robertson and Kenneth Haddock, a masseur. Miss Robertson is said to be the vaude team-mate of Mrs. Touchton.

Touchton came to the apartment about three a. m. and said to have sought to borrow \$10 from his wife. She asked Miss Robertson to give it to him. When Miss Robertson gave up, the sluths say, Stark reproached her for it.

### Battle Starts

Then the battle started. The women became hysterical and Stark was giving a good account of himself when Touchton is alleged to have wielded the knife.

Haddock sought to stop the fight and Mrs. Touchton ran to an adjoining room and drank the poison. Haddock dashed the bottle from her lips but not before she had taken plenty of it. He gave her first aid treatment.

First the detectives knew about the affair was when Touchton phoned and stated that two women had bounced a gin bottle over his head and robbed him of \$75. Coleman and Walsh hurried to the apartment and found Stark and Mrs. Touchton in bad shape. They summoned an ambulance. Mrs. Robertson led the police to Touchton who fled when he saw the detectives. He was overtaken. In court an attorney for the defendant stated that Touchton had acted in self defense.

The Touchtons have been married four years and have a young son.

## Dance Hall Sheik Held On Phone Girl's Charge

Arraigned in West Side Court before Magistrate William A. Farrell on a charge of criminal assault, Robert Leonard, 25 years old, a salesman, of 148 West 44th street, and Robert Taylor, 22, silk weaver, of 283 Main street, Rochester, N. Y., waived examination and were held for the Grand Jury.

Both defendants pleaded not guilty. They were arrested by Patrolman Francis Houghton of West 47th street, on the complaint of Eileen Dore, a Bronx telephone operator, 1116 Woodycrest avenue, the Bronx.

Miss Dore testified that both defendants assaulted her. She said she was beaten by the pair when she resisted them.

Taylor, she said, met her on an I. R. T. subway platform in the Bronx. He spoke to her and promised to teach her tango steps. He invited her to a dance hall on Broadway.

He took her to his flat. There Taylor told her he expected Leonard and the latter's girl friend. Instead, she said, Leonard arrived alone and the attack followed. She was kept prisoner in the apartment during the night, she said.

## DIVORCES

Flora Parker De Haven granted divorce from Carter De Haven, Aug. 29. She was awarded half of community property and half of De Haven's future earnings. They had been married 21 years.

Ruth Hawthorne, playwright, who authored "Mrs. Partridge Presents," is being sued for divorce by her husband, William Almon Wolf, novelist and scenarist. Wolf, who is 43, and a former member of the "Herald Tribune" staff, charges his wife with statutory offenses and in the action filed at the county seat at Bridgeport gives specific details, but fails to mention the name of the other man. Mrs. Wolf is in Europe.

## STAGEHAND'S DESERTION

Charles A. King, 38, stage hand who formerly stopped at the Harding hotel, was arrested by detectives Patrick Flood and Roger Meehan, of the 47th street station, on complaint of his wife. King is charged with being a fugitive from Atlantic City where he is wanted for deserting his wife and two children last January.

King will be taken back to Atlantic City as soon as extradition papers are completed.

## ELKS' NEW CLUB

The largest Elks' club house in the world, the new edifice in Brooklyn, opens with a formal banquet Sept. 8.

Ell Dantzig and his Metro-Goldwyn-Mayer Orchestra (15) will be the permanent attraction and will broadcast thrice weekly.

## Boniface with a Heart

An actor in hook to a Times Square hotel for \$182 was notified by his agent that he had lined up several weeks' work. The actor's costumes and props were in three trunks at the hotel. He told the proprietor about the coming work and promised to pay off, but the prop refused to release the trunks or to allow the thespian to take even a suit case.

He remained firm when it was explained that without the trunks the time would have to be cancelled. The proprietor of a hotel on 47th street heard of the incident and promptly sent a check around for the actor's indebtedness, although the latter was a stranger to him.

## Bouncer Up for Assault After Two Years' Chase

Patrick Brown, formerly a bouncer in the Balconades dance hall, 66th street and Columbus avenue, sought for two years as a fugitive in connection with assaulting a patron in the dance place, and also to be questioned in connection with the death of a patrolman, was captured by detectives Edward Fitzgerald, John McNamara and Jack Cronin of Inspector Coughlin's staff.

Brown, apparently happy that the hunt was over, was arraigned in West Side Court before Magistrate Andrew Macrery and held without bail for the Grand Jury. When Brown skipped the authorities he had been held in bail of \$2,500. The bond was forfeited.

The ex-bouncer was arrested after a stiff fight at 15th street and Seventh avenue. The sluths had to beat him into submission before he yielded to them. He attempted to toss McNamara under the wheels of a taxicab.

He is a former pugilist and was charged with assaulting a man with a black jack.

The day after the attack Brown was with Patrolman John McGuire, West 68th street station. Worn a flat cap and a dark coat, Brown allegedly had struck the blue coat. The latter was felled and struck his head on the flagging. He died the next day. Brown then fled from city to city.

He told reporters that the patrolman met his death by being struck by a taxicab. Brown has a police record, the sluths said.

## TAKES SHUBERT DARE

(Continued from page 1)

and then offered \$30,000 to Rogers to buy House's contract, payable at \$250 a week for every week the actor worked. Rogers stated he would consider \$30,000 in cash. Shubert replied he would be in a fine mess if something happened to House, and Rogers countered that he would defray the premiums of an insurance policy in favor of the Shuberts on House's life to circumvent any such mishap. Rogers adds that his suggestion didn't seem to please Shubert and he finally left that office at 1 a. m. leaving House, Lyons and the producer behind.

Rogers states that next day House phoned him stating he had signed with the Shuberts at 3 a. m. that morning and subsequently refused to go from an Atlantic City vaudeville booking to the next stand in Baltimore because of rehearsals with the Shuberts.

### Rejects House's Suggestion

Rogers states that at House's suggestion he again accompanied him to Shubert's office and that J. J. again offered to bet him \$20,000 that the plaintiff would lose in an injunction plea. House, meantime, had suggested that Rogers pay him \$500 a week, or twice the \$250 which was his top salary with Rogers at the time Shubert and Lyons saw the House act ("Resolutions," a sketch), at the Palace, New York, and that Rogers receive the difference. But Shubert, according to Rogers' affidavit, stated he would have no business dealings with the vaudeville man.

House is alleged to be unique and extraordinary, weighing 285 pounds. The Shuberts are making a motion for a change of venue to bring the matter for trial in the New York County Supreme Court.

## A Wise Bookie Balks At Too Great Bargain

Osborn Putnam Stearns, theatrical bookie with office in the Palace Theatre building, will be the complainant this week against Joseph Remere, 24 years old, a chauffeur, of 319 East 54th street, charged with attempting to sell automobile tires fraudulently.

Stearns driving his auto on West 45th street said he was approached by Remere, who also was in an auto. Remere offered two "United States Royal" tires for \$25, Stearns said.

Remere, he declared, tore a section of the paper covering to show the word "United States." The whole marking was, "Made in the United States."

Stearns had read in Variety of a gang operating a phony tire sale swindle. He directed Remere to tear off some more of the covering. Remere, angered, refused. Stearns then seized Remere by the scruff of the neck and turned him over to Detectives Gilman and Gilroy.

The tires are discarded ones rebound, Remere told the sluths. He insisted that he represented them to be the U. S. Royal Cords. However an attorney that represented the rubber company was in court. He told reporters Remere had been arrested for the same offense before. Nominal bail was fixed.

## Nude in Y. M. C. A.

Westport, Sept. 4

A nude pastel painting of a young girl by Everett Shinn caused a lot of excitement in town last week. The nude was hung in the Westport Y. M. C. A. art gallery. The janitor's wife complained that it was immoral, and the painting was thrown in the cellar.

Shinn reclaimed the nude Friday and sent it to New York for exhibition. In the meantime the local artists' colony threatens to leave in a body if the townspeople can't appreciate their art.

"We'll paint for janitor's wife when janitor's wife buys paintings," John Held, Jr., famous cartoonist and scenic designer, told the Y. officials.

## Stage Hands Stage Battle On 45th St. About 11 P.M.

A pitched battle of stagehands, from several of the 45th street theatres, took place Friday night in the middle of the street which has been barred to traffic for the past week due to a relay of the street.

Battle began about 10.50 P. M. and was witnessed by about 1,500 people. It didn't last long and the participants were separated by some women. Nobody seriously hurt.

## On the Square

### Parody Men Back

Parody men are back on the Square. For many years, with the parody, vogue dead in vaudeville, the vendors of alleged comedy versions of the contemporary song bits had been absent from the Street.

"Ramona" and "Laugh, Clown, Laugh" parodies brought them back.

### A "Kitty Game"

Saratoga's season, probably the best yet as far as the track was concerned, was described by one of the big New York players as "just a kitty game." In other words the layers and the players were just pooling their dough to meet expenses.

Despite the fact that the books early last week were reported in the hole to the extent of \$2,000,000 its a safe bet that few of the steady horse players took any big dough out of the Spa. The books, however, retrieved a considerable part of their earlier losses on getaway day when four favorites were defeated.

### Alderman's Wire

Final week of the races at Saratoga packed a financial wallop for most of the players.

Alderman Murray Stand, well known Times Squareite, voiced the sentiments of unknown thousands when he wired a friend: "Husted, disgusted and not trusted."

### Great For Pins

Toy balloons big enough to lift a youngster off the street on a windy day are the latest free diversion for stem busters.

The sale lads are finding the ballyhoo an expensive one, however, since the size of the balloon often shields the pin sticker before the startling pop.

### Three Year Run

Those shimmy shaking paper dolls, peddled by suitcase pitch men stationed in Broadway shop doorways at the late theatre hour, have had about the longest sales run of any novelty offered for two bits on the main street. They've sold steadily for the past three years.

A dumb looking skill tugging on an invisible black thread controls the movements of the dolls. Visitors to New York over Labor Day went for the shakers in large numbers.

### Times Building's Red "T"

Times building now has a huge T atop its flagpole which flares up in red at night and flaunts defiance at the Paramount's white glowing globe across the street and above it.

## Chatter in the Loop

Modern ambition of a vaude actor not acting at present, as overheard in front of the Woods building. "I'm gonna leave show business flat. Gotta chance to open a saloon in South Chicago."

Frank Dare, head of Actors' Equity here, keeps a fan going in his office throughout the year. He smokes pipes that would bite a horse.

"Does Terry Blumgott rate well in Chi?"

"Naw; he went to Milwaukee for the weekend and the Chicago Comedy Club didn't even give him a Cadillac."

Ez Keough, agent, has that certain rating. With Ez making his trappings for probably permanent location in New York, the Comedy Club threw one of its traditional senoffs for him, and threw in a Cadillac in case Ez didn't like the party.

Abe Lyman was out of "Good News" for a week on a visit to New York, carrying his secretary, Bob Goldstein, in case he wanted to write any postcards.

"Doris Arden" picture critics on the "Dully Journal," is Muriel Vernon, formerly feature writer on the same sheet.

"The Optimist," legit rev' by

line in the "American," has been assumed by Fritz Block. The name has appeared in print rarely during the past two years, since Fred McGuire, head of the amusement department, preferred personal identification.

W. W. Major, once city ed. of the "American," warns the same chain on the "Journal" under the latter's new regime. Ted Tod, one of the town's ace police reporters, also was lured away from the "American" by the "Journal's" new boss.

### "Bubbles" Is Tactless

In describing Tex Guinan for his sheet, a local feature writer, says she talked with "bubbling lips."

What looks like an outright effort to encourage marriage has taken place in the local Music Corp. of America office, which is full of bachelors. Formerly all stenographers were grouped in one department, and would respond to the buzzer in rotation regardless of who buzzed.

Now each stenographer is assigned to one man, and is referred to as a private secretary.

### Ballaast

Driving from Toledo to Akron, O., Jack Crawford, orchestra leader, crashed head-on into another car. Crawford weighs 300 lbs in his stocking feet and claims that's all that kept his car on the road.

## Gray Matter

By MOLLIE GRAY

### More Ear Than Eye

Palace now has a program magazine on better quality paper. May be an omen of better programs to print in them.

An entertaining show designed for the car more than the eye. No costuming means anything until the last act, Don Lee and Mlle. Louise, introduced by two girls in metallic cloth caps, one white the other yellow and both trimmed with eke feathers to match. Mlle. Louise's first gown was probably meant to be white with a large silk bow at the hip, but a later one of tiny ruffles, both inside and out, was really white and very pretty. A peacock ornamenting the set was beautifully colored. A Russian costume was novel and cute. Female costumes were vaguely familiar, one of blue silk fringe under a gold beaded green wrap being effective. Harrington Sisters showed their usual pink silk dresses and Trixie Friganza exhausted both her trick of gowns and all her material in encores. Maria Valente in black trousers and white silk blouse, is a refreshingly different little lady and a welcome foreign invader.

Ben Bernie should give his instruments more time to entertain. Mary Lee evidently didn't know she was supposed to dress up the act, as Mr. Bernie said, but she can dance.

### That Burlesque Tinge

"Padlocks of 1928," at the 81st Street, is a much amended version of last year's show and being condensed into an act is another improvement. It may be a relation in name only, the sketches have been used so often by so many burlesque shows, before and since "Padlocks." Nothing much to it but a lot of noise and for no reason.

Marjorie Leach, acting hostess, arrived via the orchestra in gold cloth embroidered in gold beads and clung to the other coin color, silver, for her other dressy appearance with several undressy ones between. Harriet Hillard looked neatest in a blue taffeta with the buff skirt edged with net and trimmed with tiny rosebuds, a large shoulder bow and long ends adding to its attractiveness. Her voice and diction are very good when making an announcement, too much so for the common stuff surrounding it.

Girls are pretty without much costume help. A ballet creation

with purple velvet bodice had some of them backless and others considerably covered, not because there was less velvet but more back in some cases. All wore tights, another instance where the act improves the show.

### Lots of People

All New York seemed to be trying to get into the State Monday afternoon. When the battle was won the only new act was Prince and Yala. But "Ramonal" was the picture. Girl of the collegiate duo, wore a coat dress in black setin with collar of blue which also showed under the silk fringe of the skirt. Her hat and slippers and swagster stick were also of blue.

Helen Moretti's fine figure showed to advantage in a silver and navy blue gown which she wore when seen some time ago. Most of the audience liked her voice. Gracella and Theodore are as graceful as ever also in the same costumes.

### Coats Off

The emancipation of the male is accomplished; he now reclines in the theatre with his coat off himself but on whoever is nearest to him.

The feminine member of Sampson and Leonhardt, at the American, vamped it in black satin draped to the left hip with a slight bustle effect, small hat, feather trimmed, black beads and bag and again in black taffeta extended over the hips with gold embroidered black net making the skirt, a gold spangled cape with a train covering it. She makes no secret of her fine figure.

The announcer of Harry Ellsworth's Company spoke of a "bevy of beautiful girls" making it sound like two-thirds of a popular brand. Opening tambourine eastumes were unattractive except the soloist who wore silver with red and silver ribbon fringe and silver wig. A white lace and satin Spanish costume had baskets outlined in black on both hips and a metallic ensemble of green had the wrap trimmed with a darker velvet, very good looking. Only nice costumes the girls had might have come from a Capitol ballet, they were of feathers and satin, the fronts cerise, the backs white, but they weren't used to advantage here as in the Capitol. "Beau Broadway" had queer ideas about children, thinking one who played with a doll's house and hobbyhorse, would be able to do housework. All for the sake of a lame gag. Gilbert Clark costumed

Aileen Pringle and Sue Carol in tight-fitting metallic cloths and soft chiffons appropriate to the tight-fitting metallic character of Miss Pringle and the soft flowery one of Miss Carol. One of Miss Pringle's gowns had long fringe falling from the hip at one side and almost to the floor on the other side. It gave her a great knee display when sitting. Her dark cloth coat had tight collar of fur with the same bordering the cape sleeves. Sue's dark bead and spangle gown was too soporific and for her latter innocence, but not for her latter choice of hero.

### Splendid

"The Patriot" is anybody's money's worth for splendid performances by Emil Jannings and Lewis Stone, for impressive sets and the Russian choir. Florence Hunter means little except as part of the decorations. If her jewelry is authentic for 1801, the necklaces and bracelets are just reaching the 1928 girls now. Most men are so much improved with those white wigs it's a wonder they don't revive the fashion for themselves.

### Paris or Hollywood

They use mirrored walls to increase the crowds in "Two Brothers," which is probably cheaper than hiring that many people. It's as foolish to expect something pleasant in a German picture as in a dentist's office. At least the women stars are dressing more humanly, the two girls showing fur trimmed silk and cloth coats that were good looking. A velvet gown was high in front, draped softly to the shoulders and low in the back with a center point reaching a row of stones at the neck. Another velvet was hideous with a wide border in beads covering most of the front of the skirt and well around to the hips. Another of the "vamp's" ideas of decoration was a jeweled pin caught in her hair letting a single stone hang in the center of her forehead. An embroidered frock with skirt shirred to the long bodice was pretty. Skirts were all rather long but just now it's hard to tell whether they're advance or ancient fashion. Of course Germany is nearer to Paris but then Hollywood is beside itself.

### Mild

"The Romance of a Rogue" is a mild one and Anita Stewart doesn't help change the adjective. Anything H. B. Warner does for a long time will seem trivial after "King of Kings." Anita wore a good looking plaid coat with an elbow length cape trimmed with small metal buttons in a row down each side. The narrow collar of a dark silk frock ended

(Continued on page 47)

## Newport

### Entertains Mr. Simmons

General and Mrs. J. Fred Pierson have a house in town and a villa in Newport. Each Sunday during the summer and winter seasons Mrs. Pierson gives musicales. In town musicians are in evidence, including Mme. Fely Clement, at Newport this summer, Eric Zardo, from vaudeville, and Ernest Romaine Simmons, long accompanist and secretary to Mme. Lillian Nordica and for years of importance in the Shubert offices. He occasionally gives a box for a Shubert production to Mrs. Pierson.

### Tom Douglas Back

Tom Douglas has had an unusual career. A young American actor, he was an intimate friend of Glenn Hunter. After Hunter starred in "Merton of the Movies," he was instrumental in selecting Douglas for the role in London. Although the comedy failed in England, Douglas made such a hit that he remained there for several years, appearing in one play after another. He starred in "Young Woodley," which Hunter used in this country. Now Douglas comes to Broadway in support of Dorothy Gish in "Young Love," her husband, James Rennie, as leading man. A few years ago it was reported Douglas was engaged to Teddie Gerard, the American actress who is better known abroad.

Starting in the chorus of "Havana," Teddie was named as co-respondent when Linda Lee, first of the three wives of the late E. R. Thomas, secured a divorce from him. Later Teddie married Joseph Raymond, who died in an insane asylum. She was then associated with George Bronson Howard, the playwright, who committed suicide. When Barry Baxter, young English actor, died in New York, where he had hobnobbed with Lord Alington, Teddie Gerard took his remains back to England.

### The Rathbones

Stopping at the Muenchinger-King, Mr. and Mrs. Basil Rathbone, Violet Kemble Cooper and her brother, Anthony Kemble Cooper, have intrigued the other guests. Basil and Violet are the leads in "The Grand Duchess and the Waiter," the French comedy which served Adolphe Menjou for the movies.

Mr. Rathbone has a family tree more distinguished than that of

various society people of Newport, for he is a son of Edgar Rathbone, a grandson of Philip Rathbone, a great-grandson of William Rathbone, English philanthropist, and a great-grandson of that William Rathbone, philanthropist, who was born 20 years before the American Revolution.

After Basil was divorced from Marian Forman, an actress, he married Ouida Bergere, who had divorced George Fitzmaurice, movie director. Fitzmaurice then married Diana Kane, movie actress, sister of Lolla Wilson.

Miss Bergere, who once ran a theatrical agency and later became a scenario writer, is still remembered in connection with a remark attributed to the late Barbara La Mar, movie star. It is said that while Barbara was being directed by Fitzmaurice, Ouida kept interfering, until Miss La Mar exclaimed: "Oh, be yourself, Ida Berger!"

### Coward-Novello

A film version of "The Vortex," Noel Coward's drama, which was a moderate success in New York, was offered at the 5th Avenue Playhouse, with Ivor Novello in the Coward role and Willette Kershaw as the mother. Coward and Novello are close friends, moving in the same temperamental set in London. Novello came to America a few years ago and appeared in Griffith's picture, "The White Rose," without making much of a noise.

Miss Kershaw is an American who has acquired a fortune, and of recent years has lived in fine style in London. Having from Clifton Heights, Mo., she appeared as a child-actress in 1901 with the Bernhardt-Coquelin company, subsequently touring with Walker Whiteside. In 1905 she was at the 14th Street theatre in "Marching Through Georgia," and the next season succeeded Laura Hope Crews in "Brown of Harvard." In 1910 she was in "The Country Boy," and five years later was in "The Unchastened Woman." In 1917 she was featured in the Chicago tryout of "The Crowded Hour." When this piece opened in New York Jane Cowl was the star, and it was reported Miss Cowl had received threatening letters warning her against continuing in the role. In 1920 Miss Kershaw was in vaudeville, the next year going to London, where she has remained ever since. She was divorced from David Sturges.

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## Ritz

Newport, R. I., Sept. 4.  
William H. Vanderbilt and the other backers of the Casino theatre are quite satisfied with the results of the second season of plays. Tentative plans for next summer are hinted at.

## Cole Porter's Lyrics

Cole Porter has supplied incidental songs for Irene Bordoni's new show, "Paris." When Elizabeth Marbury produced intimate musical comedies, years ago, and with much greater success than her recent attempt with the short-lived "Say When," Porter supplied various ditties.

Then he married Linda Lee, who had divorced the late E. R. Thomas, and received a big settlement. Later the millionaire publisher and sportsman was divorced by Elizabeth Finley, who also received a goodly fortune. Finally Thomas was divorced by his third wife, Lucy Cotton, who had acted on the stage and in pictures. She is now the wife of Col. Lytton Ament, and has made her husband manager of her former husband's paper, the Morning Telegraph.

The Cole Porters have lived abroad for years, and are conspicuous in Paris and at the Lido. Cole has a cousin, John Porter, of Staten Island, who studied interior decoration, but applied his knowledge in a literal sense, for he became partner in Charlotte's cafeteria, on upper Amsterdam avenue, and personally presided in the kitchen.

## Another Prince Mdivani

Prince Mdivani has been stopping at Newport as the guest of Mrs. James Laurens Van Alen. The household includes a debutante daughter, Louise, who is a cousin of Vincent Astor and a grandniece of the late Mrs. Frederick Vanderbilt. The prince is said to be related to the prince of the same name who married Pola Negri and Mae Murray.

## Mary Garden Marrying?

From time to time rumors circulate that Mary Garden is about to marry. Recently the report was that the opera singer, now 51, was engaged to Pierre Plessis, a young French writer and music critic. Some years ago Mary was reported betrothed to a young American, William Chauncey, who was her secretary and accompanist, and in devoted attendance. (Chauncey had briefly replaced Ernest Simmons as accompanist to Mme. Nordica, but Simmons was with Nordica when she died, and was remembered in her will, later joining the Shuberts.) It would not be so very surprising if Miss Garden did at last decide to marry someone.

Elsie de Wolfe, after a lifetime on the stage, made a fortune as an interior decorator, and, when over 60, married Sir Charles Mendel, of the British diplomatic service.

Miss Garden is of Scotch ancestry and has wisely invested her earnings. Some years ago she secured valuable holdings in the Pierce-Arrow Co., and made her father an official of a subsidiary company, Harolds Motor Co. Her sister, Agnes Garden, became the second wife of the late Edward de Witt of New York, and was for a time a dressmaker.

## Gil Boag's Ancestry

In spite of the recent columns of publicity in connection with the divorce suits and countersuits of Gil Boag and Glida Gray, various details remain to be referred to. Gil's real name is Galliard V. Boag, and he is of a well known American family of French origin. Many Galliard connections are recorded in the Social Register. After going into the cabaret and night club business, he assumed the nickname Gil, and rechristened Marianna Milchalska Gilada. That was during their protracted courtship, long before they were married. She divorced Joseph Gorski, a Polish bartender in Milwaukee, father of her son, Martin.

Another relative of Gil Boag is William Boag, the actor, who for a generation past has appeared in David Belasco's productions and served as stage manager.

## In-Laws

Luella Gear's distinguished in-laws have been in New York on a visit from England. G. Maurice Heckelocher, husband of Luella Gear, is the brother of the Hon. Mrs. Oliver Brett, who, with her husband, has been on this side. Oliver is a son of Viscount Esher, and the brother

of the Hon. Maurice Brett, who married Zena Dare, the English actress. After several years of retirement, Miss Dare returned to the stage to tour the English provinces in "The Last of Mrs. Cheyne," playing the part Gladys Cooper did in London and Ina Claire did in America.

## That Lina Basquette Report

The report that Lina Basquette, widow of Sam Warner, of the Warner Brothers, is to marry Peverel Marley, camera man for Cecil B. DeMille, has interested various branches of the show business. Lina was formerly a dancer, and appeared in "The Follies," "Le Maire's Affairs," and other Broadway productions.

She first acted in pictures as a child. After becoming the widow Mrs. Warner, she returned to the movies.

When her husband died, in 1927, he left her the income of a trust fund of \$100,000, a similar trust being provided for their child. She is featured in "The Goddess Girl," "Celebrity," and "Show Girls."

## Tommy Hitchcock and Bebe

Thomas Hitchcock, Jr., who has been serving as escort to Bebe Daniels, is one of the most eligible bachelors in society. Heir to great wealth, he is, of course, internationally noted as a polo player. He is a son of Mr. and Mrs. Thomas Hitchcock of New York, leaders of the smart colony at Aiken, S. C. His mother was a great heiress, as a daughter of George Eustis of Washington.

Tommy, as he is known, is a nephew of George Peabody Eustis, who changed his name to George Eustis Cocoran. This uncle is now married to Rosamond Street and lives at Tuxedo Park. He was previously divorced by his first cousin, Marie Cocoran Eustis, who later divorced Josef Hofmann, the musician. Hofmann then married Betty Short, young enough to be his daughter.

## The Manville's Show Marriages.

Estelle Manville, heiress daughter of Mr. and Mrs. H. Edward Manville, who have a place at the Opera, is engaged to Count Bernadotte, son of Prince Oscar Bernadotte, and nephew of the King of Sweden. Estelle is a granddaughter of the late Charles B. Manville, who was head of the Johns-Manville asbestos company.

She is a first cousin of Lorraine Manville, who inherited about \$3,000,000, but became a musical comedy actress, during which time she met and married Jay Gould. Both retired from the stage. Gould's real name is Clara Frank Gould and he was divorced from Flo Lewis, with whom he had been in vaudeville.

Mrs. Jay Gould's brother, Thomas F. Manville, married Florence F. Manville, after suing his father for \$100,000 of alienation of Tom's affections. Florence divorced Tom and later divorced Robert C. Read of Pittsburgh. At one time Tom was reported engaged to Cynthia Cambridge of the "Follies."

## Arthur Richman Busy

This is a busy season for Arthur Richman, whose name was originally Reichmann. Gilbert Miller opens the Empire with "Heavy Traffic," and Alexander McKaig is to produce "Dim Turning." Richman will dramatize "Jerome, or the Latitude of Love," from Maurice Bedel's story, and Al Woods will present it.

Richman first attracted attention in 1920 with "Not So Long Ago," later done in pictures by Marion Davies. Then came "Ambush" and three pieces that failed to click: "A Serpent's Tooth," "The Awful Truth" and "The Far Cry." After mutual recriminations, he was recently divorced by his wife, Madeleine Marshall, the actress, whom he accused of having "the temper of a tigeress." However, she was awarded the custody of the child.

## Kenneth McKenna's Hit

Although "The Big Pond" is no riot and got in the cut rates soon after the opening, Kenneth McKenna made such a personal success that it was decided to feature him in the billing.

Kenneth has been listed in the annual "Who's Who Among American Jews," published by "The American Hebrew." He is a son of Leo Melziner, the artist, and brother of Jo Melziner, stage-designer. This brother married Marya Nannes, daughter of David

## \$5 a Lift

A Sixth avenue, New York, beauty parlor is advertising a new fact-lifting process for a fee of \$5.

The ad doesn't inform how high they'll lift your face for five, but states no knife is used.

## "Flash" Girls as Singles

Promotions have come to two girls who last season were working as members of girl acts produced by E. K. Nadel.

Alleen Cook is now a single with two years of Keith-Orpheum time given her last week, and Billie Wynn, a cornetist, is now booked as a singing single.

Mildred Livingston, now Velma Kane, with Irving Yates for three years as a comedienne, has been made a single by Nadel and given a three-year contract.

Nannes, the musician, granddaughter of the late Dr. Leopold Damrosch, and niece of Dr. Walter Damrosch and Dr. Frank Damrosch.

## "Possession's" Cast

When Edgar Selwyn brings "Possession" into town, Margaret Lawrence will be starred, and Edna Hibbard and Walter Connolly featured. During the tryout Laura Hope Crews played the leading part.

Miss Lawrence, who hails from Trenton, N. J., first acted in 1910 in "Her Son," a year later making a hit in New York in "Over Night." Then she married Lieut. Commander Orson D. Munn, U. S. N., and retired, not returning until 1918, when she made a hit in "Ten for Three." She divorced Munn, father of her children, and married Wallace Eddinger. Just as Miss Lawrence divorced a rich man, Eddinger had been divorced by a wealthy woman, his first wife having been Mrs. Ivy Lee Moore La Grove, who last winter chose as her third husband Walter R. Callender of Providence.

Wallace, son of the late Lawrence Eddinger, veteran actor, first acted in 1888, when seven years old, in "Among the Pines," at the People's theatre in the Bowery. Later that year he was one of three children to alternate in the original production of "Little Lord Fauntleroy," the others being Blanche Leslie and Tommy Russell. In 1933, when the Empire theatre was first opened, with "The Girl I Left Behind Me," Wally Eddinger was in the cast and so was Edna Wallace Hopper. He is now in vaudeville in "My Mistake."

## Farnol's Climb

At the recent dinner party in London at which Gene Tunney was guest of honor and where many noted persons were present, including such literary lights as Arnold Bennett, Hugh Walpole, Gilbert Frankau and Jeffery Farnol, the last named, at any rate, could have chatted familiarly about New York.

Now a popular novelist, living in luxury, Farnol had a hard time of it for many years on this side. He married Blanche Hawley, daughter of Mr. and Mrs. Hughson Hawley and sister of H. Dudley Hawley, the actor. The father was long known as an architectural draughtsman and scenic artist, and the Farnols and sister of the Hawleys in England. Wood, N. J., Jeffery helping the older man with odd jobs. He wrote many novels, but his manuscripts were always returned until "The Broad Highway" was published and became a best seller. Then all the old manuscripts were profitably disposed of, including "The Amateur Gentleman," which also became a best seller. Farnol, an Englishman, then returned to his native land.

## Gray Matter

(Continued from page 46)  
In a tie and a plain buckle adorned one side of the tight girdle. Nothing striking in either story or feminine scenery.

## Abashed Audience

"Four Walls" supplies all kinds of entertainment including giving the audience a laugh on themselves. There's such a gasp all over when the villain falls over the roof, really effective because it was unexpected. When the crowd gets its breath, starts to laugh for falling, Carmel Meyers gets all the breaks. Symphathy throughout the story and

## Random Remarks

By Nellie Revell

Geo. M. Cohan's long list of pensioners is frequently discussed along Broadway despite his efforts to shield it from publicity and carry on his benevolence in secret. But it was not known even to her son that the late lamented Mrs. Jere Cohan also had a private relief fund for old friends to whom she had been making a weekly allowance.

When the personal effects of Mrs. Cohan were examined it brought the list to light. It contains the names of some old actors and actresses and others not too well blessed with the world's goods.

It was written and addressed in her own handwriting to her son with the request that its administration be continued "In friendship's name."

She explained that it is not included in her will as she desired to spare the recipients publicity. And that is real Christian Charity and religion.

The mother of Remond Wolf, Broadway wit and newspaper man of lamented fame, died last week at her home in Ithaca, N. Y., at the age of 83. Having no immediate kin, Mrs. Wolf left a few minor bequests to distant relatives, and \$100,000 for an Ithaca old ladies home. Although Remond Wolf was generally supposed to have left considerable money, at his death he was \$10,000 in debt which sum was liquidated by his mother.

A Leo Dietrichstein, lately disclosed story has to do with Ben Hecht, co-author with Charles MacArthur of "The Front Page." Dietrichstein produced a play called "Face Value" which opened the 49th St. theatre. It was a flop and he was looking about for a new vehicle when he received a telegram from Hecht, then a newspaperman in Chicago, reading: "Have just finished a play which would be ideal for you. The central character is named Felix." Dietrichstein was perplexed but intrigued by the reference to Felix. He telegraphed Hecht to come to New York with the play. Hecht wired back two words: "But how." Dietrichstein telegraphed him two hundred dollars and equally succinct instructions, "Buy train."

It was a hot, stuffy night and Alan Brooks was lonesome and blue. He left his apartment for a stroll down Broadway. Two well groomed women crossed his path. The prettier of the two caught his glance of admiration, and he fancied a look of recognition ensued. He turned and was about to comment on the nice evening when she exclaimed, "How are you, Alan?" It's nice to meet you in New York," Then Brooks identified her, but he was a little shaky as he said, "Oh, how are you Mrs. Dempsey—and how is Jack?" A few moments chat and Brooks resumed his stroll—thoughtfully.

Jack Donahue and Jack Boyle were prowling along Ninth avenue, early the other morning looking for types—tough types for a Louis Wolheim number they are staging for a forthcoming musical. They were seeking the biggest and toughest looking characters able to dance in captivity. In a Ninth avenue speakeasy (send stamped and self-addressed envelope), Donahue's eye fixed upon the bartender, a husky so hard-boiled appearing that he made "Scarface" Al Capone look like John Gilbert. "Can you dance," Donahue queried the man, thinking how ideally he met the first requirement of physical ugliness. "Oh, my dear, yes," piped the barkeep in a falsetto voice, "I used to take dancing lessons from Paul Swan." Boyle had to revive Donahue.

A friend of mine, returning from church Sunday morning, passed a Times Square motion picture theatre. It was, to be sure, a quarter of 1. She saw two men look furiously up and down the street, reach to their hip pockets for guns which they drew and held in plain view as they walked toward a nondescript looking car which stood in front of the theatre. She was sure she was witnessing a robbery and shooting. Her eyes roved policemanward, and she was motioning to one when her attention was detoured to two other men who were leaving the theatre with money bags. The guns and the legal tender climbed into the car and rode hurriedly away.

Meet the second edition of Mosconi brothers. Charles Mosconi rose—or maybe he was still up—to phone me at 4 o'clock in the morning that he had just received a telegram from his brother, Louis, announcing the arrival of a boy in Louis' family and that he had been named Charles in his honor. Mother, child and Uncle Charlie are all doing well.

On one of the hottest nights I have ever experienced in the theatre, "Gentlemen of the Press," the multi-authored newspaper comedy of the Henry Miller, appealed to me as a pleasant evening's diversion. John Cromwell's performance will always be cherished as a splendid characterization of a grouchy newspaperman, transformed into a public relations man (ritzy for press agent) and then reverting to type.

See the World has added a poultry editor to its staff. Of course, he is an eggspert.

Stockingless girls again command the attention of the editorial writers and investigators report various veils, braids and hair the outstanding features of the fad. But I know one actress who was recently mightily thankful that going stockingless is not frowned upon. She received an invitation as a week-end guest at a mountain camp, and on arrival was dismayed to learn that an elaborate dinner party had been arranged in her honor. She had taken with her but one evening frock and the stockings in her limited wardrobe didn't match. She decided the way out of the dilemma was to go stockingless and attired herself accordingly. The hostess noted that the actress' legs were as natural. "Oh, fine," she explained delightedly, "I was just hoping somebody in this party would take the lead."

ample reward for being a good girl. Joan wore little, but made it count for much, a scarf of silver lace being especially effective.

## Cute Kid

"The Sawdust Paradise" is remembered with the emphasis on the woodpecker hash. It's neither comedy, drama, nor just plain slapstick.

Ether Ralston and the cutest infant seen in a long time make what there is to the picture. Her light suit had a wide dark belt showing under it's short jacket and the big plaid bow tie under her chin surely made her look like a school girl which is perfectly proper since she already had the complexion to go with it.

## Good Looking Gingham

Don Coleman must prefer blends as Jeanette Left wore a wig in "The Black Ace." She wore other things, too, of course, including the best looking gingham dress seen out-

## A Rubber Stamp

It may have been "The Speed Classic" to its director but it's only a rubber stamp to the rest of the world. It seemed as jumpy as a German made.

Stanley management probably knows people are watching their clock, for bus time, and what's on the screen doesn't matter. No neighborhood house, would offer "Speed Classic" alone for a quarter.

## The Modern Youngster

Something for old-fashioned people to worry about: a girl of about nine who had a cousin comparing the relative merits of two theatres knew her movies backward, but she hadn't the faintest idea of the characters in the "Passion Play" shown in a newsreel.



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## 50 YEARS AGO

(From "Clipper")

Some theatrical customs haven't changed so much in 50 years, as witness this paragraph in a column of casual comment:

"About this time of the year, look out for conflicting reports of what is in preparation for the theatre in the way of new plays, etc. Much of this must be taken with caution."

"Puts and calls" was a theatre term as well as a stock exchange phrase. "The Clipper" explains that "calls" are notices bringing companies together for rehearsal, while "puts" are notices to people engaged to put in an appearance for consultation or instruction.

Modern critics of society, who well on what they call the breakdown of family life in contrast to "old fashioned" domestic customs, are invited to examine the case of Mrs. Thomas Mountjoy, of West-  
Ad. Mass., who caused the arrest of her mother and her husband on charges of adultery.

Shedding some light on events that led up to the Russian revolution, it is recorded that of the 3,500,000 roubles obtained by public subscription to develop a volunteer war fleet, half had been lost through embezzlement of government officials.

For the second year in succession the grasshopper pest passed across the Dakotas, leaving vast stretches of fields eaten bare.

The Columbia University rowing crew that had cleaned up all competition at the Henley (England) regatta, returned and was feted by the then presiding Jimmy Walker.

## 15 YEARS AGO

(From Variety and "Clipper")

Selig, one of the "Film Trust" licensees, introduced the system of screen credits by incorporating the name of script authors into main title.

Following an epidemic of "white slave" plays on the New York stage, the vogue hit the picture producers. Universal leading with a picture called "A Fight Against Evil."

Dave Chatkin, now Paramount official, had been branch manager in Toledo for Universal, and now took charge of the Buffalo exchange of Warners.

Keith went into action against the small time which had grown to impressive power. Keith's Allegheny opened in Philadelphia, opposing a horde of neighborhood vaudeville houses. Loew's answer was an impressive list of feature bookings, including James K. Hackett, Ching Ling Foo and now Andrew Mack, Irish singing star.

Specialty road shows were being formed everywhere. Among the new ones were organizations headed by Alice Lloyd (Morris), one with Evelyn Nesbit Thaw (Comstock & Gest), and Cort's company with Anna Held.

Jimmy Plunkett married his secretary, Anna Purcell, with Tommy Gray as best man.

Instead of coddling its film industry Europe was planning new taxes against it. Italy already had an impost equal to cents a foot on film. Now the German Kaiser considered taking over the whole business as a government monopoly, granting manufacturing licenses on royalty basis.

# The Evergreen Memory of MARCUS LOEW

By William Brandt

(William Brandt is the independent picture chain exhibitor of Brooklyn, N. Y., senior partner of the Brandt Brothers.

Mr. Brandt's contribution to the memory of the greatest man, Marcus Loew, the show business has ever known, was written by himself, as a tribute to one for whom he holds unbounded affection and admiration.

Though a business competitor of Loew's, that competitive strife never furrowed the close social relations between Mr. Loew and Mr. Brandt.)

A year has passed since the earthly remains of the man, Marcus Loew, were taken away from us. He had not been in best of health, he had worked at a terrific speed and the candle of his life had burnt from both ends; and yet—how sudden, how unexpected was the end! Strong and usually reserved men wept at his bier, and sob after sob was heard in the drowsy calm of the cemetery.

Yet, when I say this he is still with us, I am not repeating a stock phrase. The glowing memory of him is his greatest monument, however stately, however sumptuous and princely his theatrical monuments may be. He was plain, unassuming, quick as mercury, and burning with a tremendous vitality—a vitality that made him unmindful of his own appearance, a vitality that cast a hypnotic spell over the entire theatre world.

I shall never forget how Marcus met President Harding. We were in Washington and suddenly the word came that the President wished to see Marcus Loew. Mr. Loew asked me to join him. We went to the Capitol.

President Harding stared at Marcus in amazement, and at last exclaimed:

"So you are Mr. Loew, as well known as the President of the United States!"

And that was the average reaction to Loew. Those who knew him—and there were literally thousands of them—knew what a heart of gold beat within. To the passerby, a dapper looking little man, rushing somewhere on some strange business. The doorman of his own numberless theatres would grin incredulously when he told them he was Marcus Loew and would they please let him pass. One of these once actually exclaimed:

"Stop kidding me. Another guy last week tried to pull that stunt, too."

But this little man played godfather to hundreds of men and women. The world will probably never know the names of those whom his magnificent hand saved from starvation. His contributions to charity were tremendous.

But his heart went out to those who were too proud to stretch out their destitute hands. I personally know of a list of over 200 people—mostly his former employees, old actors and others from his former commercial days, who had worked for him when he was beginning his plunge into the theatrical field—200 men and women who received a weekly or monthly allowance from him. His hand never failed. His eye was quick to detect faces, characters, personalities that had once upon a time crossed his path.

We were once rushing through Broadway, Marcus and myself, when I saw a shabbily dressed man with a baggard look leaning against the wall, seemingly trying to avert his eyes from Loew's whom he had noticed in the crowd. Loew's eagle eye was quick to detect the man. He shook his hand and said:

"Hello, George, how are things?"

He recognized an actor who had worked for him 20 years before at the Grand Theatre and he remembered his name.

Mrs. Loew carries on.

Had it not been for his sudden death these 200 people to whom he was a godfather would have been remembered in his will. Just a week before he died, while away on a short vacation, I heard him say to his personal attorney, Leopold Freedman, that as soon as he would come back he would like to have his will changed. With prosperity, he wanted to make larger provisions for charities, and also provide for the numbers of men and women dependent on him.

I understand Mrs. Loew is now following out the purposes of her unforgettable husband. May God help him in his noble work.

The terrific pace of his whirlwind life, the tremendous tempo of his activity played havoc with his memories and humanitarian intentions. For it must be remembered that the life of Marcus Loew was not exactly a path strewn with roses. He had faced many a hard struggle in the tempestuous field of the motion picture industry and twice was on the verge of failing.

It is a far cry from an East Side newsboy to a multimillionaire controlling one of the biggest industries. He became interested in the film business years ago when he saw a moving picture on the second floor of a Cincinnati building. Soon he became absorbed in the great possibilities of this yet undeveloped field.

After several years developing a splendid organization of theatres, despite tremendous opposition of the Keith Circuit which established an actor's blacklist as one of the weapons to combat with, he bought the Sullivan and Considine Circuit in the west, a deal that nearly wrecked his own company. Despite a rather rough time for awhile, Marcus emerged unscathed, bigger and stronger than ever, adding theatre after theatre to his chain.

To protect his theatres and insure a continuous supply of good pictures, he went into producing, and for the second time nearly wrecked the results of all his hard labor. He bought the Metro company. For lack of capital and internal dissension it was practically on the rocks. The Metro pictures were terrible and for a long time after Marcus took control, exhibitors all over the country kept on cancelling contracts.

Metro was losing a fortune every week and again the whole Loew structure was shaky. It was in those days that Marcus Loew's courage and nerve manifested themselves. He gritted his teeth and held on. Then came a turn in the tide. "Four Horsemen" was released, the biggest success ever made to that date. Metro started to produce good pictures and history records the rest.

It was the beginning of Marcus' wealth and reputation, a culmination of a career that has not its peer in clarity of vision, almost prophetic in sight and unflinching energy.

### Knew People

Marcus had an uncanny gift of sizing up people and choosing the right kind of associates and it was to the devotion and loyalty of these that he modestly attributed his colossal success. He was eternally proud of "his boys," as he called them, Nick and Joe Schenck, Dave Bernstein, Jake Lubin, Lep Freedman, Charlie Moscovitz, and later on, Dave Pickler, Ed Schiller, Lou Sidney, Marvin Schenck, Bob Rubin, Felix Fels, Leon Fleishman, Joe Vogel and Nils Granlund. They all grew up with him and they loved him as their father. Marcus knew no such thing as unfair competition. Time and again, when the clarity of his vision made him choose a certain location for a new theatre and he never went wrong—he took in the owner of the theatre already operating in the neighborhood as a partner. He held the key to everybody's heart. And he had more friends in this country than any man I can think of. It was sheer guts, tremendous vision and indomitable energy that drove him to the pinnacle of fame; it was his own golden heart that opened all hearts to him.

And now, a year today after his death, we are still stirred with memories. I loved him as my own father and my heart still goes with a new beat when I recall his gentle face. I wish I could have given part of

# Inside Stuff—Pictures

(Continued from page 24)

and when a reasonable amount of time rolled by and no profits from the office appeared she decided to run the office herself. Before this could be effected she had to clear up a lot of outstanding debts contracted by the original owner.

The business is beginning to look brighter since the red is all washed up and the Missis handling all the dough and doing the leg work in hustling up jobs for the thousand or more ham and beaners.

While transporting a load of scrap film from the Consolidated Laboratories to Universal City on the coast, a film can fell out, causing a short to the truck's battery. Trust was destroyed, with total loss \$500. A story sent out from the coast mentioned the film for two pictures destroyed and the loss at \$250,000.

A puzzling point to the dialog picture students is the use of love passages in talking pictures. Some are wholly dubious, whilst others say it will depend upon the principals and the situation. "I love you" is used in "Glorious Betsy" by Conrad Nagel, and is said to get over without giggles.

Word is being passed around interested circles in Hollywood that Will Hays has urged greater attention be devoted to the making of still pictures. Head of the M. P. P. D. is quoted as saying stills are samples of the goods which manufacturers show their customers.

Some of the product of still departments in the coast studios would do genuine credit to famous portrait galleries. One of the most successful in getting highly artistic results, when asked how these were secured, explained that when the company had got deeply into a picture, into the spirit, the feel of it, two days were set apart for the taking of stills of the star or co-stars and, in some instances, of the more important members of the cast. But particular attention was devoted to co-stars, love scenes being emphasized.

It was the practice of this producer to set apart three interior sets, fully dressed exactly as in the picture. When the remainder of the company was shut down or away from stages he desired used for the stills the sets would be lighted according to the ideas of the still photographer—and not according to the custom followed by the picture cameraman. Then in the atmosphere of the portrait gallery, and not in that of a hurried and hurried motion picture set, with the director concerned to get moving on his schedule, the photographer proceeded under the direction of a competent director to take shots especially indicated on the script.

During the course of the picture stills are taken by this company, as is done by other companies, but the compliments that are bestowed upon the still work flow from the shooting of the two days devoted to nothing else.

One of the reasons ascribed for securing the unusual results is the payment to the photographer of about three times the usual sum awarded in that department. Another and an important one is that the company never is harassed to meet a release date.

On one occasion the company referred to was asked to send some of its larger photographs of its team-mates to an art exhibit in London. The wise producer, desiring to establish impression of value, declined to permit their transmission until bond had been posted guaranteeing proper return. The bond was posted, the pictures as an art exhibit created a tremendous hit, and, incidentally, the picture from which the stills were taken got a notable impetus in England.

The workings of a London newspaper office are being filmed at the Paramount studios for a sequence in "Interference," directed by Lother Mendez.

One of the screen comics, who just returned to the coast after working for a Canadian film company, claims the Canucks have much to learn in the way of making pictures.

Without prejudice for nationality, the comic, also a British subject, claims that the Canadians lack experience, and while they will not tolerate advice from those who have gained experience in the American field, they go about producing pictures as an amateur who reads how to make pictures from a textbook.

The comic said he was taken to Canada for a feature role in what looked to him to be a steal from "The Big Parade." Among the many absurdities executed by the director was the taking of dramatic scenes. Working up to a scene of emotional scene, the director would cut before the scene could reach its full effect and give as his excuse that he did not want to waste too much film on tears. On the other hand, the director would give unlimited footage to scenes that did not mean anything to telling a story.

Boys and girls on one of the Hollywood lots have been amused by the antics of an overnight hit leading man. The conquest took place in a recent picture and led to an engagement in a second important production. Between the date of the signing and beginning work the leading man took unto himself a very young and impetuous bride, known to the film colony since childhood.

As the second picture got under way the bridegroom developed temperamental. It would be necessary for him to have a stand-in, a double to take his place while the cameraman lines up. A stand-in was engaged and it quickly developed that the substitute had a decided screen edge on his principal.

The lead remained away a couple of days. Seems that in a scene it had been necessary to use a whip on his shoulders, made harmless and painless for the camera, but it was taken for granted the bride had ordered the rest.

The third day the leading man came back and so did the bride. There were to be fervid love scenes with the leading woman. Before every entrance in front of the lens the bride called the bridegroom aside, hugged him and reluctantly passed him on to the leading woman while with blazing eyes and cheeks she stood on the sidelines and watched.

A juvenile actor in Hollywood who has been fortunate in working steady enough to keep his young wife, a former picture star, supplied with many luxuries, turned producer long enough to get a feature picture well started when his capital of \$47.98 became exhausted. Deal was typical of the many Hollywood co-operative kind where the actors, director and cameraman agree to work in the picture without salary and cut the profits when the picture is released.

In this particular event the actor promoted studio space at one of the local acting schools by the same arrangement. His only need for immediate cash was to buy film. After a few of the major scenes for the picture had been completed a number of the actors in the cast, including the star-producer, received calls for work from other studios, which required production to stop until the cast would again be available. Meanwhile the director was losing time while the actors were receiving money for other work. He tolerated this for several weeks until he became discouraged, along with the studio, which ordered all sets removed.

my own life to have had his prolonged; to have him slap me on the shoulder and grin amiably or stroll in the endless gardens or sit on the veranda of his palatial Glen Cove home.

Marcus Loew has left behind him monuments upon monuments in marble, iron and gold, dedicated to the entertainment and happiness of millions of people. But the memory of his golden heart that had beaten with love and devotion is the most glowing tribute to him, a pledge of his true immortality, and an everlasting inspiration to his friends.



# Paul Robeson Faces Record Sentence By Equity; Won't Appear in Revue

Colored Singer Returns Woman Producer's Advance—Wife Says Can't Sing Blues or Spirituals

Paul Robeson, now appearing in the London production of "Show Boat," faces undetermined suspension from Equity. The suspension may extend several years because of the possibility of Robeson's remaining abroad in concert work. Tuesday the colored singer was temporarily suspended for 30 days pending final decision on a breach of contract on this side.

Robeson, who has warbled before English royalty, has taken the attitude that to appear in a colored revue over here is beneath his dignity. Last January he signed a contract with Caroline Dudley for a colored revue which Miss Dudley plans along artistic lines and which was dated for this October. He was to get \$500 per week plus five per cent of the gross from \$10,000 to \$20,000 and 10 per cent thereafter. Miss Dudley bound the agreement by paying Robeson \$500.

Through Florenz Ziegfeld, Robeson was then engaged for Sir Alfred, Butt's London "Show Boat" cast. Miss Dudley did not believe that would interfere with his appearance in her revue and she went ahead, securing backing and engaging actors. Late in July Miss Dudley advised Equity of the Robeson contract, fearing he might not carry it out. Equity warned Robeson that unless he did so he would be suspended. A reply was received from the colored singer that he intended to make good but he sent the advance \$500 to Miss Dudley who refused to cash the check.

**Objects to Blues and Spirituals.** Last month Robeson's wife returned from London and conferred with Frank Gillmore at Equity. She said that Robeson could no longer sing blues because of the vocal strain and that he also objected to warbling spirituals, too, not really being an actor but a concert singer. Robeson was given until last Saturday to send confirmation of the Dudley contract by cable but he failed to answer.

Equity takes the position that while Miss Dudley is an unknown producer she is entitled to protection in view of the production expenditure based on the expectation of Robeson's appearance. The colored singer might have secured a cancellation of the contract with the aid of Equity, it was explained, had he sought a release before Miss Dudley had started production. As it stands, he will draw the long-sit suspension in Equity's history unless appearing in the revue.

It is said Miss Dudley took an all-colored revue to Paris several seasons ago.

## Zieggy Reviving 'Frolie' Floor Shows With Cantor

Frolie theatre, atop the New Amsterdam, had been remodeled in line with the return of the "Midnight Frolie" policy and Ziegfeld will again present midnight performances there. The roof's first floor will again have tables and a dance floor and there will be a restaurant, to be operated by Christo and John Steinberg.

Several years ago the Frolie was converted into a regular theatre at a cost of approximately \$100,000, but it failed as an attraction house. The new "Midnight Frolie" show will feature Eddie Cantor and George Olsen's band, doubling from "Whoopee." This show shortly succeeds "Rosalie," at the New Amsterdam.

## Jeanne Eagels' Talker

Paramount has signed Jeanne Eagels to be featured in the "Letter" as a talker to be made on the coast, and George Abbott to write, stage and direct talking pictures at Paramount's Long Island studio. According to information, Walter Wanger concluded the arrangements with Abbott this week.

Miss Eagels leaves for Hollywood the end of the month, but production on "The Letter" may be switched to the east if wiring is completed on this end in time.

## REVUE IGNORES EQUITY

Wright Piece Calls Itself "Vaude Melange" and Gets By

"Ducous Wild" is the title of Andy Wright's non-Equity musical which bows in Baltimore Sept. 17 prior to coming into New York two weeks later.

Wright escapes Equity supervision through declaring his show a vaudeville melange and casting with non-Equity members, mostly from burlesque and vaudeville.

Tommy (Bozo) Snyder, Mollie Williams and Mannie King form the featured trio.

## HOPKINS' "MACHINAL" MIRRORS SNYDER CASE

"Machinal" Arthur Hopkins' latest which bows in at the Plymouth, New York, tomorrow (Thursday) night is a dramatization of the Ruth Snyder-Judd Gray murder case.

Hopkins has held the nature of the play under cover with cast even forbidden to talk about or discuss the theme and with nothing getting out to the press.

"Machinal" has for its central character a counterpart of Ruth Snyder, the Queens Village, L. I. husband slayer. Her execution is the play's climax.

"Machinal" was, authored by Sophie Treadwell, former newspaperwoman, who covered the Snyder-Gray trial unofficially. Hopkins is said to have also had a hand in the script.

## Watters Signs for 2 Yrs. With Par.; Can Do Shows

Los Angeles, Sept. 4. George Watters, author of "Burlesque," has signed a new contract with Paramount. He remains as a writer for two more years.

New agreement allows Watters five months a year in which he is permitted to do outside playwriting and producing. The other seven months are to be spent at the studio.

Watters leaves for New York shortly where he will cast his new show "So This Is Life." He was unable to get the proper types for the play in Hollywood. He begins his new contract Jan. 1.

## Osterman or Baker?

Whether or not Jack Osterman or Phil Baker will star in "The Cabaret Boys" has yet to be determined. The Shuberts have both under contract.

Originally, Sammy Shipman and John B. Hymer wrote the piece for Baker and his partner, Sid Silvers, but these two may go into one of the Shubert revues, "Night in Venice."

Abe Lyman is spoken of as the band attraction with "Cabaret Boys," all handled through Lyons & Lyons.

## Frances Shelley Well

Albany, N. Y., Sept. 4. Frances Shelley, injured in an automobile accident, has been released from Albany hospital and has returned to New York well again and able to resume her stage career.

Miss Shelley was hurt when a car in which she and Beth Milton, also a member of "Rain or Shine," had a tree and overturned on a road near Glens Falls more than two months ago. Miss Milton recovered earlier.

Beth Milton, Miss Shelley's companion on the ill fated motor trip, recovered sooner but is still too weak to return to the stage. Miss Milton's eyesight is slightly impaired and it will take time for her complete recovery.

## COHAN SIGNS SABIN

Charles H. Sabin, former partner of Barbara Bennett, has signed to dance with Polly Wood in George Cohan's new musical "Sabin and Bennett dissolved their partnership after appearing at the Palace, New York, some weeks ago. Bennett is said to be in a room with Eleanor Alexander, widow of the late Maurice, prompted Miss Bennett to demand a long term contract if she, and she eluded.

## Big Legits Holding Back on Talkers

Talking picture makers with those specializing in dialog pictures principally concerned, say the bigger legit actors are not wildly anxious to negotiate for dialog pictures just now.

Their main reason as advanced is that the dialog talker at present is too far from their idea of perfection in the new vogue for them to chance name and fame on that kind of a screen.

Some have stated they will await a better technique in dialog production; others have merely declined, while some others have entered into talker contracts.

Another reported opinion of the legit is that a one-time picture dialog contract is preferable to an exclusive term agreement with any one talker maker.

## Unpaid Chorines Stage Riot on Payroll Delay

Los Angeles, Sept. 4.

One hundred militant chorines who appeared in Max Thomas' "Joseph and His Brethren" at the Hollywood Bowl, Aug. 26, staged a near riot of such violence that the police were called out, when they stormed Thomas' office at the Capitol, a downtown theatre here, the night following the performance, and failed to collect their salaries.

Thomas' office attempted to explain that his backer and co-producer, Abe Rubin, owner of Majestic Show Print Co., had promised to be on hand with the money, but had failed to put in an appearance, whereupon the uproar started and producer took refuge in the box office until the police arrived.

Thomas' office promised to have the money the next night and the 100 came, prepared to stage another demonstration, but it proved unnecessary. The money was forthcoming and everybody went away happy.

## Salvin Leaves Mayan

Los Angeles, Sept. 4.

Sam Salvin will give up his lease on the Mayan theatre Sept. 15, when "Good News" closes its local run and moves to the Curran, San Francisco.

George Manker Watters, co-author of "Burlesque" and recently a scenario writer, will take the house for his new play, opening Sept. 24.

## Taliaferro Aerial Pup

Minneapolis, Sept. 4.

In order that her dog would not have to be crated and ride in a railroad baggage car, Edith Taliaferro, Balbridge Players (dramatic stock) leading lady at the Shubert, flew with the pup from Chicago to Minneapolis on one of the regular planes now in service between the two cities.

Miss Taliaferro neglected to tell the theatre press about this trip. A Tribune reporter, however, got the yarn from the airplane company.

## GLEASON'S SON IN FILM

Los Angeles, Sept. 4. Russell Gleason, 20, son of James Gleason, playwright, makes his screen debut in "Shady Lady" for Pathe.

Robert Armstrong, friend of the Gleason family, and featured in the picture, sold the idea of giving the youngster a chance.

## Actors Ignore Mail

Los Angeles, Sept. 4.

Actors forget where they live have no telephones and never read their mail, according to Charles Miller, representative of the Actors' Equity Association here.

"There are about 200 unclaimed letters awaiting call at the Equity office at 6412 Hollywood boulevard," said Miller. "And if any important communication arrived from the New York office, necessitating immediate notification of all our members, many would go unnoticed due to the antiquated addresses we have of them."

He urged an immediate check-up by west coast members of the organization who have changed their addresses recently.

## MACLOON, JANE COWL CLASH ON MONEY CLAIM

Mgr. Says It's Loans—Actress Avers 'Twas Salary Paid For Services

Los Angeles, Sept. 4.

As an aftermath of his trouble with Equity, which resulted in the Equity ban being placed upon him, three years ago, Louis Macloon, the theatrical producer, filed suit against Jane Cowl to recover \$4,475 of an alleged debt. Miss Cowl's engagement in "The Road to Rome" closed at the Belasco Sept. 1.

Macloon alleges he advanced \$1,000 to Miss Cowl April 28, 1925, while she was playing in one of his productions on the Pacific coast, under agreement whereby she was to repay at the rate of \$125 weekly. Before the amount had been fully paid off, Macloon tangled with Equity, with the result Equity ordered Miss Cowl to leave his show.

This she did, and now avers any further claim Macloon alleges he has upon her should be settled between the producer and Equity and she has nothing to do with it.

Macloon tried to attach Miss Cowl's salary at the Belasco office, only to learn that her salary is paid in New York and she receives only expense money on tour.

Isador Kornblum, attorney for Miss Cowl, and representative of Actors' Equity Association in Los Angeles, stated that the actress denied that she had ever borrowed any money from Macloon.

"Before consenting to start a season in California under Macloon's management in 1925," he said, "Miss Cowl demanded that one-half of her salary be deposited in advance, the rest to be paid during the period of playing."

"Through Mr. Macloon's refusal to meet his obligation to several members of Miss Cowl's company, the Actors' Equity Association refused to allow these members to act for Mr. Macloon. Miss Cowl was ready and prepared to go on with her performance, but was unable to do so without a company to play with her."

The box office of the Majestic theatre, housing "The Desert Song," produced by Lillian Albertson, wife of Macloon, was attacked for several days last week, on a claim for \$2,000 filed against Macloon, et al, by S. P. Wood.

James T. Boyle, attorney for Wood, stated that the claim was an assigned one for attorney's fees. The box office receipts were released when the defendants posted a bond.

## Wisenfreund, Jewish Art Player, Signed by Fox

Los Angeles, Sept. 4.

Munie Wisenfreund, member of the Jewish Art Players, has been put under a five-year contract by Winnie Sheehan for Fox. He is due here Sept. 15.

Sheehan recently took some character tests of the actor, concluding with a Jekyll and Hyde to movie-tone. Sheehan now contemplates starring him in a series of four pictures a year with a possibility that the Jekyll and Hyde thing, as a talker, will be the first.

## Lurie Turns Boniface

San Francisco, Sept. 4.

Louis Lurie, erstwhile local theatre owner and well known as a reality operator, has turned hotel owner.

Last week he closed a deal taking over the ownership of two Portland hotels, the Mallory and the Sovereign at a cost of \$1,000,000. He's going to operate them himself until he finds a buyer.

## Rambeau Signs

San Francisco, Sept. 4.

Marjorie Rambeau has been signed by Henry Duffly to open at the Alcazar here Sept. 23 in "Antonio." Production replaces Duffly's "Tommy," which will have 12 weeks to its credit.

"Daisy Mayne" is a top at the President will be withdrawn Sept. 8 after three weeks. "Daddies" featuring Robert McQuade, will follow. Others in cast include Gayne Whitman, Zeffie Tilbury and Charles Coleman.

# "Mary Dugan," \$12,000 in 4 Shows; "Command" Also Opens Smartly

## Musical Holds Despite 28th Week—"Burlesque" Is Looked Upon as Possible Contender on Arrival

Chicago, Sept. 4. "Trial of Mary Dugan"—a whale of a hit. Critics shelled out superlatives that should make a year's run out of the Woodpecker piece at the Adelphi, if there's any such thing as a year's run left in Chi's legit. Capacity coin is already counted for the first 12 weeks. Sharp figures claim if "Dugan" doesn't grab the dramatic gross records for the new season, the interference will have to come from an attraction that isn't on the horizon.

Four new attractions brought the list to 12 to mark the opening of the new season. One of the marked incidents was the lack of any show up for "Good News" in the 28th week at the Selwyn. The Labor Day getaways placed the Shubert legit machinery into full action, offering one new house (Majestic) where "Night in Spain" was spotted for a return.

The Shuberts start off the new season with their stronghold in musical plays. The independent, but booking controlled (Shubert) Studebaker also holds the strongest dramatic attraction for competitive sales to the three Erlanger houses. There's nothing in town that will approach the wave of popularity that ushered in the Adelphi show.

**Illinois Union Jam**  
George Cohan's "Hisping Friends" was unfortunately mixed up in orchestra trouble at the Illinois Monday. The premiere night was called off after the capacity audience was seated. The place got under way Tuesday and the out-and-out Cohan trademark for the attraction indicates the Illinois booking will step ahead of the two other Cohan productions in town, all with a \$250 top.

"Elmer the Great" will be pulled into New York at exactly the right time, leaving requests as to the other Cohan production to battle along with the Illinois attraction. Theatre Guild will follow "Elmer" at the Blackstone, already announcing a three hundred per cent bigger subscription than previous bookings.

Figuring close as to the possibilities of each house, it can be stated the Great Northern is in another long haul, with the "Maryland" much after the campaigning of "Student Prince" and "Desert Song." The Great Northern has been a huge money winner in the last three years. Repetition of move success is a good bet with "Maryland."

Studebaker will have to depend upon class patrons with "Command to Love," all of it coming from the stands and phone orders of the clubs. A new house is always an experience, but the Shuberts have a good pick in the Majestic to house their musical extravaganzas. Crackjack location is the Majestic, overcoming what the Selwyn loses with the temporary closing of the Olympic.

**"Burlesque" a Contender**  
The twins, Harris and Selwyn, will again start with "Command to Love," all of it coming from the stands and phone orders of the clubs. A new house is always an experience, but the Shuberts have a good pick in the Majestic to house their musical extravaganzas. Crackjack location is the Majestic, overcoming what the Selwyn loses with the temporary closing of the Olympic.

George M. Cohan has saved the Erlanger houses from the worst of productions, but in the course of a season's booking, the Blackstone, Erlanger and Illinois will rank high in profits because of the Shubert productions that are already entered on the books.

The Labor Day openings found the Shuberts fighting it out with the Erlanger houses in their own houses with the command of the brokers' trade. Usually it has been the Shubert offices have had spirited competition from the Erlanger houses, but the lineup of the shows this week with the exception of "Mary Dugan" which, as stated is in a class for real demand all places. The brokers practically at the direction of the Shubert-controlled houses for the time being.

**Last Week's Estimates**  
"My Maryland" (Great Northern, 1st week). Picked up extra coin and separated itself from other openings for the welfare of the critics by opening Saturday. Good bet for long run.

"The Command to Love" (Studebaker, 1st week). Lined up at the brokers to make a top notch motorcade and bound to get the best of plugging. Stepped off Sunday.

"The Silent House" (Garlick, 1st week). Mystery play interest hasn't checked high in recent years but this one will be given

plenty of attention as campaign for the opening (Sunday) indicated. "Excess Baggage" went out light, but left behind sensational figures for the greater portion of the 27 weeks' engagement.

"Night in Spain" (Majestic, 1st week). Return engagement of attraction that ran to high grosses on previous visit at Grand. Evidence that Shuberts intend to standardize this house for their musical extravaganzas. Fine location.

**"Trial of Mary Dugan"** (Adelphi, 2d week). Jumped into high figures at the start, easily placed for capacity grosses for the first week. Newspaper reviews would have piece remaining here at capacity for a year. Drew \$12,000 gross for first four performances.

**"Good News"** (Selwyn, 28th week). Incoming attractions reflect no slippage for this corking gross of the week's grosses, but slam bangs to hold around the \$25,000 mark. Betting still good this attraction lasts until Thanksgiving.

**"Grand News"** (Grand, 5th week). Spotty grosses but doing the expected and that's satisfaction. Chances prediction of a \$25,000 gross for the week will go, although last week was under the average by nearly \$2,000.

**"By Request"** (Erlanger, 3d week). Grosses around \$13,000 will make a long run for this Cohan production at \$250 top.

**"Trapped"** (Woods, 4th week). Remaining weeks a better \$8,000 gross will depend upon what added campaigning, if any, the management does.

**"Elmer the Great"** (Blackstone, 11th week). Considering everything, piece can be said to be ready for the long New York run. Average \$12,000 grosses at \$250 top excellent for a hit summer play in Chi.

**"A Companionate Marriage"** (Cort, 16th week). Two weeks to go when house draws new attraction. Grosses around \$8,000 gross but regardless of slow pace throughout major part of engagement doubtful if any money was lost.

**"Whispering Friends"** (Illinois, 2d week). Ran into union trouble Monday, cancelling premiere performance, forcing money refund. Got started Tuesday, with \$13,000 the initial take.

## "HOSTESS" ONLY SO-SO

Only \$6,700 in Minneapolis for Bainbridge's Big Adventure

Minneapolis, Sept. 4. "Night Hostess," new John Golden production, brought here by "Buzz" Bainbridge from New York on a guarantee of \$10,000 for its opening at the Martin Beck theatre, Sept. 10, and returning to Gotham immediately after St. Paul, did only about \$6,700 gross. The failure to hit a high gross, however, means little because this town does not take kindly to the night club and crook melodrama. "Broadway" could not do profitable business here, despite all its prestige.

The McCall-Bridge Players (musical comedy) start opening this season with "Queen High," did the best first week business they ever have enjoyed here, close to \$6,500.

Mutual wheel burlesque got a good start at the Gayety, the "Radium Queens" getting nearly \$5,000.

"Broadway," with Edith Tatler, launched the Bainbridge Players on their 1928-29 season at the Shubert last Sunday afternoon.

## "Queen's Husband" Leads Double Life on Stage

Chicago, Sept. 4.

"The Queen's Husband," by Robert E. Sherwood, opens at the Cort Sept. 10, with Roland Young. It succeeds "A Companionate Marriage," after a run of 19 weeks.

The Sherwood piece also will be the first offering of Jessie Bonstelle's Detroit City, opening Sept. 5 by arrangement with Wm. A. Brady and Dwight D. Wiman.

## 4 YEAR CLAIM SETTLED

A claim for salaries which had been pending four years against S. W. Mannheim, Cleveland showman, has been settled by Equity. It concerns the players in a show called "Pansy" presented by Mindlin and Goldreyer with Mannheim's backing.

Mannheim claimed there was some money collected but agreed to pay off. About \$1,650 was involved, partly collected through attorneys in Cleveland some time ago. The sum represents a week's salary for the cast.



BERT LYTELL

Mr. Lytell is now on the Coast making a talking picture for Warner Brothers and will be back in New York the latter part of October to start rehearsals in a drama that is slated to open on Broadway in December.

Direction  
**RALPH G. FARNUM**  
1560 Broadway

## 'DRACULA,' \$14,000, FRISCO

Builds on 2d Week—"Spider," Its Rival, Lower at \$14,000

San Francisco, Sept. 4. It was a neck and neck break for first box office honors between "Dracula" at the Columbia and "The Spider" at the Geary. "Dracula" in its second week showed a slight increase, grossing close to \$14,500, while "The Spider" in its third week got \$14,000, a little tapering off.

Henry Duffy's Alcazar with "Tommy" in the ninth week held up strong at \$5,700. At the President the customers didn't take to "Daisy Mayme," \$4,000, considerable of a drop.

The Curran with "What a Man," starring John L. Murray, hit around \$8,000, but indications are that it will build.

## Jane Cowl Capacity Plus in Los Angeles

Los Angeles, Sept. 4.

With the house capacity \$20,000, the Belasco for the third and final week of Jane Cowl in "The Road to Rome" put chairs in the aisles and filled \$21,500.

"Good News" was close to \$20,000 for its 15th week at the Mayan. "Desert Song," eleventh week at the Majestic, hovered around \$11,500.

"Pair of Docs," presented by Max Dill (Kolb and Dill) claimed \$8,000 for the second week at the Hollywood Music Box. Play expanded from one-act done by Bohemian Club, San Francisco.

"Clarence," revival at the Vine Street, reported \$7,000 for third week. At prices, big Leo Carrillo's revival of "Lombard, Ltd.," a block away at the Playhouse, grossed \$5,500.

"Wooden Kilmory," \$5,900 first week at Strand. "Baby Cyclone," \$5,100. "Captain \$100," "Window Panes," starting Sarah Padon, \$1,500 at Egan for ninth and final week.

## Keith Stock Held In

Providence, Sept. 4.

For the first time in many moons Providence is seeing two stocks in hectic opoish. Instead of ringing down on the drama the Saturday before Labor Day, a precedent for 28 years, the Keith-Albee interests this year are bucking the Fay chain stock opening at the Modern, for September at least.

The Modern had an auspicious first night, Monday, "Her Cardboard Lover" was the bill. At the Albee "Able's Irish Rose" was presented. Harry Vokes was imported especially.

## "FACTS" DUE SEPT. 17

Annual edition of "Bare Facts" suppliants "Triangle Blues" at the Triangle, Greenwich Village, Sept. 17. "Blues" is a colored musical which followed in the Negro Art Theatre season at the downtown bandbox.

Present plans for "Facts" call for a six weeks subscription season and then a shift upturn for a continued run.

## Chi. B. O. Men's Revel

Chicago Theatre Treasurers' Ass'n will hold its annual ball this year in the Grand ballroom of the Sherman Hotel, Nov. 2.

# 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 different houses, capacity, 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 on tickets over \$3.

**"A Connecticut Yankee,"** Vanderbilt (45th week) (M-\$82-\$550). High temperatures at mid-week found reaction in later days last week. "Yankee" going along nicely to nearly \$17,000 last week.

**"Blackbirds,"** Liberty (18th week) (R-1,202-\$3). Quoted at more than \$18,500 last week; recently hit high mark of \$20,000; colored show making real money; due to tour mid-October.

**"Caravan,"** Klaw (1d week) (D-\$30-\$3). Opened Wednesday last week; 10,000 per person; about \$1,000, plenty improvement necessary.

**"Coquette,"** Maxine Elliott's (44th week) (D-\$12-\$3.85). Two weeks more, then revues; opened last summer, easily with fine run; lately about \$8,500.

**"Diamond Lil,"** Royale (22d week) (CD-1,117-\$3). Holding its own; drew good money; the summer, somewhat affected last week but got its share at more than \$12,000.

**"Elmer Gantry,"** Playhouse (5th week) (D-\$9-\$3.85). Continuance depends on business this week; slipped rather than improved last week's takings; rated about \$5,500.

**"Eva the Fifth,"** Little (2d week) (C-\$30-\$3). May have a chance with favorable break from reviewers.

**"Front Page,"** Times Square (4th week) (D-\$1,057-\$3.85). Advance out in front of new show field; tops non-musicals; last week quoted at more than \$24,900, which is over capacity; high over \$25,000.

**"Gang War,"** Morosco (3d week) (CD-\$93-\$3). Fair business second week, which approximated \$3,000; better weather might show trade up.

**"Goin' Home,"** Hudson (3d week) (C-1,094-\$3). Seems to be well liked but last week's \$8,000 hardly a good week on charts; about \$5,500; this week ought to tell.

**"Good News,"** Channing's 46th Street (53d week) (M-\$1,413-\$5.50). Now in second season; still continuing this week strongly, indicating continuance through fall; \$16,000 last week.

**"Gentlemen of the Press,"** Henry Miller's (2d week) (C-\$94-\$3). Appears doubtful, although better line should be indicated this week; good line on charts; no help; \$7,000; has \$9,000 stop limit.

**"Good Boy,"** Hammerstein's (1st week) (M-\$1,400-\$5.50). Reported much improvement over last week; premiere and highly regarded; opens tonight (Sept. 5).

**"Grand Street Follies,"** Booth (15th week) (R-\$704-\$3). Another three weeks or four; show group has done well with co-operative show; recent pace around \$9,000.

**"Guns,"** Wallack's (5th week) (D-\$70-\$3). First two weeks; but management still hopeful; light grosses to date with last week estimated about \$3,000.

**"He and She,"** Belmont (4th week) (C-\$515-\$3). Small cost attraction; last week estimated around \$3,000 at which figure both house and show reported breaking even.

**"Heavy Traffic,"** Empire (1st week) (CD-\$1,099-\$3.85). Presented by Gilbert Miller; Arthur (3d week) Richman; house lights up for season tonight (Sept. 5).

**"Machinal,"** Plymouth (1st week) (D-\$1,012-\$3). Presented by Arthur Hopkins; written by Sophie Treadwell; rehearsed under cover; reopens house Friday (Sept. 7).

**"Peggy,"** Republic (2d engagement) (18th week) (CD-\$91-\$3). Colored cast drama going on tour again after another two weeks; has spanned the summer, as expected, though moderate trade; last week \$5,000.

**"Present Arms,"** Mansfield. Ended engagement last Friday to make jump to Detroit for Sunday opening; house dark; "Arms" played 19 weeks to fair business.

**"Rain or Shine,"** George M. Cohan (3d week) (M-\$1,371-\$5.50). Expected to last until Washington's Birthday; holding to substantial business; over \$28,500 last week.

**"Relations,"** Masque (3d week) (C-\$70-\$3). First done little to date; must pick up materially to stick; second week's gross estimated under \$5,500, using two for ones.

**"Ringlalee,"** Broadway (3d week) (C-\$1,113-\$3). Well received by reviewers, but heat hurt first performance; opened Wednesday of last week, getting about \$7,500, about a \$1,000 weekly pace.

**"Rosalie,"** New Amsterdam (35th week) (M-\$1,702-\$6.00). Due to take to road next month; holding to about \$10,000 weekly; last week's takings nearly \$23,000.

**"Scandals,"** Apollo (10th week) (R-1,163-\$5.60). Has topped musicals

since arrival; expected to go through new season; stampee trade the rule; over \$49,000.

**"Show Boat,"** Ziegfeld (37th week) (M-\$1,750-\$5.60). Rated the surest among last season's musicals to extend far in new season; summer affected pace for a time, but trade came back; \$48,000.

**"Skidding,"** Bayes (16th week) (C-\$860-\$3). Getting something, but dependent on stock rights to get much more; claimed to be bettering \$3,000.

**"Strange Interlude,"** John Golden (32d week) (D-\$90-\$4.40). Figured to last into mid-winter and looks sure of a year's run; only "Front Page" getting better business among dramas; last week virtual capacity at \$15,700.

**"The Bachelor Father,"** Belasco (28th week) (C-1,000-\$3.85). Heat hurt early last week, but closed strongly; gross about \$12,000; only needs favorable theatre weather.

**"The Big Pond,"** Bijou (3d week) (C-\$605-\$3). Light comedy with a chance to stick for a time, though not a big money show; last week about \$6,500.

**"The Ladder,"** Cort (98th week) (CD-1,094-\$3). Just waiting until review comes; last week a few hundred dollars the weekly gross.

**"The Money Lender,"** Ambassador (2d week) (CD-1,000-\$3). Jew and Gentile play; started mildly and figures to be that kind of attraction.

**"The Phantom Lover,"** 49th Street (1st week) (D-\$78-\$3). Presented by Gustav Blum; adapted from the German of George Kaiser; opened Tuesday night.

**"The Road to Rome,"** Selwyn (37th week) (C-1,057-\$2.85). With English hit revue "This Year of Grace" set back a bit, current show may stay until Oct. 15; last week got over \$9,500; a last season's smash.

**"The Silent House,"** Shubert (31st week) (D-1,395-\$3). Making money all the time; for a time; moves to the Harris next week; "White Lilacs" coming here next week; "House" over \$9,000.

**"The Song Writer,"** 48th Street (4th week) (C-\$95-\$3). Getting light trade and not figured to stick; last week around \$5,000; weather should account for better showing.

**"The Three Musketeers,"** Lyric (26th week) (O-1,395-\$6.00). Plans call for continuance well into fall; business around \$30,000, a bit more.

**"The Trial of Mary Dugan,"** Century (51st week) (D-2,890-\$3). Moved here Monday from the road for four weeks; then to the road.

**"Vanities,"** Earl Carroll (5th week) (R-\$68-\$7.70). Excellent trade to date and looks like a run; business virtual capacity since opening; rated at \$40,000 or more.

**"Volpone,"** Guild (18th week) (C-\$41-\$3.85). Approximated \$6,000 last week; the show is going to tour in September; Theatre Guild opening new season next month with "Faust."

## Loew's Old New Rochelle Becomes Legit Tryout Site

New Rochelle, Sept. 4.

The old Loew vaudeville house in New Rochelle becomes a legit house through a new arrangement made by Loew and the Shuberts. Legit regime makes a start on Monday.

Theatre seats 1,800 and shows will play at \$1.50 top. The first is set for Sept. 24 with "Adventure." Following week will be the new Janet Beecher play and the week after the new Florence Nash show.

## Musical Staying Out

"Just a Minute," the Morris and Green musical opening in Springfield, Mass., Monday, may stay out of town 12 or 15 weeks before coming to Broadway.

It depends how the show gets over in Boston. It's due there at the Tremont next Monday (Sept. 10), and all things being equal will stick until the demand peters out.

## LYONS' "SHOW SHOPS"

First legit effort of Lyons and Lyons will be a musical revue now titled "The Show Shop."

Name will probably be changed as this was the title of a former stage comedy in which Douglas Fairbanks appeared some years ago.

# 30 N. Y. HOUSES DARK AS NEW SEASON MAKES SLUGGISH START

**"Front Page" Grossing \$24,500 Tops Field of Drama —"Vanities" Capacity at \$40,000—"Ringside" Looks Like \$14,000 Start**

Broadway's new season has gotten off to an exceptionally slow start, that going for the number of new attractions and the merit of them. Of the 15 new shows that arrived up to Labor Day 11 are on cut rates. Two of the remaining quartet are unquestioned successes while a reasonably good chance is claimed for the other pair.

Labor Day (Monday) was passed up by the producers although there are four new offerings for this week. By Friday the total number of current attractions will only be 39. There are almost 30 dark theatres and at least 40 new shows must be brought in before Thanksgiving if Broadway's legitimate field is to approximate full activity, because most of the new trys are hopeless.

"The Front Page" is the standard attraction, thus far among the dramas, topping its field at the Times Square by a wide margin, the gross last week exceeding \$24,500. "Vanities" at the Carroll is enjoying capacity trade too, grossing around \$40,000 weekly. Last week "Ringside" started with an indicated pace of \$14,000 weekly, getting about \$7,500 in the first five performances, doubtless hurt by the heat. The latter applies to "Eva the Fifth" and the Little, which drew favorable notices but little trade. "Gentlemen of the Press" at Henry Miller's got around \$7,000 for the initial week with small agency demand. That applies to "The Money Lender" at the Ambassadors and "Caravan" at the Elks which got about \$1,000 in five performances. These three attractions at once went into cut rates.

The week's heat and the holiday exodus meant mediocre theatre going. Nearest to "Front Page" among the non-musicals is "Strange Interlude," the best dramatic prospect to hold over through the new season. It got \$15,700 last week; "The Bachelor Father" and "Diamond Lil" rated next, around \$12,000, or a bit more; "The Royal Family" got \$9,500, with "The Silent House" about the same; "Gentlemen of the Press" which is leaving the theatre, got \$8,500; newer shows getting small money include "Elmer Gantry," \$5,500; same for "Goin' Home," less for "The Song Writer"; two others in the group doing better are "Gang War" at \$5,000 and "The Big Pond" around \$7,000; but the understood "Women" only about \$2,000; same for "Guns" and "Relations."

The musical bunch is little changed over previous standing "Scandals" topping the field at over \$45,000; "Show Boat" is excellent at \$49,000 and is the leading musical prospect for the week; "The Green Gables," which did very well during summer, got about \$32,000 last week; "Rosalie" and "Rain or Shine" over \$28,000; several other musicals picked up lately "Blackbirds," bettering \$18,000 last week, and "Connecticut Yankee" reaching close to \$17,000. "Good News," good until December, was placed around \$16,000; "Grand Street Follies" due out soon, \$9,000.

Next week's new productions are "Night Hostess," Beck; "White Lilacs," Shubert; "The Silent House," moved from there to the Harle; "The High Road," Fulton; "Trapped," National; "The Great Power," Ritz; "The New Moon" and "Jealousy" have been postponed a week or so. This week's premieres are "Good Boy," Hammerstein's "Heavy Traffic," Empire; "Machinal," Plymouth, and "The Phantom Lover," 49th Street.

## Few Withdrawals

With the new show crop lagging back, Broadway has seen few withdrawals. No closings are scheduled for this week.

"Present Arms" was withdrawn from the Mansfield last Friday instead of Saturday in order to make Detroit for the Sunday opening. The show spanned the summer starting well then tapering for a moderate success run of 19 weeks.

## Buster West Back

By setting back two foreign engagements, Buster and John West reported at "Ups-a-Daisy," rehearsals for which show they are contracted at \$1,250 a week. Berlin contract which John West, Buster's father and attorney-in-fact, signed on their behalf calls for \$1,750 a week and another contract for the Kit-Cat Club, London, effective in December, is also being set back.

The Wests got in Monday on the Karlsruhe, starting rehearsals with "Ups-a-Daisy" immediately but not in their original assignments. Russ Brown (Brown and Whitaker) was subsequently signed for the part. The foreign mix-up resulted from a desire by each of the Wests to surprise the other. Accordingly, at about the same time, father and son negotiated different contracts.

## Robert Keith Released

Robert Keith, legit actor, was released from durance vile this week to resume rehearsals with the company of the Theatre Guild in which he will go on tour this season.

Keith was arrested last week on a civil warrant issued by his former wife, Helen Shipman, who claimed the actor was in arrears on alimony to the tune of \$4,035. The body attachment was issued through the former Mrs. Keith's representation that Keith's tour with the guild repertory would keep him beyond the jurisdiction of New York state for 35 weeks. After a hearing Keith was remanded to the civil prison and later liberated on \$1,000 bond. Since Keith's divorce from Miss Shipman he has remarried. Peg Entwistle, his present wife, is also appearing in the same Guild company.

## 'Cross My Heart,' \$18,000

Boston, Sept. 4. Business at the local legit houses last week was off. Unless there is some exceptional break a couple of shows now here are on their last week, the week ending Saturday being just about the toughest of the entire summer.

"Sunny Days," which has been at the Shubert for several weeks, is due to wind up as is also "The Great Reckoner" at the Wilbur. Hammerstein's "Golden Dawn" will go into the Shubert with "Take the Air" supplanting the attraction current at the Wilbur.

In its first week at the Colonial "Cross My Heart" is estimated at \$18,000 and holds over. Hollis opened this week with "Whispering Friends" and the Tremont holds "Just a Minute."

## Nugent Gets Sound Bid

J. C. Nugent, co-author of and appearing in "By Request" at the Erlanger, and Doc Rockwell of the Greenwich Village Follies at the Grand Opera House, have both received offers from sound film producers.

Nugent, under contract to George Cohan, has the matter under advisement, and Rockwell is already writing material for Movietone.

## SINGS 'AIDA' UNREHEARSED

St. Louis, Sept. 4. Mme. Stella DeMette, prima donna of the Royal Opera Company, Copenhagen, stepped, unrehearsed into the title role of "Aida" at the Municipal Opera performance in Forest Park one night last week, when Leona Kruse was suddenly taken ill.

Mme. DeMette was visiting her parents here. Dallas deemed it one of the most effective bits of operatic pinch hitting ever recorded.

## Shows in Rehearsal

"So This Is Marriage" (Paterson McNutt).  
"The Trouble" (Richard Herndon).  
"The Stage" (Carl Reed).  
"Jarnegan" (Paul Streger).  
"Adventure" (John Willard).  
"Murder" (George Loeffler).  
"Deuces Wild" (Andy Wright).  
"Tin Pan Alley" (Henry Forbes).  
"The Legacy" (Woods & Miller).  
"Ups-a-Daisy" (Gensler).

## 4 NEW SHOWS OPEN IN PHILLY

### Dempsey a Better Draw Than Actor—"War Song" Has Chance

Philadelphia, Sept. 4. Philadelphia's theatrical season cracked wide open last night and the five opening shows got one of the best weather breaks possible when Labor Day was overcast, rainy and cool.

The main mob turned out for "The Big Fight" at the Chestnut Street Opera House. In fact, most of the day the theatre was besieged with thrill chasers trying to get a glimpse of Dempsey. The ex-champ was given an ovation on his appearance, and so was Estelle Taylor. Critics admit the show has the earmarks of a smash despite the fact that the story is old and worn and the acting not so hot.

Sam Harris had two openings here. Competing with "The Big Fight" was George Jessel's "The War Song" at the Lyric. Second stringers gave a warm hand with the star getting a better break than the play.

Two musicals also opened with promise. George Cohan's "Billie" was acclaimed as one of his best, although an hour too long. Score and lyrics emphasized as notable. This is in for three weeks. The Garlick and may possibly move to another house if it clicks. "Hold Everything" at the Shubert, drew just fair notices. Although it has had a week in Newark, consensus of opinion was that a lot of work is needed. This one stays three weeks instead of the two originally scheduled.

The fifth of last night's openings, and the only one with a New York tag from last season, was "The Skull" at the Walnut. It claimed a gross of over \$10,000 last night thanks to a last minute rush. It ought to get by on the Walnut's regular clientele.

Forrest delayed its opening of "Chee Chee" until tonight (Tuesday) to get the first string strike. "Good Boy," Hammerstein's big musical, grossed about \$27,500 in its second and final week at the Shubert. Show was running at top speed when it left here. Myron Fagan's "The Great Power" won notices that ranged from praise to panache, and business was spotty up at the Adelphi. This is the last week.

Estimates for Last Week  
"Hold Everything" (Shubert, 1st week). Musical in for three weeks; needs plenty of fixing; "Good Boy" got about \$27,500 at a \$3 top last week.

"Billie" (Garlick, 1st week). Cohan musical in for three weeks; got great notices; if business warrants it, talk of moving it to another house.

"The Big Fight" (Chestnut, 1st week). Dempsey a sensational draw although not strong in show; in for two weeks.

"The War Song" (Lyric, 1st week). George Jessel drama in for two weeks; well regarded.

"The Skull" (Walnut, 1st week). Mystery thriller in for three weeks; only show of batch not a tryout.

"Chee Chee" (Forrest, 1st week). Opening delayed until Tuesday; got first string critics; in for three weeks.

"The Great Power" (Adelphi, 2d week). Myron Fagan drama got good notices and not much business. This is final week.

## GREEN ST. RELIGHTS

San Francisco, Sept. 4. Sid Goldtree, impresario of the Green Street Playhouse, local home of the harpika drama, will re-light after two months darkness with "Easy For Zee Zee," French farce. Katharine Brandahl will be featured.

## Inside Stuff—Legit

Edgar B. Davis, the careless backer of a bad show to a million and a quarter loss, has advertised that unless the show, "The Ladder," becomes self-supporting by Nov. 1 next he will close it at the Cort. New York. Davis may consider that time limit a threat, but the show will close. Very few comparatively cared to see it for nothing. As the weekly gross since an admission was tacked on hasn't exceeded \$1,000 in any one week, going as low as \$400 in another, there's no need of Davis worrying over his show's finish.

About the only comment left is whether the company of actors in the smooth money flop, who have worked steadily at full pay, with presents from the producer in addition, have joined to give Davis a token of their appreciation. He is at least entitled to thanks from somebody for casting away a fortune, remembering, of course, the crippled children, orphans, the ill and needy, and the poorhouses.

A Variety representative from the London office, when in Paris recently, went back-stage of the Folies Bergere to see an American artist playing in the show. He noticed the entrance gates, usually wide open, giving a glimpse of behind the scenes, were entirely closed and the stage-door keeper eyeing every entrant rather suspiciously. After a long wait and a lot of trouble, he was allowed to see the artist in a separate room away from the stage. On inquiry as to the sudden stringency, the representative was given the low-down.

It appears that several months ago a scout for a well-known American producing concern became friendly for a consideration with one of the stage directors and was allowed plenty of liberty behind, with the result he obtained several inside ideas about certain scenes his firm was particularly interested in. These scenes were reproduced in a big Broadway show, and Derval, the owner of the Folies Bergere, learned about it. Hence the order that the stage doors be kept closed and that no strangers be allowed upon the stage under any circumstances.

Milton Herbert Gropper, author of the Dempsey-Taylor play, "The Big Fight," is reported to have had several differences of opinion with David Belasco over the latter's direction in rehearsal. It's reported Belasco threatened to bar Gropper from the stage.

The original ending of the third act in "Front Page" had the hard bodied managing editor using a torrent of slang and profanity in describing over the phone the Eucharistic Congress that was due in Chicago. Pursuing the play's general attitude of disrespect towards celebrities, the script referred with slangy familiarity to a Cardinal. It was decided to drop this and substitute one less vitriolic.

Stock producers are after mellers. Due to the popularity of screen and stage pieces of meller time. Heretofore comedies had the stock edge.

Dramatics of blood and thunder will require a deeper dent into the stock pocketbook as they require a bigger cast and some special sets.

At least one of the host of several authors of "Gentlemen of the Press" didn't attend the premiere at the Henry Miller, New York.

Willard Keefe, who splits one of the fractions with Ward Morehouse who is the programmed playwright, was celebrating a pre-premiere whoopee in Atlantic City. Whether an irate stage hand or a trick of fate caused Keefe to trip or slip, a fractured ankle was the total toll, incapacitating the newspaperman-p. a. for a spell.

The embarrassment of riches accounts for "Just Imagine," the fifth song hit-out of "Good News" first coming to the fore. Bobby Crawford who publishes DeSylva, Brown and Henderson's number knew he had his hands full with "Varsity Drag," "Lucky in Love," "Best Things in Life Are Free" and "Good News" from that show and deliberately buried the "Just Imagine" song until a year later, when the others will have had their reign.

Still a sixth song hit, highly touted from the start, the waltz, "Girl of Phi Beta Phi," will not be worked on but instead, after the musical has run another season, the tune will be set to another lyric because of its potentialities for hitdom.

Much talk about the inability of the stage, prior to Jed Harris, to produce a successful play about newspaper life.

A successful newspaper play titled "The Fourth Estate," by Jim Patterson and James Keeley, both of the Chicago Tribune, was successfully produced in 1908 at Wallack's theatre, New York. It played two years between Manhattan and the road. Pauline Frederick was in the cast.

Schwab and Mandel's "The New Moon" operetta, which comes into the Imperial, New York, Sept. 18, is that firm's most ambitious production, costing \$150,000 to mount. "Good News" stood the firm less than half of that.

Larry Schwab and Buddy DeSylva, of DeSylva, Brown and Henderson, sail for Bermuda Sept. 22 to complete the book for a new intimate musical which will follow "Good News" into Channin's 46th St. right after Christmas. The present incumbent is figured to last until the holidays. The new show will hold Zeina O'Neil, Don Tomkins and Jack Haley of "News" who are under contract to the firm.

When Alfred Lunt was called upon to play the part of Babe in "Ned McCobb's Daughter" he appealed to Bob Armstrong, at that time playing in "Is Zat So?" for coaching on the gestures and vernacular of an east side bootlegger.

Armstrong gave Lunt the tips and now, two years later, Armstrong finds himself portraying the same role for the screen version of "Ned McCobb's Daughter" being filmed by Pathe.

The name of Alfred G. Wilkes, Los Angeles theatrical producer and brother of Tom Wilkes, was brought into the Mellus murder case, in which "Butcher Boy" Leo Kelley is accused of murdering Myrtle Mellus, wealthy Los Angeles society woman, when a number of the murdered woman's letters to Kelley were read in court. In one written from near San Jose, California, Mrs. Mellus states that "the Wilkes got here last evening," and she refers several times to "Olivette," who is Mrs. Wilkes.

Fritz Leiber, Shakespearean star, tours this season under the management of S. W. Manheim, the Cleveland burlesque impresario. Manheim now has his fingers in the Leiber management, an interest in the Little theatre, Cleveland, which is producing high brow stuff and the burlesque theatre there, which isn't producing high brow stuff.

Another Shakespearean troupe to tour this year will be the so-called Stratford-on-Avon Players, from the Stratford Memorial Theatre, England. This company varies from time to time, however, and the cast for the American tour has not been announced. One of the stalwarts of the company, Bullitt Holloway, over here with the Theatre Guild last season, is going to tour Canada at the head of his own Shakespearean company.

Several years ago Robert Gilbert Welch, dramatic critic on the New York Telegram, was drowned in the surf at Bermuda while trying to save Helen Sullivan who was caught in the undertow. Both were lost. A lawyer who was visiting the islands at the time pressed a claim against the Furness-Bermuda steamship line. The contention was that the bathing party was one of the line's side excursions, people being

(Continued on page 54)



Absence of a star with a following puts it under handicap Broadway. The lead is in the hands of Virginia Pemberton, a mild, demure girl, but her casual experience with the stage is temperamentally out of key with such a role. Her tempestuous gypsy is hopelessly out of drawing. The supporting cast might play a quiet, graceful comedy of comedy shading, perhaps, but the wild gypsy—never. This bit of casting ruined whatever chance the play had.

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# Plays Out of Town

## NIGHT HOSTESS

Minneapolis, Aug. 31.

A dramatic comedy, in three acts, by Philip Dunning. Staged by Winchell Fish. Presented by John Golden. Tried out in Minneapolis.

Porter Hall... Maurice Freeman  
Fish... Francis O'Kelly  
Cory... Wardell  
Henny... Henry Lawrence  
Buddy Miles... Ruth Lyons  
Norman... Jack Kearney  
Lillian... Lillian Lyndon  
Della... Della  
First Chump... Chester DeWitt  
Second Chump... Chester DeWitt  
Chris Miller... Graham Velsey  
Carl Keane... Louise Kirtland  
Julia... Carl Dehart  
Pacey... Norman Foster  
Rags Conway... Norman Foster  
Tom Hayes... Charles Laite

In "Night Hostess," having a fortnight try-out in the Twin Cities prior to its Martin Beck theatre opening, Phil Dunning, going it alone, seems to have timed out what is destined to prove a mild hit, but not anywhere near the smash of "Broadway."

Splendidly produced by John Golden, staged in the highly effective Winchell Fish fashion and cast satisfactorily and acted, the play, a moderately fast-moving and thrilling melodrama of New York night life along the roaring forties, should be good for five or six months in Gotham. What may put it over to fair returns is its vivid and apparently realistic depiction of the night club gambling game, including an exposure of the inner workings of the hostess and other rackets in connection therewith.

"Night Hostess" dramatizes portions of the Committee of 14's report on New York night club life, which was inspired by that document.

In bringing the "night club hostess" to the stage, Dunning, in a measure, rushes to the defense of the young women come-on as branded en masse by the Committee of 14. The playwright, in this instance, paints at least one of these hostesses, the heroine, as even better than the lily. Despite her environment and occupations as model, professional entertainer and night-club come-on, she has suffered no blight upon her virtue. The other hostesses, too, are not shown as engaged in the ancient trades. Their activities are along other lines.

The three acts are laid in the "Little Casino," an exclusive night club where admission is by card only. The establishment provides booze, singing and musical entertainment on a restricted scale and principally depends for revenue on roulette and dice games.

A considerable number of attractive young women are employed by the "Little Casino" as hostesses. Their task consists of bringing chumps to the place and getting these chumps to spend money at the bar and entertainment room, partitioned off up-stage, and in the gambling casino, partly visible to the right off-stage. The hostesses receive a portion of their victims' losses at gambling. They dress like Christmas trees.

The manager of the place is a crooked, yellow gambler. He and his cohorts keep the proprietor in every conceivable manner. He also utilizes one of his sweeties, the wife

of a detective and a hostess, to lure patrons leaving the club with their rolls to quiet spots in the vicinity where his gang can rob them.

Simple, slight, straightforward and obvious, as that of "Broadway," the play depends for its success on the dastardly club manager, Chris Miller, to "ditch" his jealous sweetie and "make" her pal, the heroine hostess of lily white purity, who is loved honestly by a singing pianist-comic, a small-time vaudevillean. The performer this time is not a sap, but a quick-witted, clever young man, who sets himself to show up the rival in his true yellow colors. As in "Broadway," the "bad man" commits a murder and has a detective on his trail.

The main love affair between the small-time vaudevillean and the hostess heroine rouses little interest, due to the weakness of the characterizations and the ineffective handling. It is very much second-hand, the only novelty being the villain, his murder of his sweetie when she threatens to spill the beans about his part in robbing a patron who has come to the club for a killing and get away with the heroine to Chicago. Even the efforts of the club's proprietor to rid himself of the manager and other thieving employees are more suspense than the main love affair.

There is no one character in "Night Hostess" anywhere near the equal of Roy Lane, the hooper, but there are two characters who deserve considerable attention. One of these is Chris Miller, the villainous manager, excellently acted by Everett Harig, who was leading man in stock with the Bainbridge Players here a few seasons ago. The other is the club proprietor, a middle-aged man of Jewish extraction, fearless and intelligent, who is a crooked business straight and intent on ridding himself of the gyps that are "trimming him under his nose." Maurice Freeman, also a former stock player here, acts this role to perfection.

The only two other characters that stand out are the door-tender, Fish, a man of few words but much action, and the villain's jealous sweetie, a dope and hooh-frend. These roles are well played by Porter Hall and Gail De Hart, respectively. The odd roles of the other hostesses, all bits for the most part and satisfactorily done. Charles Laite makes as much as possible out of the juvenile lead. The one setting is elaborate.

In the first act, Miller tries to convince Buddy Miles, whom he is trying to "make," that she should not go to the club with her sweetie, Rags Conway, and tells her that he has purchased an interest in a musical comedy, opening at the club. He then goes into a Broadway star. She falls for this line. Then Conway, a former employee of Ben Fischer, proprietor of the club, returns from a vaudeville tour in the west to help Fischer get the low-down on what's going on. Fischer suspects his manager.

In the meantime Miller has induced his jealous sweetie to aid him in his planned robbery of a patron who has emerged from the gambling casino with twenty grand. During the robbery, in a nearly chop suey joint, the victim is fatally injured. The girl accomplice has left her cigarette case in the chop suey cafe booth and sends Conway to get it. A detective nabbs him in the place and brings him back to the club. By a coincidence the detective is the husband of Julia, the manager's sweetie, and he has recognized the case.

In the second act Conway is on the job trying to obtain the dope on Miller and Miller, realizing that things are getting hot, is endeavoring to persuade Buddy to go with him to Chicago. When Julia, in a fit of drunken jealousy, threatens to spill the beans, Miller strangles her and places her body in a trunk. With the body in the trunk and Miller trying to get it away to Chicago and with Conway and the detective becoming interested in the trunk, the play enters its suspense created, and the drama proceeds at a thrilling pace. This suspense and the thrills continue to almost the very end of the play, over and over, for a score of times, as the trunk, the cleaning-out of the night club by Miller's gang of gorillas and the efforts of Miller to make his getaway.

"Night Hostess" has nearly as much gripping drama and as many tense situations as "Broadway," but lacks many of the latter's human interest elements, novelty, comedy and amusing lines. What mitigates most against its success, however, is its tawdry and hackneyed plot and situations, its too close resemblance to "Broadway," a slow first act and dragged-out anti-climax (really comedified) and the weakness of the central juvenile characters and their love affair.

Its authentic picture of night gambling club life should win the approval of those New Yorkers who have frequented such establishments and, at the same time, stir the interest of others whose knowledge of the place is confined to what they have read about them

## Light a Murad

A press rep for a recent legit arrival nearly cracked his job through the New York dramatic desks, disregarding his suggestion that the featured femme in the show be given exclusive pictorial space prior to opening. It developed that another femme principal, through the influence of her husband, also a p. a., figured wifely wasn't getting the proper respect. Friend husband did some missionary work and landed her the major portion of the displays.

It put the producer and his hired boy in a dilemma as the first actress' hubby bankrolled the show.

in the newspapers or gleaned through the movies and other plays. "Night Hostess," at a moderate cost, takes the patron without the where-to or inclination to make a real visit to such place on a fairly interesting excursion.

Dunning was here all week making changes. Golden and Smith arrived Friday and will complete what they consider necessary alterations.

## THE BIG FIGHT

Philadelphia, Sept. 4.

"The Big Fight," the ring melodrama which brings Jack Dempsey and his wife, Estelle Taylor, to the stage, opened at the Chestnut theatre here last night. As far as the first night audience was concerned, and the same will undoubtedly hold of succeeding audiences, nothing matters except the stars.

Jack's reception was one of the noisiest and most prolonged, and most sincere ever heard in a local playhouse, and every time he came on the stage there was a signal for renewed applause. In the chief love scene in the "fight" scene at the end when Jack made his entrance from the rear of the house, walked down the aisle and entered the squared ring. In that scene every punch was greeted wildly and the final knock-out raised a bedlam. "Plants" in the audience for this finale helped the atmosphere of the chief scene, but they were hardly needed.

Jack's part in "The Big Fight" is by no means a big one. It looked as if the authors cut his dialog to the minimum, and what he said was probably a wise idea. His stage presence was easy and pleasant, and there was nothing forced about his acting except in the chief love scenes, but his voice was a subject of much disappointed discussion. Perhaps it was nervousness that caused it, but at any rate, there were some who thought it sounded as if he were about to launch into a tenor solo.

However, that is not likely to hurt a great deal. The point is that the mob is crazy over Jack and the engagement here looks like a panic. Regular theatregoers may fight shy, but "The Big Fight" should be a hit for a few weeks and then become a sure bet for the road all over the country.

The shrewdest move of all was to get David Belasco to stage the piece. He has given it legitimacy and vitality. Even the extremely witty story by Max Marcin and Milton Herbert Gropper takes on a certain spark through Belasco's direction. In the first act scene, a barber shop, he has provided some of his famous photographically thorough realism. The types are great, the small details are all there, and the business is all natural and convincing.

The story concerns Shirley, a manicurist in love with Jack Dillon, better known as "The Tiger." Shirley's brother is the conventional weakling who steals some money and gets embroiled with the law. Chuck Sloan, a gambler, crazy over the girl himself, gets a hold over her by protecting him from the weakling brother. "The Big Fight" comes along and Sloan tries to persuade the "tiger" to lay down for a big fight in the ring. Sloan, of course, the tiger indignantly refuses. Whereupon Sloan, using the brother's life as a club, persuades the girl to attempt a scheme to put sleeping powder in the tiger's drink. Water just before the scrap. The effects of the poison are supposed to show in the early rounds, but the scheme never works, and wins his fight in a manner so thorough and complete as to make his victory over Jesse Willard look tame. The brother kills the gambler and turns the girl on himself and everything is rosy.

The first act is colorful and full of action. The good types and the incidental scenes help put it across. The last act has a ring atmosphere and, of course, the crux of the whole play. It is the second act that is weakest. It is drawing room stuff and not really rowdy enough for this type of play. Also, both Jack and Estelle were seen at their worst in it. It is a distinct let-down between the fast moving first act, with its salvo of wifely cracks and its clever planting of the melodramatic

story, and the last act with its tight scene which, pictorially, is a corker.

The best acting of the production is provided by Arthur Vinton as Chuck Sloan, the heavy, with Victor Killan as a hanger-on close behind. Miss Taylor acted all over the place in the later scenes, although she registered decidedly as far as attractive personality was concerned at first. Jack's adventure in the ring was portrayed by Ralph Smith. The scrap was a bulky one Monday night. In fact, it looked as if Jack were trying to forget his nervousness of earlier in the play by making his punches as real as possible.

According to the program here, the last act had six scenes, but only two were left last night. A lot of cutting had been in order in that part of the show which is unfortunate because that is the part the mob wants. Better to trim the second act and leave every bit of Dempsey's own part in the show. It's the only reason in the world why "The Big Fight" is such a success, and he's such a big reason that it is very likely it will be.

Waters.

## CROSS MY HEART

Boston, Aug. 31.

Musical comedy in two acts and ten scenes, lyrics by Joseph McCarthy, score by Harry Tierney, book by Daniel Kossuth, book staged by John Harwood, general production staged by Sammy Lee. Metropolitan premiere at the Colonial theatre, Boston, Aug. 22.

Charles Graham... Hobby Watson  
Mrs. T. Montgomery Goldie... Lulu McConnell  
Elsie Goble... Doris Eaton  
Sally Blake... Clara Lawlor  
The Maharajah of Mah-ha... Edna Conrad  
Sammy Fitzgerald... Frankie Ardell  
Albion Todd... Clarence Norden  
Beatrice... Elizabeth Campanella  
Sister Tucker... Edna Partridge  
Maxie Squeeze... Harry Evans  
Cigarette Girl... Ruth Martin  
Specialty... Shmoot and Daniels  
Specialty... Gilbert and Avery  
Specialty... Hattie Trio  
Specialty... Fairchild and Ronger

Sammy Lee, as a musical comedy producer, is going to make the grade with his first show, even though at this writing he is a bit groggy and punch drunk.

The book is rather rough right now, and the comedy needs building, but in production features it is a snappy and clean musical comedy which ought to make \$4.40 hit in New York and a \$3 clean-up on the road.

The public expected a dancing show from Sammy Lee, and he opens flat-footed and at no time does Lee give them any stunt ensembles or trick numbers. The numbers are merely staged admirably with a chorus of 40 (four sets of ten) that is a credit to Lee as a picker and a production man. Sammy was wise in this, as he has opened with a routine that is within the capabilities of a chorus that must also sing and rest your eyes.

Joe McCarthy and Harry Tierney have done their customary good job on building the score to the book. Even so, the numbers have already elicited, the outstanding probability of popular published sale

being "Right Out of Heaven Into My Arms." Others are "Good Days and Bad Days," "Lady Whiplash" with "Dream Sweetheart." There is no "Cross My Heart" number for obvious reasons dating back to "Queen High." Musically, the show is all set right now. Scenically, the production is adequately done, although there has been no squandering of funds. Joseph H. Rieck is general manager. The costuming is snappy, but off the nude. It is naturally pleasing, and does not build up into any flash effects or riotous displays.

Mary Lawler, loaned by Dillingham, carried the show by storm, having a better range of opportunity than "Good News" offered her. She is at her best and the part will build steadily. Robby Watson is getting more of a chance every day, and in this show it is overdone a bit. Franklin Ardell's role is less at present, but he will be rollicking in "Cohanesque" day, and in this show it is overdone a bit. Frankie Ardell's role is less at present, but he will be rollicking in "Cohanesque" day, and in this show it is overdone a bit. Frankie Ardell's role is less at present, but he will be rollicking in "Cohanesque" day, and in this show it is overdone a bit.

Otto Harbach has already been summoned in haste and with familiar material and a familiar plot he should find it easy to do. The story involves a rich old widow who wants to marry her daughter to an Indian rajah. The daughter loves her mother's social secretary. A poor niece lives with them, and she falls in love with a lad she meets on a park bench. He is in reality the son of a millionaire, but is doing a "Racer Kahn" impersonation at a night club. Niece tells old-and-bull story to boy about how she was expected to marry rajah by switching veils during an East Indian marriage ceremony with her aunt's daughter. Later in the night club the lad sees the rajah and socks him with his violin, only to find that the girl's story on the park bench was imaginary. Ultimately the rajah turns out to be a crook, the social secretary marries the daughter and the wealthy young jazz king marries the niece and all ends as always.

The fantastic portion of the plot where the yarn of the girl on the park bench is omitted behind scrim does not click as travesty at present. The end of the story apparently has lost the original intention of having the rajah instead of being a crook turn out to be an actor hired to cure the old lady of her desire to have her daughter marry a title. Libby.

## COLORED CHI STOCKS

Chicago, Sept. 4.

Colored musical comedy stock is on the increase. Latest moves to adopt the policy are H. B. Miller's Grand at 31st and State streets, and the Franklin at 31st and Calumet.



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With C. B. DILLINGHAM

## More Stocks Than Ever Dare's Survey Reveals

Chicago, Sept. 4.—On the increase nationally for the past two seasons, stock activities are being renewed in Chicago to a greater extent than ever before, according to Frank Dare, of Equity here.

Dare has made a national survey of stock conditions, with figures showing the central section of the country leading in this department of show business. It experienced a slump during the 25-26 season but the following season increased 80 per cent. Although no national statistics have been compiled for the 27-28 period it's considerably beyond the previous season's total of 257 operating companies, according to Dare.

Stock assumed major importance and those already operating with dramatic stock include the Kedzie, National, New Evanston, Warrington, New Englewood, Now Apollo, Chateau, Ambassador, Central and Logan Square.

This lineup may be added to during the forthcoming season.

Musical tabs (m.c. and burlesque stock) are scheduled for or already playing the Diversey State Congress, Italo, Haymarket, Star and Garter, Lawndale and possibly the Windsor. Sid Anacker is reported preparing to try a stock burlesque policy in the last-named.

At least twelve dramatic stocks and ten musical tab houses are probable for Chicago.

Most active in the local dramatic stock field is Harry Minturn, who has the Central and Chateau and may take over the Lawndale. Rexford Bellamy, advertising man new to Chicago stock, will open the New Evanston Sept. 3 with "Able," Charles Berkell, also new here, is slated to open the Logan Square.

Chicago houses scheduled to open in Chicago last season when it caught on extensively in the neighborhood.

Gilman Haskell is manager of Chicago company, "The Silent House." Took New York company there after Friday night's performance at the Shubert.

## Santley-Sawyer's Musical; 3 "Baggages" on Road

Joseph Santley and Ivy Sawyer will co-star in a new musical which Santley and Barter will produce in November. Jack McGowan will contribute the book with lyricist and composer unassigned as yet.

This musical will be the second for the recently organized firm of Santley and Barter and follows "Nigger Rich," also authored by McGowan, which they will display a month in advance of the musical.

Santley and Barter will operate three road companies of "Excess Baggage," two already under way and another being organized for southern territory.

### TWO BRONX STOCKS

Stiff competition for dramatic stock programs in the Bronx gets underway Sept. 10 when two houses open with that policy, the America, formerly Miner's Bronx, and Tremont, former picture house.

At the America, the company is headed by Elizabeth Carmichael and Gerald Kent, and includes Irene Shirley, Florence Rowan, Tom McElhany and Ormy Bralery. Ruth Amos and Hassel Shelton head the company at the Tremont, supported by Eddie Evans, Madeline Galbraith, Jack Soanes, Leslie Thomas and Lewis Scott.

Tremont got the first break when the America, scheduled to open Labor Day, was unable to do so and has to start day and date with its rival.

### Fagan, Whitbeck Part

Myron C. Fagan and H. F. Whitbeck have dissolved their producing partnership. Fagan figures alone as producer, as well as author of "The Great Power," due at the 49th St. New York, next week. Fagan has retained J. J. Mooney as general manager and Julia Chandler as press representative.

### HELENE CLIVE'S TEST

Los Angeles, Sept. 4.—Helen Clive, who finished last season in "Rio Rita," has been given a test by Raoul Walsh, Fox, for a speaking part.

Mrs. Clive's husband is Henry Clive, art director and assistant director at the Chaplin studio.

### \$13 and \$17—Net

Paul Treblisch, theatre manager for "Skidding," says that Variety is nuts. He claims instead of taking in around \$3,000, "Skidding" often averages around \$5,000. In fact the week the play moved into the Bayes, with the extra expense, it made a net profit of \$13. The following week the net was \$17. He showed the figures.

Everyone in connection with "Skidding" seems pretty proud of these receipts and sore at Variety.

## Century Play Co. Grants Stock Asso. 25% Off

Theatrical Stock Managers' Association has effected an arrangement with the Century Play Company whereby members will be granted a 25 per cent. discount on all stock releases rented through Century. The new association has also established responsibility with the Scenic Artists' Union whereby members will no longer be compelled to post two weeks salary to secure scenic artists.

These stock men meet again in New York Sept. 12. They figure to enlarge the membership which now consists of 70 per cent. of all operating stock managers.

## Future Plays

"Tin Pan Alley," which Henry Forbes is producing, has been set back until next month. It's another opus on song writers.

"One of the Boys," tried out for a week last season by Raymond Productions is being readied for another try with Samuel Orange, author, making the reproduction. The piece is another after the war opus and played a week in Passaic, N. J., and then folded.

"Veils," which had a brief run at the Forrest, New York, will be revived for another New York showing next month according to Irving K. Davis, author, who will sponsor the revival. Davis claims short coin closed the show prematurely when done under other managerial auspices.

"Deuces Wild," with a three-star cast, Bozo Snyder, Mollie Williams and Manny King, opens Sept. 17 in the Jackson theatre, Long Island City, with the following week in Baltimore.

"The Bull Pen" is announced by Marco Productions, a new producing combination.

"Down Deep," produced by Arden, Inc., opens at Werba's, Brooklyn, Sept. 10. Cast includes Gregory Ratoff, Viola Frane, Nan Harper, Mary Daniel, Harry Clarke and Sam Cook.

"The Legacy," starring Florence Reed, went into rehearsal this week with A. H. Woods and Gilbert Miller figuring as producer. Support cast includes Louis Calhern, C. H. Gordon, Leona Maricale and others.

"Hello Yourself," produced by George Choo, opens at Wilmington Sept. 20 and goes to Philadelphia for four weeks. Cast includes Stella Ledova, Jane Foshee, Lucy Monroe, Helen Goodhue, Edythe Maye, Dorothy Lee, Evelyn Nair, Walter Plimmer, Jr., Thomas Britton, George Haggerty, Blaine Corder, William Robertson, Joseph Fay, Jimmy Ray, Walter Redick, Ivan Luttman, Gomez and Winona and Warnings Pennsylvanians.

## Inside Stuff—Legit

(Continued from page 61)

taken to the beach in a Furness owned launch from the hotel also owned by the line.

It is reported the case was quietly settled about a year ago and that Welch's estate was paid \$50,000 rather than fight the case in the courts. The claim of Miss Sullivan's family was also settled, the sum paid said to have been \$5,500.

Reports from Washington indicate the booking offices supplying the legit theatre there are making an effort to keep tryouts out of the town insofar as possible. This action is presumably based on the records of recent seasons that the established shows which went into Washington did fairly well whereas the same shows with identical casts, etc., playing there as tryouts, didn't draw peanuts.

There has been a decided tendency, of late, to try out shows closer to New York.

A Boston theatrical reporter, who corresponds for a prominent New York daily, went on her vacation recently with unsolicited assurances that everything was set for the new season.

While away she got a blue envelope. Somebody, it seems, was jealous of her work for the N. Y. paper.

Horace Liveright producer and book publisher, sustained a triple compound fracture of his left arm in a motor car accident several weeks ago. Although in great pain he has attended all rehearsals of his "The Dagger and the Rose."

It has been found that the bones were not properly set and the arm will be broken again and reset.

Prior to leaving for Atlantic City to open "Good Boy," Arthur Hammerstein is reported to have spent \$11,000 on 40 stage hands during rehearsals to find that he could only take five of the crew with him on the road because of a union ruling.

The show carries a double treadmill for novelty scenic effects. At least one principal in the cast is already suffering from bad feet through the heavy tramping and dodging the stage hands in all entrances.

## ENGAGEMENTS

Will Rogers, Dorothy Stone, Andrew Tomboes, Alan Edwards, Oscar Ragland, Janet Vele, William Valcutt, Eddie Allen, John Lambert, Patsy Kelly, Phyllis Rae, Phelps Twins, "Three Cheers."

William Ingersoll, Janet McLeay, Mary Robinson, "Trapped."

Georgette Spelvin, "Type-a-Daisy."

Joseph Alton, Van Hettin, "Mr. Moneybags."

Frances Sherry replaces Joanna Roos, "Grand Street Follies."

Lulu Mae Hubbard replaces Alice Moffatt, "The Money Lender."

Ruby Keeler "Whoopee."

Sonia Ivanoff, Henry Stillman, Ramsay Wallace, Douglas Garden, Leola Beulow, Robert Lawrence, "Men She Married."

Hilda Spang, "The High Road."

Harry Mestayer, Joan Bennett, "Jarnegan."

Kay Johnson, "Little Accident."

Pa. Bainter, Guthrie McClintic, "Jealousy."

Henry E. Dixey, "The Night Before."

William Hodge, "Straight Thru the Door."

The Twelve Kelly Dancers, Lorraine Neimar, "Luckee Girl."

Robert Arnold, "Adventure."

Muriel Rogers, "Vagabond King" (road).

Ruth De Quincey, "The Stage."

Ward Tallman, for Fiske O'Hara unit.

Raymond Rialdi, "Night at the Club."

William Morris and his two sons, Chester and Adrian, "Past Life."

Ackland Powell, "Revolt."

Walter Palmer, Charlotte Ayres, "Dagger and the Rose."

Thomas Erwin, George Haggerty, Cecil Cone, "Hello Yourself."

John T. Doyle, "The Great Power."

Max Gabel, Jennie Goldstein, "The Cantor's Daughter."

Myrtle Allen, "Show Boat."

Jeannette MacDonald, Carl Randall, Allison Skipwith, Roy Hoyer, William Dunforth, Virginia Watson, Ethel Mendelsohn, Gus Alexander, Arthur Cole, "The Royal Family" (Chicago).

Douglas Burley, Taylor Gordon, Charles Irwin, "Americana."

Enid Romany, J. H. Brewer, "So This Is Marriage."

Margaret Barrett, Shubert, Douglas Burley, Rosamond Johnson, Charles Irwin, "Americana."

Babe Penton, "Greenwich Village Follies."

Martin Brothers, Maye and Dobbs, "A Night in Venice."

Gloria Lee, "Hold Everything."

Margaret Irving, Elaine Baker, Charles Barron, "Animal Crackers."

Maye Dane, Sheffer and Shapiro, "Rio Rita."

McGushin Sisters, "Don Garcon," Shubert musical.

## CARAVAN

(Continued from page 52)

making an impression—doubtful at best—the play might have had.

Agonizing its merits of neat episode and witty line there is to be balanced many glaring effects of construction. For one thing, the story ends conclusively with the second act, and the last chapter is all anticlimax. When several stage personages have been murdered and the mystery of their earthly passing has been solved in full view of the audience, it does seem like an imposition to hold the customers in for another act, just to watch a couple of petting lovers make up their quarrel. That's what happens here.

Play has an annoying way of creating a forecast of tension and then breaking it abruptly. Ancient device is dragged in to "make a situation." Such was the absurd artifice of having the heavy hide in the heroine's outlandish bed when her honest lover came to call. And even then nothing really vital happened.

Everybody knows there's a mysterious stage ending, and waiting for a chance to bump off the villain, and so when he's killed and suspicion is directed at others, it doesn't fool anybody. Nothing grows up naturally. Playwright has a way of shooting the facts he wants known right in the faces of his audience.

Several parts are nicely played, notably a capital sketch of a clown by Barry McCollom, whose authentic Irish brogue is a musical delight and whose reading of a comedy character part is a charming performance. Robert Hyman, a fine figure of a sturdy young gypsy, as leading man, played with admirable discretion. Everybody else either underacted or overacted, and the result was a distinctly spotty performance. Elsa Shelley, for instance, made her gypsy vamp only shrill and awkward, while Miss Penberton's Romany wildcat was milder than an Epworth League.

Beyond two weeks, run is gauged by backer's sportmanship and willingness to stay with a forlorn cause. Picture possibilities are there.

Rush.

Clayton, Jackson and Durande, Leon Errol, "Ripples."

Raymond Huntley, "Dracula" (road show).

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FOX MOVIE NEWS

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"Better than 'Front Page'"  
—Jack Lait, Variety.  
**Gentlemen OF THE Press**  
A Newspaper Comedy by Ward Morehouse  
Staged by George Abbott

*Man Halperin*  
KEITH-ALBEE CIRCUIT

## Inside Stuff—Vaudeville

**Campen, N. J.**—Also offices. \$125,000. Owner, Fox Film Corp. Architect  
Lackey & Hietel, Camden. Policy, pictures.  
**Camden, N. J.**—Also offices. \$140,000. Owner, Alben Theatre Realty  
Co., M. C. Davidson. Milwaukee. Architect, Oppenheimer & Ohel, Green Bay.  
Policy not given.  
**Canaan, Conn.**—Electric. \$20,000. Owner, Gruebel Brothers, Kansas City. ARK-  
itect, Trueman & Mainline, Joplin. Policy not given.  
**Canton, N. Y.**—Also stores. \$100,000. Owner withheld. Location,  
Boardwalk. Architect, G. Keister, New York City. Policy not given.  
**Canaux, Ill.**—(Also store and hotel) \$19,000. Owner, H. Tanner, Pana. Architect,  
S. S. Swann, Uniontown, Pa. Policy not given.  
**Rochelle, Ill.**—(Also stores) \$125,000. Owner, Rochelle Theatre Corp., R. L.  
Berve, secretary, Rochelle, Ill. Policy not given.  
**Carlisle, Pa.**—(Also rem.) Owner, Finkelstein & Ruben. Architect, Ellerbe & Co.,  
St. Paul.  
**Carroll**—(Garick term). Owner, Finkelstein & Ruben.



## Inside Stuff—Music

### 1,250,000 "Ramonas"

Mabel Wayne, the only successful popular songwriter, who has "Ramonas," "Chiquita," "In a Little Spanish Town," "Cheerle-Beerle-Bee" and "Don't Wake Me Up Let Me Dream" among other song hits to her credit, is being dilled with for a few weeks in the bigger Keith houses and also for pictures.

She has already contracted for a talker, Miss Wayne having done a vaude single a couple of seasons back when she retired in favor of matrimony. Her desire to write songs and her quick click brought her back professionally. Phil Kornheiser, of Feist, her publishers, is grooming the composer for production work.

Miss Wayne's "Ramonas" will earn \$100,000 in gross royalties for herself and collaborator, L. Wolfe Gilbert. The latter, incidentally, is today one of the most prolific film theme song lyricists. Concerning "Ramonas," Feist established a record by issuing a royalty statement for almost 1,000,000 copies on the song, this being the biggest single royalty statement ever issued. The number broke so that its sales were concentrated. Since then the copies have gone over 1,250,000 with one and a half millions predicted by Feist, Inc.

### Whiteman-Gillespie Rings

Paul Whiteman is distributing 500 specially designed onyx-and-silver good-luck rings to his friends as a courtesy gesture. It is a "good luck" ring, designed by Jimmie Gillespie, Whiteman's mentor, including thereon every symbol of good luck such as, horse-shoe, wishbone, swastika, four-leaf clover and horseshoe nails, the heads of which carry miniature reproductions of the Whiteman facial trade-mark.

Gillespie had the rings made in Chi and may harken to the local jeweler's suggestion they market the "Paul Whiteman Good Luck Ring." For the time being, however, the 500 ordered are being distributed gratis by Whiteman to his and Gillespie's friends.

### Bobby Crawford's Cleared Car

On his way back from Canada, Bobby Crawford's car was held up twice after he had passed the border. State troopers were not concerned in Crawford's speeding, which he figured at first was the cause of the stoppage, the militia demanding to look under the auto's upholstery for any contraband, not found.

This procedure, said to be not unusual, is explained by possibly another car of same make having been under suspicion even after getting by the border customs' inspectors, with the alarm phoned ahead for the troopers to be on the lookout.

### Even Into a Hospital

Current laugh of the Alley is the alleged over-zealousness of a song plucker in landing an orchestra leader, Bernie Cummins of the Hotel Biltmore, while he was confined in St. Vincent's hospital, following a minor operation.

With all of the music men visiting Cummins at the hospital, one of them accidentally left behind an orchestration of a new tune. The other music men coming in happened to see it and the gag of the plucker pursuing the leader even in a hospital has been quickly taken up and circulated. Incidentally, Cummins will be out and about within a fortnight.

### Friendly Gesture

Seymour Simons, who has returned to the Hollywood, Detroit, as m. c., was greeted with an extraordinarily friendly gesture on the part of Bob Clark, the featured organist at the same theatre, to disprove the generally existing jealousy between m. c.'s and organists. Clark devoted his entire specialty to slides, introducing Simons and including a medley of the orchestra leader's past song hits which he composed. Furthermore, he lowered his organ without applause cue so as to lead into Simons' stuff and give him the benefit of everything.

### Sonora's Talker

The Sonora talking machine company is readying a \$3,500 talker equipment for the market. It is on the Vitaphone (disks) principle and plays interchangeable subjects.

### Pat Ballard Made Talkers in 1920

At the height of the talker vogue, it is worthy of record that Pat Ballard, songwriter and author of a number of University of Pennsylv. (Continued on page 58)

## CHATEAU MADRID

(2d Review)

New York, Aug. 30. One of the liveliest rooms in midtown, the Chateau Madrid atop the 34th St. Club, has been filling the void for the disciples of Clayton, Jackson and Durante, due in no small measure to Jack White, a sort of Jimmie Durante singing conchuciano. As yet, the night club features a similar style of broad comedy which, like Durante's, is so well adapted to a cafe floor.

On analysis, providing one analyzes such welcome, the al fresco atmosphere of a nite club is not particularly conducive to subdued entertainment. The aura of the surroundings, however, comes in a broader yet defter and the more punchy conception of entertainment values. That is why the sympathetic songsters who, in prima donna manner, insist so much for quietude can enjoy but a brief reign at best and are suitable chiefly for the class rooms along with the tepid exhibitionists.

A performer like White must be bold and broad and unsuited, and he is all of that, disclosing at the same time a style of comedy and a sense of showmanship that should carry him far from the cafe and out of it. So much for White whose already developing following should make him quite a personal card.

The show is new with Alice Boulden, a welcome malinista at an old haunt, Olive Brady, acro-dancer out of "Honeymoon Lane" and Alice Ridnour—still a 54th street institution (this in all complaints, Alice)—are among other specialists. There is also Adele Smith, one of those perched-on-the-piano Helen Morganish songstresses, and just so-so.

And, of course, that crack Harold Leonard dance orchestra with the engaging Leonard murdering them along with his violin solos. In truth, Leonard, with his string work makes that band whether playing for dance or concert. He is fast developing an admiration draw.

Biz is good at the Madrid, being the only live spot of its type on the Square. Furthermore, with the Helen Morgan retirement publicity, and Texas Gulman's six-week departure for Hollywood Vitaphone production, the place is hanging out. What's more, it's fully worth the \$3 and \$4 couvert.

## Cafe Owner Murdered

### At Wheel of Auto

Milwaukee, Sept. 4. Forced against the curb by another machine while driving home with his wife, Tony Kuzmanovich, wealthy local cafe owner, was shot to death. Kuzmanovich, proprietor of the TB Kay, eating place for the profession, as well as a hang out for race track touts and petty politicians, recently was freed after serving eight months on a liquor charge.

According to police the shooting was the result of a fight for the beer running rights in this district. The killers made a getaway.

## Negro Jazz Opera

"Yoodoo," a negro jazz opera, is to be given at the Palm Garden, New York, Sept. 10.

It will be staged under the personal direction of Prof. Lawrence Freeman who for years has been striving to get a downtown theatre for the event.

## AARONSON ON L. I.

Irving Aaronson's Commanders, closing a five weeks' stay at the Lido Venice, Saratoga, Saturday, were signed for a week at the Pavillion Royal, L. I. They opened Monday.

Band goes into rehearsal next week with the Irene Bordoni show, "Paris."

## Fisher at Green Mill

Chicago, Sept. 4. Buddy Fisher, former m. c. and band leader, goes into the Green Mill when it opens next month. There will also be a small floor show.

Abe Meyer Freelancing. Abe Meyer, individually, has left RCA Photophone, Inc. to freelance with all sound making film companies. Meyer, Inc., now works with Photophone.

## Wooding in Vienna

Sam Wooding's band (colored), now in Berlin, will play two weeks in Vienna following their present engagement.

## New Negro Ballroom

Another negro ballroom, in the Alhambra theatre building on Seventh ave., is set to open Oct. 1.

## Los Angeles' Back Room Joints Open Up Again

Los Angeles, Sept. 4.

Back room honky-tonks here, banned some months ago in one of the spasmodic clean up movements, have opened again.

The chumps pay only a small admission to enter, but are being nicked close to \$20 before they get out. The dough is extracted by easy stages as the back room stuff progresses.

## Here and There

Eddie Harkness, playing at Tait's-at-the-Beach, San Francisco, has renewed his contract with Victor. Bill Morse, ace Coast trombone player, has rejoined Harkness, after being with Rube Wolf.

Banks Kennedy, organist, now at the new Palace, Marlon, O.

## GREEN MILL REOPENING

Chicago, Sept. 4. Green Mill, closed for six months, reopens in October under management of Ralph Burke, former head waiter of the spot.

Burke operated the Mill for a while early this year after Danny Cohen stepped out.

Rosenthal at Lido. Harry Rosenthal, with 10 men, will be at the Club Lido, New York, when it reopens Sept. 25. Rosita and Ramon will be dance features. Rosenthal's band succeeds a Meyer Davis orchestra.

Jack Kelly Becomes M. C. Chicago, Sept. 4. Jack "Peacock" Kelly, formerly leader of the Navy Pier band, will alternate as m. c. between the Harding and Senate theatres. He replaces Al Belasco.

Whiteman Concert Oct. 7. Paul Whiteman opens his concert season at Carnegie Hall, Oct. 7.

## Shilkret at \$100,000, Victor's Synchronizer

Nathaniel Shilkret is now under the Victor Talking Machine Co.'s management with an arrangement guaranteeing him \$100,000 a year, against which Shilkret draws \$1,000 a week for his exclusive services to Victor. This places the talking machine company in the position of being the bandman's manager and supervising all his activities.

Shilkret is still active with Victor in the recording laboratory, but no longer selects songs for recording, a duty about which he has been subjected to criticism from many sources. Cliff Calums and a committee now concerns itself with the selection of songs for recording, leaving Shilkret unhampered for picture synchronizations and scoring, as well as radio and composition.

## Coast Club After Tex And Has Max Fisher

Los Angeles, Sept. 4.

Cotton Club, Culver City, operator by Frank Sebastian, and until Roscoe Arbuckle came to town, a cleanup with colored revues, will change its policy to fight opposition.

Sebastian is negotiating for Texas Gulman to open there, Sept. 12, for four weeks at a reported stipend of \$3,000 weekly and a cut on the covers. A white floor show will surround Tex.

Max Fisher's Band from "Good News" has already been booked and if the Gulman deal flops Sebastian may get Benny Rubin to double from the Egyptian, Hollywood.

## ST. REGIS DANCE STARS

Fowler and Tamara open shortly for the winter season at the St. Regis as co-stars with Vincent Lopez's orchestra.

Rosita and Ramon, at the Fifth avenue hostelry all summer, are en tour with "New Moon" (musical) and become the star attraction at the Club Lido, with Harry Rosenthal's orchestra, opening Sept. 25.

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### CHARLIE MELSON

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### CHICAGO

<b>Alabama</b> Dale Dyer Lew King Ralph Hart Ernie Adler Eddie South Bd College Inn Cloyd Griswold Oriental-Davis Loomis 2 Suzanne France Annie & Juvita Della Steppers Abe Lyman Bd Sol Wagner Bd Golden Pumpkin Myrtle Lanning Irene George	<b>Mary King</b> Texas Redheads Joe Martinez Bd Kelly's Stables King Jones Charles Alexander Johnny Dadd Bd Lantern Cafe Freddy De Syrette George Taylor Betty Tascott Gladys Kilday Harriet Smith Al Wagner Bd Samovar Olive O'Neil Katie & Gorman Yoffe-Sis Fred Waite Bd	<b>Terrace Gardens</b> O'rmine Di Gio'anni Spike Hamilton Bd Turkish Village Al Gault Jack Hamilton Eileen Tanner Marie Lashin Bd Freddie Janis Bd Vanity Fair Larry Vincent Adele Walker Jane McAllister Patsy Snyder Leo Wolf Bd Della Eddie Clifford Allan Snyder	<b>LaMarr &amp; Josie</b> Aveda Charikov Abe Balinger's Rev Garden of Allah Harry Moore Josephine Taylor Rose Wynn Hank Lishin Bd Lincoln Tavern Al Handler Eddie Collins Ercelle Dia Frank Leonard Charlie Straight Bd Villa Venetia Vladoff Angelita Dooly 2 Corby De Gaze Al Bouche Rev James Wade Bd
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### PHILADELPHIA

<b>Club Lido</b> Broadway Folies Club Madrid Chlo Barrymore Valois Toland	<b>Jean Wallis</b> Joely Lyle Marcelle Hardie Pauline Zenos Buddy Truhy Joe Candullo Orch	<b>Phocentilly</b> Al Whiteman Murray Sie Jean Gaynor Isabella Duns Mattie Wynne	<b>Al White</b> Aveda Charikov Abe Balinger's Rev Walton Hood Charlie Crafts LeRoy Smith Orch
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# 70 Stations, Coast to Coast, Record Commercial Hook-Up

**B. A. Rolfe Gets Plume at \$3,750—Must Play Only Jazz and Dance—"Old Time" Music Favored—Concert Stuff Out**

A new use for the Lucky Strike testimonials which have been published in the form of newspaper advertisements will be made on a commercial radio tie-up starting Sept. 15 with B. A. Rolfe and his orchestra as the band attraction. Lucky Strike (American Tobacco Co.), which was a pioneer trade exploiter many years ago, has Rolfe set at \$3,750 a week for 35 men, this cost including a corps of four special arrangers.

Douglas Fairbanks and Amelia Earhart, the aviatrix, will have their testimonials read on the first program. Because so many of the celebs' voices sound poor on the air, this compromise is resorted to, otherwise Lucky Strike would have favored an additional expenditure for the personalities' own "appearances" on the air.

The Rolfe engagement is the prize plum of commercial radio, considering the 70 station coast-to-coast tie-up. This is the first time the NBC network goes clear to California, the WJZ and WEA stations being distinguished in the past as blue and red networks with the west coast chain known as the orange network. All are combined for the first time on behalf of what

will be radio's most pretentious and costly network.

One specification to Rolfe is that dance music and dance music alone must be performed on the air. Everything must be in the contemporary jazz or waltz tempo. No concert interludes are wanted. Another request has been that each program must comprise at least 30 per cent. "old time" music. Rolfe is still at the Palais D'Or restaurant, New York, where he reopened Labor Day and is signed until next June. It was at the Palais that Rolfe's revivals of old-time favorites brought him to such favorable attention.

The 70-station network has been equalled only for special occasions like championship prizefights, presidential speeches or other notable news events. The top radio commercial network being less than half that. Rolfe's nightly "circulation," it is estimated, will be 25,000,000 people.

## WGY Experiment

Schenectady, N. Y., Sept. 4. WGY, broadcast station of the General Electric company, has been sending program through the air on a gradually decreasing kilowatt maximum, starting with 50 and dropping to five as an experiment.

This has resulted in difficulty as some owners of smaller sets have been unable to get the programs as the kilowatt power dropped. The radio engineers said this was done to demonstrate why programs should be sent out on a certain wave for the benefit of listeners in all parts of the country and some of them think a maximum of five kilowatts is sufficient.

WGY will return to 50 kilowatts this week because they have received many letters urging it.

## Davis Buys "Names"

Washington, Sept. 4. Meyer Davis is to use "name" bands in his Swanee ballroom here this winter. Ten such combinations have already been booked, these including Ted Weems, Ray Miller, Al Katz "Kittens," and Charles Dornberger.

Davis is now back on his regular weekly schedule between New York, Philadelphia and here.

Mrs. Davis, with the daughter, Virginia, sailed on the "Belgenland" last week for six weeks in Europe, with her sister Madame Pierre Montoux, wife of the noted orchestra conductor.

## MAY CUT WRC TIME

Washington, Sept. 4. Everything is practically set now with the radio commission for the grand shake-up in stations, with Washington set to lose WRC, of the National Broadcasting Co., as a full time proposition. The change also entails putting this station, which does all the government official broadcasting, on a split wave with WMAL. This will release the wave length now used by WRC to KPT in Los Angeles.

## CLARKSON CONTRIBUTING

R. P. Clarkson, one of radio's specialists in a newspaper way, has been signed to contribute weekly comment under his signature to the Saturday radio section of the New York Sun.

Clarkson's stuff is to have a personal touch.

## TITLE WRITER'S THEME SONG

Los Angeles, Sept. 4. William B. Kernell, title writer for Fox, has written the theme song for "Mother Knows Best" (Fox). Song will be published under the title of "Sally of My Dreams."

Stark New WHAM Announcer Rochester, N. Y., Sept. 4.

Lewis C. Stark is the new announcer at WHAM. F. W. Reynolds, publicity director, also becomes head of the new public relations department.

## Film Song "Fixing"

Already the angles are being worked on picture theme songs. Some film executives are getting "theirs" on a royalty cut for okaying the official tie-ups with feature pictures by songwriters anxious to cash in on the vogue.

As high as six cents royalty is being paid one team of composers who have clicked with thematic hits, one-third of which goes to a higher-up for seeing that the synchronization insures sufficient reprise plugs for the theme number.

# Brunswick's New Lineup; Records For Photophone

Under Frank S. Horning's direction, the Brunswick Recording Laboratory in New York has been completely reorganizing its technical, exploitation and sales departments.

Always a good record producer, Brunswick never quite plumbed the sales depths. This resulted in Horning's commission to take charge, succeeding W. A. Brophy, who is now in the brokerage business.

Brunswick has undergone an almost complete change in personnel. Among the remaining executives are Jimmy O'Keefe and William F. Wages. Otherwise there has been a radical housecleaning. Roland W. Foster is H. Emerson Yorke's successor, the latter aligning with Paramount's sound picture recording studios on Long Island.

Brunswick and RCA. Horning has about completed negotiations for sound picture recording on behalf of RCA Photophone, Inc., and allied General Electric interests.

Victor Talking Machine Co. so far has done the bulk of the recording for all the major companies allied with the Western Electric Co. (Electrical Research Products, Inc.). Victor's Camden studios are swamped with assignments.

Brunswick also is now marketing its own radio receiving equipment built by RCA according to specifications. However, RCA sets in Brunswick combination phonograph-radio machines are also being marketed.

The same company plans to build up its foreign, race and hill-billy departments, the former proving a vast source of income. A recording outfit has been despatched to China to can Asiatic artists for international marketing.

## 40 Weeks of MCA Bands; Taking Two at a Time

John J. Fargen, managing director of the Rosemont ballroom, Brooklyn, N. Y., has contracted for 40 weeks of Music Corp. of America band attractions. He starts Sept. 20 with Jack Crawford and Al Katz and his Kittens, two Victor recording orchestras.

MCA bands will change fortnightly with two name bands always booked together. Others slated are Don Bestor, Zex Conner, Coonsanders, Charles DeBerger, Fred Hamm, Thelma Terry and her Playboys, Ray Miller (marking his New York return), and Silvertown Cord orchestra.

Rosemont now broadcasts nightly via WMCA and WLTH.

## "Speak-o-Phone" Next

Washington, Sept. 4. Trade-mark protection has just been granted "Speak-o-Phone" as the name of a metallic disc phonograph record.

With Serial Number 268,321 the trade-mark is for "Speak-o-Phone, Inc., New York. It was filed June 19, 1932, with use claimed since the preceding May 1.

## ART WITH'S COMPANY

Chicago, Sept. 4. Art With, Stevens and With, orchestra bookers, has bought out his partner, Vernon Stevens, and formed a new organization to be known as the Amusement Service Corporation of Chicago.

Officers are Art With, president; David Katz, vice-president; and Ben Blanton, secretary and treasurer.

# Radio Rambles

By ABEL

Station WLWL, the Paulist Fathers' broadcast central, in its etherized play criticism views the Broadway stage fare through Christian optics in the strictest sense and "chik-chiks" at the profanity and eroticism of the newest entries. Even in the line of musicals, the ether critic finds nothing commendable and frankly states he can recommend nothing, not even "Show Boat" and "Rosalee" which mar an otherwise favorable impression by some lapse or another.

"Front Page" and "Gentlemen of the Press," with their shocking language, are particularly targets for the WLWL critic, and "Ringside" left him in bad humor. He okayed "Eva the Fifth," a John Golden rule piece, as well as Edward Clark's "Relations," the play of Jewish theme, along with "The Big Pond."

## Wolfe-Baer Whoopie

The Wolfe and Baer, yclept L. Wolfe Gilbert and Abel Baer, the Feist staff songwriter-entertainers, were making periodical Tin Pan Alley whoopie via WMCA. Little wonder as their popularity, adulterating the frank plug festivities with consistent entertainment value likely to find favor generally.

WABC has a jazz band marathon on certain evenings, spanning a sizeable radius. Harold Stern's Belle Claire hotel roof; Handel's Duck Inn out on Long Island; Castilian Gardens (Harold Leonard's orchestra); Martucci's Mapletonians from Feltman's, Coney Island; the Meyer Davis unit at the Hotel Nassau, Long Beach, and the King's Tea Garden, Brooklyn chop suey, are some of the places offering dansapation on this station all in one stretch covering about three and a half hours.

Emil Velazco from WOR, like Lew White on the NBC stations, is a corking organ soloist. Velazco, also like White, does his stuff from his own studios, and registers handily.

## Mac as a Warbler

Samuel Jospe's Wood-Wind Ensemble on Sunday afternoons is a worthy musical entry with his concert recitals. The Whittall Anglo-Persian, headed by Louis Ferman, are now Sunday features also on the NBC chain. Graham McNamee, baritone soloist when not announcing, was the Atwater-Kent guest

## 35,000 on Pier, Whiteman; Plays to 3,000, Providence

Atlantic City, Sept. 4. At 50 cents a head, Paul Whiteman broke Steel Pier's gross attendance mark by more than thousands when 35,000 admissions were clocked on Aug. 25. In the evening alone, more than 23,000 people attended the pier where Whiteman, at \$2,000, was playing a dance engagement. Pier attendants had not a little trouble through women fainting, etc., as it was plenty hot.

Whiteman is in New York this week recording, opening Saturday at the Met, Boston, his next to last week for Public on the 40-152 week picture house tour.

## BRUNSWICK'S AUTO CHANGER

Brunswick contemplates marketing an automatic record changing phonograph. This device on the Victor has boosted the sale of records noticeably, the publishers' royalty statements giving evidence to this in no small measure.

Some litigation is involved over the basic patent of the automatic changer. As soon as that is straightened out, Brunswick's machine will be marketed.

## JOHNSON'S "SONNY BOY"

"Sonny Boy," the song of Al Johnson's "The Singing Fool," Vitaphone feature, is being published by DeSylva, Brown & Henderson, Inc. These three writers, with Johnson, composed the number.

DeS-B-H also publishes "Angela Mia," the current theme song of "Street Angel," and "Somebody Somewhere," which is tied up with "Red Dancer," both Fox pictures.

artist Sunday night, registering as favorably with his vocalizing.

Carlton Boxill, tenor, and Taylor Buckley, baritone, along with Lester Place and Robert Pascoello, piano team, comprise the Twin Pairs of Harmony. Their joint recitals in alternating duets recommend them for stage work ultimately, after they have made their radio mark and developed a following.

George Frame Brown, the former WOR bucolic comedy star, is now a WPA favorite, having quickly established himself with his "Real Folks" series. In Matt Thompkins, he does about the same character he created for WOR's Columbia Broadcasting System, resulting in a litigation by Frame against L. Bamberger & Co., the WOR station owners. While Brown lost, he was not hampered in transplanting his character creation elsewhere under a different label.

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Thanks to FRED KINSLEY**

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Feature Organist  
AT  
Keith's Hippodrome  
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Thanks to FRED KINSLEY**

**Howard Warren  
Feature Organist at the  
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City, N. Y.**

## ATLANTIC CITY'S BIG HALL ALMOST READY

Will Seat 41,000—For Exhibitions and Athletics—Erected at Cost of \$15,000,000

Atlantic City, Sept. 4. World's largest convention hall is being completed here at a cost that will reach \$15,000,000. The hall will seat 41,000 people and the ballroom will accommodate 5,000 more. The enormous arched structure is spotted several blocks below Million Dollar Pier, taking in an entire block that extends all the way back to Pacific Avenue. Depth is comparable to New York's east to west blocks. There will be several floors, designed to house all manner of convention exhibits. Machinery for the car builders will hereafter be unloaded directly from railroad sidings on either side street.

The building will also be devoted to civic and athletic events and the city commission is seeking a program that will place the building on a paying basis.

Flooring is said to be the same as Madison Square Garden and will afford an ideal rink. Major boxing contests are expected to be staged, Philadelphia promoters having the inside track. Some of the city offices may be moved to the hall which will be the future headquarters of WPG, Atlantic City's broadcasting plant.

The hall is expected to further a building boom that will clean up a portion of the Boardwalk that has retrograded. It will probably open late in the fall or early winter.

## TORONTO FAIR DRAWS 500,000 FIRST 4 DAYS

Toronto, Sept. 4. Gravy for the Rubin & Cherry shows. Thirty attractions with the weak sisters dragging them in on strong ballyhoo at the Canadian National Exhibition. A full 14-day stand this year with no 15-cent limit and no ban on such rackets as postcard and "story of my life" sales.

Midgits leading at the b. o., with diving girls, circus and a gorilla display getting plenty of play after a raft of space in the dailies. Gruenberg has dressed the mid-way up better than it ever has been and is keeping his help in good order. Not a pinch the first week, with this, the only Canadian stand, and a reduced price on Scotch just gone into effect.

Colored hoofing show not doing so well, and freak animal stuff thrown out. Whole exhibition played to 500,000 paid admission four days, with probability of 2,000,000 through the turnstiles during the fair. At that it's only a \$500,000 gate or less, because the directors stick to a 25-cent top.

### IOWA FAIR 362,000

Des Moines, Iowa, Sept. 4. The Iowa state fair has just closed with attendance at 362,000. This mark is 68,000 less than the record set in 1927 fair, which record was the largest paid attendance of any eight day fair in America.

Three days of rainy weather is one cause for the diminished 1928 attendance. Also, in 1927 the attendance was stimulated considerably by the first visit of Colonel Charles Lindbergh.

### Ambitious Colored Golfer

Louis Corbin, 22, colored lad, is the pro at a trick nine hole course in back of the hotel at St. George's, Bermuda. Louis thinks he is good enough to compete in the British open next spring. Corbin entered the American open event but his entry was turned down because of his color, it was said. An American pro, quartered on another Bermuda course, beat Corbin in match play but Louis is undeterred.

## CIRCUSES

### 101 Ranch

Sept. 5, Lima, O.; 6, Plattsburg, N. Y.; 7, Chicago, Ill.; 8, Ironton, 10, Charleston, W. Va.; 11, Huntington; 12, Mayville, Ky.; 13, Lexington; 14, Harrison, Tenn.; 15, Chattanooga.

John R. Galt, 6, Albany; 7, Valdosta; 8, Waycross; 10, Charleston, S. C.

### Sella Floto

Sept. 5, Pelham, N. Y.; 6, Vallejo; 7, San Jose; 8, Monterey.

## CARNIVALS

For Current Week (Sept. 3) When Not Otherwise Indicated  
B. & B. Am. Co. (Fair), Clinton, Va.

Barkost Bros., Winchester, Ind. Barnhart, Macy, Algona, Ia. Barnett & Schutz (Fair), Osborne, Kan.

Bee Am. Co., Tahmina, Okla.; 10, Benton Am. Co., Fowler, Ind. Brodbeck Am. Co., Burlington, Kan.

Brodbeck Bros., Coldwater, Kan. Brown & Dyer, Galax, Va. Bruce Greuter (Fair), Timonium, Md.

Bunts, W. J., Bond, Ky. Central States, Oil City, Pa. Cottin & Wilson Shows, Wise, Va.

Coe Bros. (Fair), Dyersville, Ia. Coleman Bros., Hartford, Conn. Craft's Greater, Visalia, Calif.

Crisland, Fairfax, Okla. Dodson's World's Fair, Elkhorn, Wis.

Endy Shows, Norfolk, Va. F. & A. Co., Blackstone, Va. Fairly, Noble C. (Fair), Ottawa, Kan.; 10, Vinita.

Fleming, Mad Cody, Covington, Ind. Francis, John, Coffeyville, Kan.

Gibbs' Am. Co., Harrison, O. Giller, W. A., Cedar Vale, Kan. Gloth Greater, Woodstock, Va.; 10, Kenbridge.

Gray, Roy, No. 1, Quinlan, Tex. Gray, Roy, No. 2, Talco, Tex. Greenburg Am. Co., Schuyler, Neb.

Gruber's Famous, Harrisburg, Pa. Hames, Bill H., No. Lone Oak, Tex. Happyland (Fair), Big Rapids, Mich.

Harry, J. Six, Albion, Ind. Heller's Acme, New Rochelle, N. Y.

Hoffner Am. Co., Peoria, Ill. Imperial Greater (Fair), Smith Center, Kan.

International Am. Co., Roberval, Can. Isler Greater (Fair), Atlantic, Ia.

Kelly's Am. Palace, Mullins, S. C. Ketchum's, K. F., Beckley, W. Va. Kruse Greater, Cynthia, Ky.

Laughlin, J. W., Mt. Olive, Ill. Latip, Captain, Weston, W. Va. Leggett, C. R., Carnegie, Okla.; 10, Madison.

Lippa Am. Co., Petoskey, Mich. Little's Expo., Winchester, O. McClellan, J. T. (Fair), Greeley, Neb.

MacGregor, Donald, Altus, Okla. Mason's Imperial, Manassas, Va. Miller, Ralph R. (Fair), Ada, Okla.

March Expo., Plattsville, N. Y. Murphy, D. D. (Fair), Vincennes, Ind. Nations Expo., Valley Falls, Kan.

Nelson Bros., Great Bend, Kan. Oklahoma Ranch (Fair), Taloga, Okla.

Page, J. J., Expo., Clinton, Tenn.; 10, Morristown. Poole, H. E., Bryan, Tex.

Reiser, Nat (Fair), Rutland, Vt. Rice Bros., Trenton, Tenn. Rock City (Fair), Hodgenville, Ky.

Roya American, Oskaloosa, Minn. Rubin & Cherry, Toronto, Ont. Rubin & Cherry Model, Detroit, Mich.

Savidge, Walter, Am. Co., Leigh, Neb. Spencer, Sam (Fair), Smethport, Pa.

Stone, W. T., Pottsville, Pa. Sutton, Greater, Lockwood, Mo. Tidwell, T. J. (Fair), Hollis, Okla.

Wade, R. H. Am. Co., Pomeroy Fair, Shawnee. Wade, W. G., Hastings, Mich.

West's World's Wonder Shows, Staunton, Va. Williams, Ben, Houlton, Me.

Williams, C. C., Clymer, Pa., 11, Indiana, Pa. Wortham's, Clarence A., Lincoln, Neb.

Zenger, C. F., United (Fair), Ellier, Id.

## Marathoners Wed

Watertown, N. Y., Sept. 4. After hoofing it together for 79 hours in a Marathon dance that was held at the Revue dancing pavilion near here, Miss Eunice Killian, 36 Wise block, formerly of Utica, N. Y., and Edward Keene, of Utica, a professional marathon dancer, found that they could not do without one another so they took out a license at the City Clerk's office in this city and were married. Girl dropped out after 79 hours and Eddie got himself another partner and started in the grind again. He finished second in the derby and received \$100.

## Polychrome Romance

New Britain, Conn., Sept. 4. Sadie Anderson, 33, billed with the Coleman Shows as the "Woman of Many Colors," and Fred Karno, 25, vaudeville performer with the shows, have fled marriage intentions in this city. She is in the records as "colored." Her skin is of three colors. He is white. She speaks 27 languages.

## Syracuse Fair Flops; Shelve 2-Week Idea

Syracuse, N. Y., Sept. 4. A net profit of approximately \$50,000, but, from the attendance standpoint, the New York State Fair is still a flop.

In fact, so much that all plans for the extension of the exposition from one to two weeks next year have been shelved by Director J. Dan Ackerman.

The responsibility for the disappointing patronage Ackerman places directly at the door of Syracuse, and "its merchants and manufacturers who refuse co-operation."

Syracuse Day, observed on Monday, the exposition's opening day, gave the two week move a solar plexus blow. Heretofore, when Syracuse Day has proven a bloomer—as it usually has—the fair officials and the city blamed it on the inclement weather. This year, the fair opened with ideal weather conditions, and the fair headquarters early in the morning predicted an opening day crowd of 100,000.

Despite a strong crowd of attractions, the first day attendance actually was only 28,159. With Senator Charles Curtis, Republican vice-presidential nominee, present on Tuesday, there was only 21,103 admissions.

Gov. Alfred E. Smith, Democratic standard bearer, however, swelled the draw to 49,837 on Thursday. Politicians found food for thought in the figures.

Grange Day on Wednesday attracted 46,047, Farm Machinery Day on Friday brought 23,349 and the motor racing card on Saturday was responsible for the fair's biggest day, with 59,824 admissions.

The State Legislature recently passed a bill enabling the fair to be in session on Labor Day, and it had been planned to start the two weeks program next year, featuring the Grand Circuit races the second week.

To local theatres, which, on the basis of week-end business, had anticipated a golden week, the fair period was mostly a disappointment.

Fire on the closing day destroyed the large tent housing 48 freak animals and threatened the entire line of 20 odd tents of the Barnard Shows, forming the exposition's midway. Thomas Evans, of Baltimore, owner of the animal exhibit, placed the loss at \$1,000.

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## Obituary

### MRS. HANNAH CHAPLIN

Mrs. Hannah Chaplin, 61, mother of Charles and Sidney Chaplin, died at the Physicians and Surgeons' Hospital, Glendale, Cal., Aug. 28, after an illness of two months. Charles was at his mother's side when she died.

Mrs. Chaplin was born in London, and her stage name was Lily Harley. She achieved success in light opera with Gilbert and Sullivan. Her husband, Charles Chaplin, was a prominent protean actor on the Continent and England. He died 30 years ago when his son and namesake was but nine years old.

The mother of the comedian came to the United States in 1921. Owing to the fact that she was suffering from shock, the result of air raids during the war, there was some difficulty over her admission. This was removed when her sons signed bonds, and these have been renewed regularly. She later recovered her health. Mrs. Chaplin made her home on the Lankershim ranch of Syd Chaplin where she was accompanied by a companion and nurse.

Syd Chaplin is in France.

### MAGGIE FERRIS

Maggie Ferris, 63, died Aug. 28 of cancer in the Coney Island Hospital. She worked in vaudeville and later with different repertoire companies.

When Miss Ferris retired she took up commercial work. Recently she was employed as a caretaker of bathing suits at Steeplechase Park (Coney Island). Funeral was held Aug. 31 under auspices Actors' Fund, with interment in Evergreen Cemetery, Brooklyn.

### EDWARD W. ROSE

Edward W. Rose, 24, legitimate actor severely injured in an auto

### 4 HURT IN DOME COLLAPSE

Los Angeles, Sept. 4. Three women and a child were injured Labor Day when the dome of one of the buildings at the Pacific Southwest Exposition at Long Beach collapsed.

accident, died in a hospital at Hyannis, Mass., Aug. 22.

Rose had been with a number of legit plays, but much of his career had been spent in stock. His start in stock was at Rochester, N. Y., where he worked for George Cukor and George Kondolf, Jr., at the Lyceum. At the time of his death he was appearing with a summer company in Hyannis.

### EDITH BARKER

Edith Barker, 63, actress, died in Croton Falls, N. Y., Aug. 29. She was born in Pittsfield, Mass.

Miss Barker had been on the In Memory of Our Dear Brother

### DAVE FRANKLIN

Who passed away Aug. 31, 1928. Always remembered by his loving family. Sidney A. Franklin (MY BOY) Mrs. Vera Franklin Lipsky Florence Franklin Litke

stage 25 years, making her debut with E. H. Sothern in "Change Alley."

In private life Miss Barker was known as Edith Maria Barker Dunstons. A sister, living in Pittsfield, survives.

### JAMES CHATAM

Jim Chatam, male half of Crowley and Burke, was stricken with heart disease and died in Detroit, Aug. 25. He is survived by his wife, mother and father, who reside in Oakland, Cal.

Chatam was a Spanish War veteran, and burial, at Roseland Cemetery, Detroit, was held with military honors.

### MRS. LILLIAN HUGHES

Mrs. Lillian Hughes, wife of Frank Hughes (Frank Hughes and Girls), died in Harriman, N. Y., from a broken back she suffered in an automobile accident about three months ago. Mrs. Hughes was 33 years old, and will be buried in Greenwood Cemetery, Brooklyn, N. Y.

### GEORGE W. HOWARD

George W. Howard, 65, Equity representative attached to New

### In Memory of My Dear Treasure

### DAVE FRANKLIN

Who passed away Aug. 31, 1928. Will always be mourned by his devoted sister-in-law. Violet McKee Franklin

York headquarters, died Aug. 26 of septic poisoning following amputation of a leg. Infection started in a toe which was cut in paring a corn.

For 30 years he was a well known legitimate actor playing leads in Frohman productions.

### J. C. DUFF

J. C. Duff, 73, veteran showman, died at his home in New York City, Sept. 3. He was the first to introduce Gilbert and Sullivan on this side and in recent years has been sponsor here of the reviving of "The Beggar's Opera." For a time he was manager for Lillian Russell.

### PAUL DENNO

Paul Denno, 42, dancer of Scanlon, Denno Brothers and Scanlon, died Sept. 2 in a Columbus, O., hospital of cerebral hemorrhage. A news story of his death appears elsewhere in this issue.

Dr. Marvin Pechner, 55, for 25 years practicing physician for the Ziegfeld "Follies" girls and the Amsterdam theatre, died Sept. 1 in the New York Hospital of Bright's disease. Besides the widow, a step-daughter survives. The Pechners had been living at Cedarhurst, L. I.

## Deaths Abroad

### Paris, Aug. 27.

Alfred Henschke, 37, German actor under the pseudonym of Kläubard, died at Davos, Switzerland, where he was under treatment for tuberculosis.

Emma Carelli, Italian opera singer, killed in an auto accident near Lake Bolseno.

Dr. Samuel Oppenheim, 71, well known Austrian writer and astronomer, died at Vienna.

## Inside Stuff—Music

(Continued from page 56)

vania Mask and Wig productions, was the pioneering modern jazz orchestra to record for the talkies. Ballard with his U. of P. collegiate band made three short subjects called by the Talking Picture Co., New York, in 1920 and exhibited in Town Hall at that time. The others were Sir Harry Lauder and Six Brown Brothers.

Ballard had forgotten about the significance of the pioneering phase until Fred Waring (Waring's Pennsylvanians) and Louis Bernstein, music publisher, recalled the fact at a luncheon. It came to Waring's attention when he viewed it in a California theatre where it was exhibited in contrast to present day recordings. Nelson Kellar (Waring's band) and Ted Weems, were then in Ballard's undergraduate orchestra.

### Song Around Grange

A special song, "I Never Believed in Lucky Numbers," has been written around Red Grange's famous gridiron numerals, 77. The football star is now in vaudeville.

### Eight in on Surprise Number

At least five publishers—there are eight altogether, it is said—are known to be publishing editions of a non-copyrighted doggerel, "Hallelujah! I'm a Bum," which came to attention via the radio and the singing orchestras.

It was originally published in some book collection and caught on magically over night, threatening to become another "Prisoner's Song." Being a non-copyright, the mechanicals are paying no royalties but the sheet music sales are good and each of the five known publishers are cashing in. They are Jack Mills, Bibb-Bloeden-Lang, N. W. Swisher of Philadelphia, Villa Moret and F. B. Haviland.

The Victor record is credited with furthering the sales.

### Town's High School Trio

A single class in West High school, Jackson, Mich., claims the honor of turning out three people, two boys and a girl, now quite prominent in picture houses.

The boys, Monk Watson and Del Delbridge, are now m. c.'s. The girl is Mrs. Ed Werner, chief organist at United Artists, Detroit, and the wife of the Michigan theatre's conductor. All went through school and graduated together.

### Song For Janette Gilmore

With a view to the foreign music market, particularly Australia, Lawrence Wright, the music publisher, is dedicating "Janette," a new song publication, to Janette Gilmore, the American star of "Rio Rita" in Sydney.

### Home Movies Show Hostess' Error

Joe Moss, New York manager for Meyer Davis, proved an East Hampton, L. I., dowager in error when booking a wedding engagement by the title home movies. The social campaigner had Moss at the helm of the musical festivities at her daughter's coming-out party two years ago and for the wedding asked for a repetition of the same five men.

Moss stated he had had 12 men at the time. After some difference of opinion he recalled that the young male heir of the household was a home movie fan and that he recorded any and all such events on celluloid. After a projection of the debutante affair, the society woman called the Meyer Davis office to apologize and authorized the larger personnel.

# London as It Looks

By Hannen Swaffer

The first blow struck at perversion, for years, has resulted in an abrupt victory.

A woman called Radclyffe Hall, who is frequently seen in the stalls at first nights, dressed in semi-masculine attire, always with another woman similarly dressed, wrote, a few weeks ago, a book called "The Well of Loneliness," in which she pleaded for a more sympathetic attitude toward abnormal and in which she dealt frankly with the same subject as that of "The Captive."

## A Chance for the Perverts

Even before the book was published, I was asked to attack it, someone who had read it telling me that, if the novel were not suppressed, the pervers of London would, at last, come out into the open.

Heaven knows, they have been cocky enough for several years. They flaunt themselves upon the stage; they parade themselves in public; they form cliques and coteries. They and their friends are responsible for much of the filth that recently smeared the London stage. I did not even read the book. I have enough to bore me.

## A Brave Editor Speaks Out

However, last Sunday, the editor of the "Sunday Express" demanded the book's suppression. The publisher, Jonathan Cape, sent it to the Home Secretary and the Public Prosecutor, and now, at official request, he has withdrawn it.

The authors, in her defence, pleads for frankness about this subject, and she talks about our hypocrisy.

Well, the truth is that if civilization were not hypocritical, the "queer people" of London, New York, Paris and Berlin would have been driven out years ago. They have been saved by reticence.

## Perversion and the Theatre

You find male and female pervers in nearly every London theatre today. The male choruses have plenty of them.

These creatures are flattered and made a fuss of. They crowd places of amusement whenever one of their kind is performing. When ballet is staged, you find hundreds of them in the house, unable to keep away. "They like to see nudes," Eric Wolheim, Diaghileff's manager, told me.

One famous author boasted at a dinner table, a few months ago, that he would willingly stand up in court and admit the truth about himself. Another author, not so well known, told me, once, that he was "cured" now.

## "You Cannot Do Without Them"

A few years ago I asked the Wyndham management why they had a notorious pervers in one of his companies. "Oh, you cannot do without them, now," said one of the officials.

The manager of a world famous actress told me, that there were once so many male pervers in the company he used to go into the dressing rooms and say, "Hello, ladies and gentlemen," and there was never a murmur of protest.

The truth is, of course, that nobody knows where it starts and where it ends. We are all equally guilty in the matter, because none of us dares to say a word.

## Lonsdale Wants to Act

Frederick Lonsdale told me, a few weeks ago, that he and Sir Patrick Hastings had been discussing the matter, because both recognized what a grave peril it was. Edgar Wallace has gone to the length of making certain, when engaging any actor or actress, that he or she is not in the gang.

"Why don't they deport her?" I am always hearing of an American actress, now in London. The deportation of an American actor, who is now on your side, was daily expected, two years ago.

## The Problem of the Tours

Young David Gill, son of Basil Gill, the famous actor, sent me a long letter about three years ago, telling of the way in which the provincial theatre was poisoned. A member of "The Student Prince" company on tour was recently sent to prison for four months.

These cases are seldom printed in the public press. Indeed, but for the matter having been raised by "The Well of Loneliness," my views on the matter might still remain in a drawer, waiting publication by someone with courage.

## They Are Often Clever

The trouble with these people is they are so often have brains. So we excuse them. Besides, many of them are very nice people, so far as chance acquaintance goes.

Some months ago, there was a public brawl in a hotel between two notorious queer 'uns and a man who objected to obscene language being used by them.

The stories that reach me from New York are just as bad.

## Worse Than the Promenade

When the Swedish Ballet was at the Palace theatre, some years ago, the manager himself told me how he had to clean out the pervers from the back of the auditorium. The disappearance of the promenades in music halls, in which women paraded, has been followed by occasional disorder caused by the presence of the unmentionable men.

Frequently, when a play by one of the younger writers is produced, grinning pervers of both sexes chuckle and snigger all through.

## Call Your Perverts Home

It is all very well for Miss Radclyffe Hall to feel sorry for these people, but the truth is we have all been sorry too long. Her plea for frankness, I am afraid, will do the very reverse of what she hoped. Instead of increasing a feeling of pity, it will raise the whole question and force some action against the offenders.

Anyway, I do wish you Americans would get some of your people home. They are among the worst offenders. When they come here, they do things which I am sure would not be tolerated on your side.

# Chatter in Berlin

Berlin, Aug. 27.  
Fritz Holl, former director here of the "Volkstheater," has been sent to New York by the Theatre Guild, rumor hath it. Holl is supposed to stage the first part of Goethe's "Faust," in English, for the Guild.

The Reinhardt adaptation of "Burlesque," known here as "Artisten," will run at the Deutschen Theatre until the middle of October. Starting Oct. 15 Goethe's "Egmont" will be offered with Werner Krauss playing the leading role.

The other Reinhardt production of an American play, "Der Prozess Mary Dugans," closes Aug. 31 after a long but not especially successful run.

Percy Marmont is due here the beginning of September to go before the camera on "The Adven-

ture of a Pictcoat." He is to play opposite Ossi Oswalda. National-Warner are doing the picture, here and in England.

A German "Beggars Opera," bearing the same name but obviously not the John Gay play, opens here Aug. 31 at the Theater am Schiffbauerdamm. Kurt Weill wrote the music which will be under the musical direction of Theo Mardran.

Reinhardt troupe, returned from Salzburg where they have been performing for the benefit of the classic spirits assembled there, start rehearsals soon for Reinhardt's "Anthony and Cleopatra." Elizabeth Bernger, at present touring Germany in "The Last of Mrs. Cheney," is to play the part of Cleopatra.

As far as the role of Caesar is concerned, there seems to be some trouble. Alexander Moissi was chosen at first but it is reported all is not well between him and the legislative department of the troupe. The choice may fall upon Socoloff, playing in "Burlesque" here.

# This in Paris

(Continued from page 2)

or New York unless one is paying for an awful crime in some anterior life.

Pugilists often hunger for knowledge. Ask Wilson Mizner about Stanley Ketchell? Ask Mr. Sturgis about Frank Moran in London. That Pittsburgh plug was a leech for learning. It sometimes goes the other way. Lord Byron and George Borrow were both votaries of boxing.

Tunney! Eschew the vegetarianism of Saint Bernard Shaw. He will have you nibbling carrots in his whiskers. And all in the interest of philosophy.

## Gentlemen, a Deity!

I was juggling a book at the Cafe de la Paix. Suddenly gas enveloped me. Not from Hamburg—from hams of the U. S. A. The vapor broke into words:

"I must return to the States—to write two plays, to create three leading roles. When I left the show it dropped \$10,000. Roland Young is phantasmagoric but he can't initiate me, George Jean Nathan calls me the spiritus of whimsicality. Isn't that a wonderful phrase?"

## Still in the Stable

France is smiling at America's liberality to Soviet films. The French banned "Potemkin," "Mother," "Bear's Wedding," "Abrek Zaur" and "According to Law." The Russians are receiving a better break in the States.

Why? The Yank is only afraid of sex. The dear and darling Puritan, Love is a monstrous, hideous mien. Nature is a witch from Africa. The Padlock Law will save the ribbon clerks. The red poison flows while the green lust is stagnant.

The deacons meet. "Crime and bolshevism are not sex. Let enter every school and home."

Darwin feared, "Monkey! Aristophanes, "Frogs!" It remained for Sturgis to name the human race "Jackass!"

## Superman, and Everyman

I have been travelling over Europe. I fled from Le Touquet and Deauville to swam from Capers Island. The lady I loved last summer returned to Venice. Vollmoeller has the lagoons all to himself. I sought the wine gardens near the Danube. There a superman was whistled in the moonlight.

"Go to Salzburg. See 'Everyman' by Hugo von Hofmannsthal. Watch Moissi's hands. And Reinhardt will invite you to the castle."

All this is as dead as death. The ghost of the intellect in the cemetery of an egotist.

Reinhardt productions: "The Miracle," Vollmoeller's degradation, Bel Goddes' desecration. Mysticism on a German drunk. "Midsummer Night's Dream," rubber goods by Ernest de Werth. Shakespeare in a diver's suit. "Able's Irish Rose," eternal debt to Reinhardt, Kommer and Company.

I drowned in beautiful Vienna. Beethoven called me "anywhere, anywhere, out of this mess." Yet I should love what is light to Otto Kahn and Morris Gest. Who plays the devil in "Everyman"? Another acrobat out of work.

## John Colton

"The Shanghai Gesture" will be done in Paris. Not so momentous, yet Colton is America's only dramatic, worthy of the name. He perpetrated "Rain," but he will conquer a place in show. O'Neill, Howard, Kelley, Pollock? Infections that precede the fever of genius.

What about "Harat" by Colton? It is his last and best play. Nature whirling in a vortex regarded with pity. What producer will challenge the hypocrite with this production? This fall? Truth should not be feared and "Harat" conciliates the spirit. It might wallop the Puritan and break the lock of Albany. It could do the trick—and Mr. Sturgis is with the tricksters.

Paris is all agog about the new theatre which Orson Kilborn has announced. According to the present schedule, ten or twelve of the most successful plays running in New York will be produced here each year. On top of that visiting stars are expected to perform while here.

The cast of "Broadway," which Wyn is mounting at the Theatre de la Madeleine, adopted by Charles Merc in October, will comprise Pasquell, Abel Tarride, Paul Amiot, Germaine Rouvier and Max Lemonnier. Jacques Baumer will be producer.

# CHATTER IN LONDON

The Plaza-Tiller girls, in the Francis A. Mangan presentation in Paris, return to the Plaza, London, to appear in the production to "A Little Bit of Fluff," in which they were pictured with Syd Chaplin.

## Actresses That Steep

Eton is a public school. The sons of kings, dukes, actors and other rich men go there. Stay till they're 18, if they're good. Mustn't go out nights. Have to keep away from cabarets, saloons, and all that. Three of them didn't. Went to Bray. With an American actress. Got sent home. For good. Parents are very influential folk politically. And the American actress, who has a big public following, is not so popular with the authorities. Boys' folk put a bet on her. The school is likely to be told any day the boat sails Wednesday."

Another, fem, also American and an actress in her spare time, has been staying around several hotels with a fresh name each time. Labor officials, who play pretty nice about pormid and such, think this kind of thing so good. So Wednesday's sailor may have a companion. Oh, yes. And a newspaper baron, known by Actress Number One as mentioned above, is watching her step so he can shoot the story if she slips.

# Egypt

Cairo, Aug. 10.

An enormous success was scored by international Lydia Johnson and her musical, attractive and choreographic company at the Alhambra. The show, "The Egyptian," including eight continental girls and the eight Jackson girls, have an up-to-date show with orchestra and jazz.

## Annual Gala-Gala

The fourth annual Gala-Gala, held by the Y. M. C. A. at Gezira, Cairo, presented the most successful show. The dance on the tennis court drew a large crowd. The Kit Kat Orchestra advertised but did not fulfill the engagement. The Revellers came to the rescue and carried the night with conspicuous success.

## Troupe at Giza

An opera, in three acts, entitled "Les Parties," composed by M. A. Sidky, was given in the garden of Pyramid Beer at Giza. Principal roles were played by M. Bahgat and Dolly Antoine. Exhibition of dances by the celebrated Zuleika.

## Aziz Amir's Co.

Aziz Amir, recognized as the first Egyptian film star. She is now at the head of a film company in Cairo.

A new film in production, under the title of "The Nile's Daughter," will be run in the Egyptian aristocratic centers. Till now 1,300 meters have been taken in Alexandria and in Cairo. The external views will be performed in the most beautiful places and areas and the internal views to be produced in the studio built at Heliopolis, equipped with photographic apparatus, electric installations, mechanical works thus competing with the foreign studios. Considerable expenses are being incurred for the production of this new Egyptian film.

## American Pictures

At the American Cosmograph, in Alexandria, "Doll of Montmartre," excellent film in 10 parts, featuring Lily Damita, "Obey the Law" re-cutting film, Bert Lytell.

In Cairo, the American Cosmograph presented "The Marie Curie," "Paris in Five Days," extraordinary film in 6 parts by Pierre Colmbier and Nicolas Rimsky. Interpreted by Dolly Davis, Nicolas Rimsky, Madeleine Guitty, Pierre Aubrey, Louis May, and Edith Redrell, etc. Film scored warm applause.

At Eshkehle Garden Theatre Cinema, "La bonne du Colonel," with Evelyn Dorey, "Don Juan" with John Barrymore, Zligato, in "Chaque Vainant" and "Le Chameau de l'Apocalypse," with Sydney Chaplin.

# Hauptman's One-Acter

Berlin, Aug. 24.

Final plans have been made, and a final title has been picked for Gerhart Hauptmann's newest play. It is to be called "Spurk" which in English is "Spunk" or "If-Mr-I-shouldn't thought of it first, 'Ghosts.' Max Reinhardt is to produce and direct and it will be offered by the maestro as the first production of his winter season.

The play is a rather novel type for the port: it is a one-acter, play-

# KATE PULLMAN'S SON

(Continued from page 1)

years up to its abrupt termination with the New York episode in July episode, was unabashed and candid about the new baby and the circumstances attending its remarkable arrival.

It's her baby and she's proud of it for it was born on carefully planned scientific lines and weighed more than seven pounds in birth. Father's name is William Diner, if anybody thinks that's important, though Miss Pullman for herself doesn't regard it so. And he's a singer working somewhere or other in the show business. Where or attended by what success or failure is a matter of indifference to the mother.

## Eugenic Specifications

The important detail is that he's a perfect specimen of his kind, his stock, feet, weighs 190 pounds and a marvel of glowing, vigorous health and overflowing vitality. Circumstances of their association couldn't possibly interest anybody, but the eugenic mother was frank to outline her ideal. She wanted a baby and didn't want to be encumbered with a husband. It was just the baby she wanted for companionship and she intends to settle down to permanent motherhood.

She said she will be up and about in a few weeks and then will return to the stage with a new act to which she will devote what attention she can spare from the baby.

Roscoe Ails has no part in her future, certainly involving a return to her old stage partnership. She hadn't seen him or heard from him lately, not since last March at any rate. He has a new stage partner, and although William Diner hasn't seen her, she figures the gal's all right in Ails' act.

As for herself, she's been in Chicago all this time, quietly and carefully preparing for maternity and now it's accomplished, will every-body please forget it? But it was nice the baby turned out to be a boy, wasn't it?

Miss Pullman was formerly the wife of Ed Smith with whom she worked in burlesque as Pullman and Smith. They had a son, now 12 years old, who lives with Miss Pullman's mother in Chicago.

## The Burnham Baby

History of the New York eugenic baby started with the birth of a daughter to Mrs. Grace Malhouse-Burnham Jan. 10. The mother was then 45, and the widow of three years' standing of a son of Louis Bernheim, millionaire brewer. She was reputed worth \$500,000 herself, and when the facts of her baby's arrival became public, she said frankly she wanted a baby without a lingering father and planned its birth deliberately.

This child's birth certificate described the father as Karl Graham, young attorney of New York, who turned out to be an entirely mythical person. The notoriety died away, only to be revived when reporters, working on inside information, approached Roscoe Ails while he was playing in Reading early the following March.

Ails was reported replying to queries, "Mrs. Malhouse-Burnham? Never heard of her." And sticking to that story. Confronted with elaborate evidence he replied critically, "Believe it or not, I was waiting for a street car."

Only the reporters hanging around Reading to pad expense bills, found out that a certain "Roscoe" wired to a Mrs. Burnham in New York the same evening, "Be aware of reporters and receive a reply in effect, 'Fuh, leave the bloodhounds to me.'"

It was when these details blazoned the newspapers that dissension arose in the Ails act, ending when Miss Pullman walked and Roscoe got a new girl partner.

An unsigned wire tipped Variety to Miss Pullman's son.

ing about 35 minutes. The underlying theme is the inevitability of fate.

The scene is laid in a rather low millieu, the home of a small town mayor at the time of the Thirty Years' War. Wife of the mayor and her son, a minor individual with a negro-some years back, which led to the murder of her first husband, a Dutch merchant.

Now, at this late period in her life, the shades of the past come cropping up with the final result that she goes insane and kills herself.







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By **HARDIE MEAKIN**

Gayety—"It" (Stock Burlesque).  
National (Erlander-Rapley)—  
"Cradle Snatchers" (Steven Cochran Stock).  
Strand—"Dainty Dolls" (Mutual).  
Columbia—"Mysterious Lady." Pictures  
Earle—"Heart to Heart."  
Fox—"Street Angel."  
Metropolitan—"First Kiss."  
Palace—"Warming Up."

In addition to a chorus of local girls the Gayety burlesque stock has Artie Leeming, Charles Goldie, Robert Snyder, May James, Wanda De Von, Ruth Madison, Jean McCoy, Eddie Aiken, Roy Cowan and the Balmer Comedy Four.

Steve Cochran's stock finishes up next week with "Th' Heaven," the fourth time the company has done the piece.

Meyer Davis is expected to settle down between here, Philadelphia and New York on the regular split week basis beginning next week. This means returning the family from Jamestown, R. I., to the home



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in Philadelphia. Davis has been getting plenty of publicity locally on his placement of the orchestras in the pits of the three new Fox houses in Brooklyn, Detroit and St. Louis.

A new Chinese restaurant has put in its appearance, the Venus, the second to hit the city.

At the last minute the Florentine Choir was added at Keith's for the showing of "King of Kings" (film). An advertised daily 15 minutes over WRC, local National Broadcasting station, as a plug for the opening dwindled down to but one night. Then it was switched to WMAL.

#### DETROIT

By **CHARLES J. RICHARDSON**

Shubert Detroit—"Present Arms."  
Shubert Lafayette—"Excess Baggage" (return).  
Detroit Civic Theatre (Jessie Bonstelle)—"The Queen's Husband."  
Cass—"The Desert Song," last week.  
Michigan—"The First Kiss," "Harem Scarem" (unit).  
Capitol—"The Cardboard Lover"; "Cairo" unit.  
United Artists—"The Tempest," second week.  
Oriental (receivership)—"Lingerie," also vaudeville.  
Madison—"Lilac Time" (3d week).  
State—"Lights of New York" (4th week).  
Adams—"The Water Hole."  
Cadillac—"Nite Life in Paris" (Mutual).  
Avenue, Palace and National—Stock burlesque.

The Pier Ballroom was finally evicted from its quarters in the former Riverview park (Belle Isle) when city workmen destroyed the ballroom floor with axes. The pier has been operating for the past six months under various injunctions. The pier management has taken over the Moose Temple.

The new Detroit Civic Theatre opens Sept. 8 with the first local presentation of Eob. Sherwood's "The Queen's Husband." The Civic

is the former Bonstelle Playhouse, and under Miss Bonstelle's management.

Clarence E. Wilcox, corporation counsel, has ordered the revocation of the license of the Edgewater Amusement park, due to the park being recently enlarged.

When the original license was obtained properly the addition of devices called for an additional license. Second permit called illegal because the common council recently passed an order requiring the consent of 51 per cent of the property owners in the immediate vicinity. The Jean Goldkette organization, controlling the property, has refused to abandon the devices not listed in the original permit.

Sousa and band are featured at the State Fair, which opened on Sept. 2.

Frank Beaston, definitely out at the Michigan, was replaced by Paul Leach as master of ceremonies. Reported Lou Kosloff may return.

J. J. Cavanaugh, representing the American Bond and Mortgage Company, has brought the entire FBO list of 33 pictures in the Oriental theatre.

#### MONTREAL

By **C. W. L.**

Orpheum—"The Champion" (Stock).  
Capitol—"The Patriot."  
Loews—"Fleetwing."  
Strand—"Phantom of the Turf."  
Anybody Has Seen Kelly?" "Back Stage." "Hello Cheyenne."  
Imperial—Vaude.  
Empress—"The Enchanted Island." "The Coward."  
Gayety—"Jazz Time Revue" (Mutual).

At the Strand, this week, children under sixteen and unaccompanied were turned away. No doubt Manager F. H. Warnicker is intimidated by the Montreal police, in which case, although Justice junctions, etc., although Justice Woir has decreed that the courts will not hear charges against managers who have illegally admitted children to their theatres. It is claimed that he is waiting for a court permit.

The Palace theatre reopened Sept. 1 with sound films featured. It is the first time the talking pictures are to be presented in the British Empire.

It is reported Bill Tremblay, a millionaire lumber king's son, has

become an usher at the Capitol. He takes this job to study methods of New under Miss Bonstelle's management, operating a picture house. His father, K. C. Tremblay, is interested in a film house in Arvada.

Harry S. Dahn, manager Capitol, back from New York, has arranged for special stage ensembles to go into his house next month.

Bookings are already good at His Majesty's (legit) for George Robey who is appearing this week in a revue. Robey is touring Canada from Montreal.

Tried without success several times in this city another French company is coming to His Majesty's for a three weeks' show this month. They are the Porte St. Martin players, claimed to be the original company. They will give Rostand's "Chantecler" and Victor Hugo's "Hernani," neither of them very new plays.

Opening at His Majesty's (legit) in October the Stratford-on-Avon players will give eight Shakespearean plays. They are under the direction of Comstock & Gest and will tour Canada and the U. S.

#### SEATTLE

By **DAVE TREPP**

President—"Torch Bearers" (Stock).  
Seattle—"Mating Call," stage show.  
Fifth Avenue—"Sunrise."  
Coliseum—"Under the Tonto Rim."  
Columbia—"King of Kings" 2d week.  
Blue Mouse—"Women They Talk About." "Vita."  
Music Box—"Terror." "Vita."  
Winter Garden—"Riding for Fame."  
Paradise—"How to Handle Women." "Vaude."  
Orpheum—"Half a Bride"—Vaude.

C. P. Seates, five years manager of theatres in Bremerton, has resigned to edit the new Bremerton Press.

With the closing of the President theatre in Portland prior to the opening in the old Inker as the new President, a number of the cast are in Seattle appearing at Manager Art

Frahm's house, namely Irene Darwell, Arthur Pierson, Ralph Remley, New faces include Myra Marsh, Flora Gramley, a 1928 baby Wampus star, ingenue.

H. C. Robertson, dean of employees for the old Jensen-Von Herberg circuit, is the new manager of the Coliseum. Billy Hartford has gone to manage the four West Coast houses in Bellingham. J. E. Reisingman has been transferred from Bellingham to Bremerton, where W. C. has three houses.

Ellensburg will have its annual rodeo Sept. 6-7-8.

"The Fire God," staged at the University stadium, will be repeated in Tacoma, under auspices Tacoma Legion.

Vic Meyers and Jack Bain, band leaders, have gone to New York for several weeks. Meyers has been leading the orchestras at Butler cafe and Trianon ball room and is a recording artist. Bain has been m. c. at the Seattle and has been alternating with Vic at the baton at these two places the past month.

Fifth Avenue and Coliseum have united in the biggest prize contest ever given here by a theatre. Screen star identification is the idea. The Post-Intelligencer is co-operating. Contest runs four weeks, showing ten stars weekly on screen and in pictures in the newspaper. No masks, no tricks. List of prizes aggregates nearly \$1,000, being headed by a motor car valued at \$1,650.

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# LOS ANGELES

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## Orpheum

With Jeanne Eagels topping, it was an ocean wave bill-up and down—a not bad opener, way down for the second and third spots, way up for the next and the crest for Miss Eagels' number, and back up again for the next two turns and a slight drop at the finish.

There wasn't any doubt that it was Jeanne Eagels who dragged them in to fill the house to capacity. Neither was there any question that she satisfied them. They saw her in her two best performances—the dynamic denunciation scene between Sadie Thompson and the Rev. Alfred Davidson, from "Rain," and the telephone scene from "Her Cardboard Lover."

Charles Wilson in a nut act and "Slim" Timblin's blackface number, held over from the previous week, were the other high spots.

Harry La Vail, Sister and Dean opened with trapeze stuff, but different enough and good enough to go over.

Franklyn D'Armore, strong man, assisted by Jack Lane and Ethel Truesdale, followed. D'Armore was all right when he was strong-maning, at which he is plenty capable, but the balance of the act was weak.

"Ship Ahoy," with Richard De Mar and Lillian Lester, leading a

company of three males and the same number of females, didn't excite the natives much, either. It was mostly song and dance stuff with some feeble efforts at comedy, the setting a battleship and all the boys and girls in uniform, the plot being that the girls were trying to palm themselves off as he-men. De Mar and Lester did some fair hooting, but the talent in the act stopped there.

Charles Wilson offered one of the nuttiest nut acts seen herabouts. Wilson nattered at length about everything and nothing, while two male assistants scurried back and forth for no particular reason. If there had been any reason for any of it, it would have spoiled everything. As it was, the house howled.

Miss Eagels followed. Two other members of her cast, Robert Barrat and Florence Ravenel, introduced themselves straight on a bedouin set, getting over that they were to assist Miss Eagels in the playing of two scenes from her successes for a benefit. The star entered, telling Barrat and Miss Ravenel what they were to do, and winking the crowd on the plots of the dramas. Then into the action. After the "Cardboard Lover" scene the set was darkened with the exception of a spot playing on the door of her room in "Rain." The phonograph started its jazz melody, the missionary came off and the "Rain" scene was played in the spot. In front of the door, Barrat's voice is good, but he doesn't look the Davidson part. However, Miss Eagels was the wild, untrammelled Sadie Thompson of yore. An applause tumult marked the end.

Florence Le Vere, singer and dancer, and Lou Handman, song writer, assisted by Handman's sister, Edythe, presented "Celebrities," Miss Le Vere doing "Impressions" of Marlon Davies and Kitty Doner. Handman did a new song and a medley of his old hits. Did well.

"Slim" Timblin, with Billy Raymond and Val Russell, again presented their "Southern Capers," the high peak of which is Timblin's blackface sermon monolog. Very big.

In the closing spot, Carl Shaw and Jean Carroll, with Neva Chrisman, Margie Meyer, Joe King and James King, offered "Dance Manners," a hoofing act with plenty of fast action and color and only a few dull moments.

Florence Vidor and her new husband, Jascha Gottlieb, have arrived in Los Angeles. They were married in New York, Aug. 20.

Edward Everett Horton will extend his six months' stage venture at the Vine Street theatre in Hollywood, to a full year. Steadily growing business resulted in an additional month's lease by Horton's brother-manager, Win Horton, which extends it to next March. Horton's next production, "Arms and the Man" will follow "Clarence" (current).

The Foibles reopened Sept. 2 with 25 colored entertainers featured in the opening burlesque production.

The Shakespeare Memorial Players, from Stratford-on-Avon, appear in Los Angeles in December on a tour sponsored by Morris Gest.

Jack North, banjo songster, and Newbold A. Philadel (vaude) have just completed making Vitaphone shorts.

Leon Navara has arrived here with his bride, the daughter of M. H. Hoffman, picture producer, and will sojourn here until Oct. 1.

Chester Conklin, screen comic, will build a new Norman-French home in West Hollywood. For years Conklin has been virtually the only film celebrity who did not live in the screen district in and near Hollywood, having resided in southwest Los Angeles.

A new peace play by Fanny Bixby Spencer will be produced in Hollywood shortly under Josephine Dillon's staging.

Something new in little theatre promotion will be used by the Hollywood Community Players, who will hold a Little Theatre Exhibition at the Hollywood public library throughout October. Sketches and models of bizarre stage sets, unusual costume designs and other model and pictorial work representative of the theatre will be included.

Dorothy Burgess of the original production is coming to Los Angeles to play Nubi in the Belasco-Butler production of "The Squall," opening at the Belasco September 23.

William R. Fraser, general manager for Harold Lloyd, is on an extended trip through Canada and eastern cities. He will stop in New York several weeks.

Chaplin studio has erected a wall 40 by 80 feet at the east side of its outdoor stage. It has been faced with concrete and will serve as a permanent improvement, either as an artificial background or as the side of a future stage structure.

"Mejico," three-act comedy drama of Mexican revolution by Georgia Pawcett, daughter of George Pawcett (screen), will be the next production at the Cordova Street Play Shop (little theatre) Sept. 10. Belle Mitchell and William Raymond are in the cast.

"Wings" (Par) follows "Street Angel," at the Criterion, Sept. 6.

Georgie Fabregat, musician, has filed claim with Los Angeles labor commission for \$250 against Culver Stanton, manager of the Dome Ballroom at Huntington Park (suburb), for services with the ballroom orchestra. Oliver Leonard, musician, filed claim with labor commission for \$10 against Sam West, manager, Ritz theatre orchestra. He claims sum is due for one day's services with band.

## VANCOUVER

Capitol—"The Reporter"—Capitolians-vaude.  
Orpheum—"The Cop"—vaude.  
Fantages—"Don't Marry"—vaude.  
Vancouver—"In Love with Love" (Duffy Players).  
Strand—"Forgotten Faces"—"College Capers Innovation."  
Dominion—"Dawn."

"Dawn" in its second week at the Dominion, got play from three British warships here on visit.

Calvin Winter and Capitolians have started a series of Sunday evening concerts at the Capitol. A collection is taken at the door and the program broadcast by CNRV, Canadian Railway radio station.

"The Trial of Mary Dugan" (A. H. Woods) opened at the Empress Sept. 2 for three days. The house has been dark all summer.

Rumored Vancouver will get its first "talker" late this fall.

Thomas Chatterton is the new lead here with the Duff company, co-starring with Helene Millard.

## BALTIMORE

By BRAWBROOK

A new local dramatic group, the Ambassador Players, enter the little theatre field this fall, opening with Carl Webster Price's "The Guest Retainer," now in rehearsal. Margaret Gibbs, of the defunct Knopf-Farnsworth Co., will be the featured member. The cast also includes Ed Donald Fee, Francis Hollifield, Marshall Codd, Cecil Weber, Neil Johnstone, Neil Bridgan, Carl Atlee, Clinton Leper, Margaret Muller and Rodney McKay. The production will be staged at the Play Arts Guild theatre.

Franz Bornschein, local composer, recently had his choral cycle, "Tuscan Cypress," performed in Columbus, O. This was the first production of the work still in manuscript.

A new dramatic stock opens at the Auditorium Sept. 17. Steve Cochran (Washington) is the lessee and the New National Players from here will be brought here.

## BUFFALO

By SIDNEY BURTON

Erlanger—"The Little Spiffire."  
Buffalo—"The First Kiss."  
Buffalo—"The Sawdust Paradise."  
Great Lakes—"Four Sons."  
Lafayette—"The Scarlet Lady."  
Century—"The Chorus Kid."  
Century—"Beverly of Graustark" (stock).

Rumored a stock co. is to be formed to offer two plays a week at one of the larger East Side neighborhood theatres. A similar venture last year lasted about three weeks.

Charles L. Wagner has secured an additional five weeks beyond the regular engagement at the Erlanger, extending his lease to October 23.

When "Kindling" is presented Oct. 8 Mrs. John L. Clawson, of this city, will be in the cast. Mrs. Clawson was connected with the Theatre Guild in New York.

## ROCHESTER

By E. H. GOODING

Lyceum—"Simba."  
Rochester—"Home James"—Vaude.  
Eastman—"Oh, Kay."  
Fay's—"Tenderloin."  
Regent—"The Head Man."  
Pleasant—"A Woman Against the World."  
Gayety—"The Golden Crook" (Stock burlesque).

Saturday opening, inaugurated here by the Eastman theatre a year ago, has been adopted by the Piccadilly and Fay's.

This week marks definite opening of the fall season, with the Lyceum offering "Simba," stock burlesque supplying Mutual attractions at the Gayety, and Fay's introducing talkies.

Sam Tandler last week bought the Victoria, closed for several months after competition from the Rochester, and the combination policy. Reported stock burlesque may be played there.

Back from a year's study in Eu-

rope Beatrice Ryan is again featured organist at the Eastman theatre.

Tommy Weir, tenor, minstrel man in vaudeville until ill health drove him off the stage, has joined Ruth Manning, soprano, to become the Hoover Honeycookers team, being broadcast weekly over Station WEAF.

Maurice Swartz, 44, Albion business man, who as a young man toured the country as a stage musician with vaudeville shows, died Aug. 28 in Toronto.

Batavia Fair loss, counting the \$6,000 state aid expected, was only \$2,732.50 this year, despite rain so heavy that it damaged concessionaires' property one day. Treasurer John Pratt reports. This year's fair cost \$57,500, or \$14,192 less than last year's, while receipts were \$43,867.50, or \$23,960.70 less than in 1927. Rumored again Secretary Fred B. Parker, Donald Woodward and Fred Klink would buy the grounds and equipment and run the fair independently hereafter.

Rochester's marathon sea horse starts at the Nataratorum, Sea Broeze Park, Sept. 9, and Edward Scott, in charge of the Graystone Company's World's Champion Marathon Endurance Race, expects at least 100 couples.

Rose Lorner, Rochester actress in stock here two seasons, has a role in Crosby Gaige's New York show, "A Little Accident."

Joe Frisco is building an \$11,000 home for his mother in Rock Island.

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MANAGER

"The Singing Fool." The somewhat  
belated announcement of film book-  
ings for the Schine house reveals  
that it will split the Warner prod-  
uct with the Strand here, the Eckel  
drawing "The Terror," "My Man,"  
"On Trial," "The Redeeming Sin,"  
"The Little Wildcat," "Kid Gloves,"  
"No Defense," and "Stolen Kisses."

"The Empire (Kaufman-Buckland)  
goes sound Saturday when "Street  
Angel" opens. While the house is  
wired for both Vitaphone and Mov-  
ietone only the latter will be used.  
Heretofore, Movietone acts have  
been played exclusively at Loew's  
State, with the Strand and Eckel  
playing the Vitaphone shorts.

With no explanation made,  
Keith's shelled Tom Melghan's  
"The Mating Call" booked to open  
Sunday and substituted "The Per-  
fect Crime."

Loew's, playing the Syracuse "Our  
Gang" comedy this week, follows  
with a second locally made pic-  
ture Saturday, "Six Appeal," first  
production effort of the Cinema  
Critics Club, fan organization. Wal-  
ter P. McIntosh, vice-principal of  
Syracuse North High School, di-  
rected.

The Crescent, Ithaca, wired,  
opens with "The Jazz Singer." The  
house in the future will follow a  
split-week policy.

The State, Utica, managed this  
season by John F. Fitzgerald,  
former New York and Boston ex-  
hibitor, will play double features.  
The house has installed the GB  
Tone equipment.

The British convict ship "Sur-  
covee," showing at Great Lakes port  
this summer, closed its itinerary  
Labor Day at Alexandria Bay on  
the St. Lawrence and ship moved  
to Oswego.

Utica's new Stanley theatre, cost-  
ing \$1,500,000, opens Monday with  
a civic dedicatory program. "The  
house, wired, will have a straight  
picture policy, supplementing its  
features with Vitaphone and Movie-  
tone acts.

Vladimir Shavchuk, conductor,

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Syracuse Symphony, resumes his  
duties here late this month, despite  
reports he would remain abroad to  
conduct the Berlin Philharmonic  
Orchestra.

Struck by a state police car at  
the New York State Fair Grounds  
here, H. R. Demmell, of the 48th  
Highlanders Band, Toronto, was  
injured.

Accused of having enticed Chris-  
tine Mizereck, Little Falls, from her  
home, Harold Hugo, carnival man,  
who was arrested in Rome, solved  
his problem by marrying the girl  
in Herkimer County jail.

Eunice Killan, Syracuse nurse,  
and Edward Keene, Watertown  
chauffeur, teamed in Watertown's  
recent dance marathon found ro-  
mance as they waltzed. The couple  
were married last week. Keene fin-  
ished second but with a new part-  
ner, Miss Killan having collapsed  
after 12 hours.

Headresses worn by principals  
of the Metropolitan opera this  
season will be the work of a Syracuse  
girl designer, Jean Corrigan. The  
young Syracusean got her start with  
the Frank Wilcox stock in her home  
town some seasons ago.

## JERSEY CITY

National (Wired)—Street Angel,  
Milestone Vitaphone shorts, Stan-  
ley—"The Night Watch,"  
"Jazz Justice" (stage),  
State—"Forgotten Faces"—Vaude,  
Central—"Forgotten Faces"—  
Vaude,  
Cameo—"The Hit of the Show"—  
Vaude,  
Majestic—Burlesk stock.

An unusual experiment on "Street  
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The Capitol, Keith and Lincoln,  
Stanley-Pubian, which cut each  
other's throats on day and date  
playing all within half mile of each  
other, start it again after a layoff.  
"The Mysterious Lady" is the first  
to crack the ice.

Elliot S. Foreman is managing  
the Plaza, Englewood.

Jack Keale has dressed up his or-  
chestra at State, Jersey City, like  
Royal Hussars. Increased pit crew  
to 14 and has singing musicians  
working. This started Labor Day  
night. Joe Shaddock conducts.

H. W. "King" Fisher, house man-  
ager, is doing an m. c. on week-end  
vaude shows at Pastime, Union  
City.

Chris Morley had a bunch of the  
literal over for the members of the  
Broadway Players at opening of  
Rialto stock season in Hoboken with  
"The Barker." Sanford Mc-Auley  
and Allyn Gillyn tops cast.

Hudson, Union City burlesque  
house, reopened season Sunday





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# VARIETY

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64 PAGES

## BIG BUSINESS IN SHOW BIZ

### His Lordship May Marry Peggy, Or Go Into Laughing Pictures

Lord Northesk, who arrived on his third trip to America on the same boat with Peggy Joyce, would not be averse to accepting a picture offer. But this fact and a series of guffaws were about all Variety gleaned from a conversation with his lordship in his apartment at the Warwick Hotel.

Northesk could be called "The Man Who Laughs." When Variety phoned and asked to see Lord Northesk he grew so hysterical over the wire that the Variety sob sister said, "I'll be right up, and I hope I haven't heard it before." But there wasn't any obvious joke.

Lord Northesk is very nice. He wore a sheikish dressing gown, but seemed a bit shy. The Variety gal wanted to give royalty a break and apologized for asking a lot of questions, but his lordly did not mind being questioned. But he seemed to find it difficult to think up any answers.

"I suppose I should ask you about the sky line?" said sister.

"Ha, ha," replied Lord Northesk. "Do you like America?"

"Oh, yes. Ha, ha."

"Are you going to be here long, Mr. Northesk?"

"Three or four months. Ha, ha, ha."

"Now, this is impertinent, Mr. Northesk; but are you going to marry Peggy Joyce?"

"Oh, yes. Ha, ha. Indeed, yes. Ha, ha."

"Your former wife, Jessica Brown, was also a charming blonde," Variety's sobber reminded.

"Ha, ha," quoth Lord Northesk.

It appears as if Lord Northesk is going to marry Peggy any time she wishes, after he has his divorce.

Twice before Northesk has been to America, once around Hollywood and now, although he has not had any picture offers, he may not turn down an offer. However, he is here for pleasure and is not craving work, his lordship says.

He may make it on his exclusive laugh that can neither be imitated or duplicated.

### Cleveland Using Talkers, Radio to Teach Youngsters

Cleveland, Sept. 11.

Talkers and radio will shortly make reading "n' writing" n' rithmetic a game instead of a dry task for local kids.

Talking pictures are to be introduced in local public schools this coming year to aid teachers in geography, art, and possibly history and speech enunciation. Radio will be used to broadcast arithmetic tests to the elementary grades throughout the city.

Motion pictures are commonly used in many schools, but this, it is believed, is the first time talkers and radio will be used together for educational purposes in any city.

### PADLOCKS TO KEEP DRUNKS OUT, NOT COPS

The speaks become more popular and more sumptuous as the nite clubs ebb. Recent padlock notoriety didn't help, and the speakasy proprietors are frank in siding with the patrons, stating that two bits for a seidel of needed beer is enough, as is 60 cents for straight drinks and 75 cents for mixed drinks.

This attitude is winning more and more patrons to the anterooms. They are also cashing in on the little restaurant play, although still dispensing free luncheons at all hours to the imbibers.

Remarkings on the open-door policy so prevalent of late, the attitude is that since you can't keep the cops out, the lock-and-latch is only used at night to keep the drunks out.

Self-respecting speaks, those who would keep their following, don't want drink hustlers around. The spee with two bits for a seidel of beer who eases into bar gatherings and bums drinks is quickly told to amcrazy, as are those who cannot hold their likker.

### More Seats Than Pop; 500 Over in Westwood

Packsae, new 2,500-seater at Westwood, N. J., opened this week with vaudeville, five acts on each end booked by Fally Markus.

The new house provides additional opposition to an already oversaturated community which has two other theatres aggregating an additional 3,300, 500 over the population of the town.

The Westwood plays vaudeville also on the week ends while the Lyceum plays straight pictures.

### Radio Voices for Talkers

Testing voices through the radio microphone before giving players jobs in talkers was introduced this week by Pathe in the first of its Tonics of the Day to be dialoged.

After selecting eight of the 50 people he interviewed, Don Hancock, departmental editor, took them down to WEA, let them talk into the mike and listened in from a loud speaker in the reception room.

### SOUND TRAILER RADIOED

Washington, Sept. 11.

Dialog of a talking picture was broadcast here last Thursday over WRC.

WRC engineers tapped the booth of the Metropolitan where a trailer had Conrad Nagel announcing the coming of "Lights of New York."

### WEST. ELECTRIC AFTER WARNERS?

**Reported Electrical Company at Present Controlling Theatre Wiring for Sound Pictures Prefers to Buy Warners Through Fat Contract Held by Brothers for Sight and Sound Pictures — Warner - Stanley Deal Denied Despite Strong Signs It's On**

### NOT UNEXPECTED

Western Electric is reported having submitted an offer to purchase the entire picture business of the Warner Brothers.

Whatever negotiations have been started with Harry Warner are said to have been held up through the reluctance of Jack Warner, the producing head of the firm, to listen to any terms. Harry, from the report, considered the proffer on the understanding his brothers would have to consent.

The consideration for all of the (Continued on page 6)

### RADIO'S \$1,000,000 FOR POLITICAL BROADCASTS

While both parties will spend close to \$1,000,000 for radio exploitation of their presidential candidates, it will mean only that Radio is getting back what it had already expended to broadcast gratis the conventions and both Smith and Hoover's acceptance speeches.

Both the National Broadcasting Co. and the Columbia Broadcasting System disbursed many thousands (Continued on page 55)

### Stage Hands vs. Actors

A side light on wage increases for stage hands and the claim that they are making more money than actors, concerns the crew with "The Big Fight."

The back stage men drew \$200 each per week for the final two weeks of rehearsals. They remained on the job throughout one night and until 11 the next morning.

### Texan Chambers of Commerce Are Heaven-Sent to Local Exhibitors

### EDDIE CLARK'S OWN SANDWICHING ON B'WAY

Edward Clark, author, star and producer of "Relations," now in its fourth week at the Masque Theatre, tired of carrying the torch because of the poor business pulling power of his attraction and late last week started carrying a banner himself advertising his show around Times Square.

The double faced sign carried by Clark appealed for support for his play on the strength of its cleanliness and stated that the author, producer and star was not too proud to turn to banner ballyhooing in order to gain public attention for his brain child.

Friday night prior to curtain time at the Masque, Clark and his banner made a personal appearance at the Public Service cut rate ticket agency and with the aid of the Leblang emporium succeeded in drawing a near capacity audience to the show, with plenty of paper also evident in the house.

In a ten minute speech following the performance Clark told his audience that his show had run for nine weeks in Los Angeles before he brought it to New York; that he was convinced his show was the logical successor to the long run record held by "Abbie's Irish Rose" and that he has had about a dozen shows produced in New York in the last fifteen years and was fighting to keep his show going by word of mouth advertising, not having the money to pay for display space in the dailies. He expects to continue carrying his banner all this week.

Clark authored "De Luxe Annie," "Honey Girl," "Cinders," "Little Miss Charity," "You're in Love" and several other comedies and musicals of other years.

### \$6 and \$7.50 Cover for Zieggy's Frolic on Roof

Top covert charges will obtain when Florenz Ziegfeld opens his New Amsterdam Roof this fall to revive the Ziegfeld Midnight Frolic. A week day toll of \$5 a chair and \$7.50 on week-ends will be the scale. Eddie Cantor, Helen Morgan, Ethel Shutta (Mrs. George Olsen) and Olsen and his music will be the features, all doubling from Zieggy productions.

### No Babe Ruth Demand

For the first time in seven years Babe Ruth has not received a single substantial theatrical offer. A lack of interest since the Bam suddenly halted his home run streak is the cause.

Babe has taken yearly smacks at either yardville or pictures since 1921.

Tank town indie exhibs, bemoaning the high price sound era should from now on pipe down and do a little handshaking with their local Chamber of Commerce.

According to Warners, Chambers in several tiny Texas towns already have come to the aid of their local theatre men by working the civic pride gag to the point of collecting enough dough to install the full equipment without even touching the exhib's interest margin.

The town of Temple, 15,000 souls, first threw out the life saver by visiting its Arcadia theatre and personally selling enough ticket books, at \$2.50 per, to raise \$11,250.

Temple's chamber's ire was aroused by Waco, in the same Texas and the first there to get a talker, pulling the trade some 40-odd miles away.

Following the tip from Temple's live Chamber, the public spirited in Paris, Tyler, Harrington and Ranger all got the dose and have since financed their own theatre men with kale for talker equipment.

Dent Theatres, Inc., Texas Saenger-attached chain, is the first to cash in on the Chambers in the towns where their 20 houses are located.

### Jolson's 3rd Marriage?

It is inside reported that Al Jolson may essay a third marriage during his current visit in New York.

Before leaving the city with his bride, name undisclosed and also unknown if professional, Jolson will witness the premiere of his Warner Brothers talker, "Singing Fool," at the Winter Garden Sept. 19. After that if there is another Mrs. Jolson the couple may go to London where Al will again see a premiere of his "Jazz Singer" with song at the Piccadilly theatre.

If carrying out his intent to wed, Jolson will try to escape the tabs in the process.

Inside Broadway gossip has it that the ex-Tenth avenue girl who herself made a name along Mazda Lane, Ruby Keeler, will be the next Mrs. Al Jolson, marrying the millionaire comedian whose personal fortune is placed beyond the \$3,000,000 mark.

Miss Keeler, still in her teens, is regarded as one of the greatest tap dancers. When at the Silver Slipper and Frivolity clubs she attracted production attention, being signed by Charles Dillingham.

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This In Paris

By David Sturgis

Paris, Aug. 27. I have never seen an American. Yet I was once in Lincoln, also. America has not begun. It has not been found: 100,000,000 materialists are all Dr. Cooks. I have dreamed of Scandinavia. Only a poet can see at all. The great dramatist, already chosen by the stage, will discover the U. S. His play will be called "The Universe."

Sufferers

Many lands have been created in different ways. Great Britain by greed; France by love, China by wisdom, and Greenland by ice. One alone owes everything to suffering. That is America. I use the name. One can nickname anything.

Sailors suffered with Columbus; Indians suffered to give these sailors food; farmers suffered while tyrants were driven out; the South suffered to suffer the land from suffering more. Sufferers sought its suffering shores from every suffering hemisphere. Its name, belonging to another, has been the most grievous suffering. The Negroes were brought against their will. There are no white children in America. The Indians are red, the Negroes every color of the rainbow. The whites are all grown up. So America is the land of suffering.

It is sweeping the world, flying its flag of suffering. Bricks and mortar. Signs and fairs. Musical horrors and cinema frights. Automaton men and mechanical girls. Progress, progress, everywhere. Dramatist, and poet. I do not write for preachers and politicians, bankers and bakers. The villain is always the hero of the play. No hero has ever been written. The Devil is American now. America is corrupting the world. Money, money. Get gold enough to make the whole world suffer. We are the scientists of pain. We are the philosophers of war. Get rich. Get rich. Make up for the joy of the past. Plunge the future into gloom. We are Americans, coming, coming. We are Democracy, we are autocracy, we are plutocracy now.

Actress, are you reading? I only write for poets and women now. Misery's lust is a scowling companion. You shall dream no more, Orient, of the Golden Sun. You shall love no more, Europe of the emerald Venus. The Devil is American now. But the soul of the universe is a woman. A battling beauty forevermore.

Venice and Paris. Where is their progress? A century behind the times. Put spattering launches on the canals. Kill the pigeons for food. Put sign boards on the boulevards. Poison the Latin pride. The Nordics are here, are here. Grunt, grunt, grunt. Hear the Yankee most terrestrial. Come down to earth. The stage! the stage! I sound the alarm!

Olga Baklanova

James Huncker loved Mary Garden. She can neither sing nor act. Art is higher than Monte Carlo. I love Olga Baklanova. She is the universe in dramatic poetry. I have finished a play, "The Sphinx," for her. Tears on the Pleiades should she never illumine the leading role.

Morris Gest has committed horrible crimes. A dunce for his productions of "The Miracle" and "Apphrodite." Now his atonement. He guided Olga Baklanova to Hollywood. I saw her in "The Man Who Laughs" and "Three Sinners." The screen has begun. Lya de Putti and Emil Jannings came from Germany. Greta Garbo from Scandinavia and their art is stultified with commercial theories. But Olga Baklanova, female in beauty, Russian in power comes from the magic land of Pushkin and Poe. The first to give the screen the touch that lasts. Star of stars, as Shelley was the poet of poets.

I saw her first in "Carmenita and the Soldier." The Moscow Art theatre was humiliating. U. S. A. Her entrance stung like genius. A sinister stare from a shadow. The character was established without the labors of the Theater Guild. She played Carmen like a naked woman, Eve unashamed of her radiance. Not the brain of Mrs. Fiske, not the heart of Laurette Taylor, but the Russian soul in a Spanish scene. The Anglo-Saxon is centuries

behind in art. Hence the exiles to the distant climes.

Huncker loved Mary Garden. Buzza longed for Poland 17 years. I am writing near Notre Dame where Du Maurier dreamed of Tribby. Through a rose window a silver smile. Au revoir, Baklanova.

Wisdom of the Blind

A sign of the drama is its leaning toward journalism. When Ibsen and Northcliffe get together Calvin and Ibsen flee. A journalist is a poet with the dramatic expression of the people. A reporter? A reptile whose neck should be snapped at birth. Where is there a journalist? Find out. This is not a writer of any kind anywhere.

Author of "Ariel," biographer of "Bismarck" Two hungry intellectuals deceiving the mob in return for money. O'Neill? The Theater Guild produced his plays. What an epitaph for this elementary occultist. Bernard Shaw? "His idea of a drama is motion killed by ridicule, romance destroyed by satire." Henderson. Therefore, without knowing it, he is an atheist. For the soul is romance, the spirit, adventure.

All intellectuals are cowards. When the poet appears they run like crabs.

Imp of the Perverse

Read Sturgis and be wise. He is flinging homilies at pandemonium. He sees the outer below from the inner above. The talkers, the talkers. Filmdom's newest emphy. When the admirers hear the voices of their idols! I courted a hoyden for years by mail. We met in the night—when she opened her mouth—I shall be there when the dummies talk on the screen.

The American voice is the most horrible on earth. The Imp of the Perverse is always agal. The present leaders in life and art? He created them with his grin. Cinema stars? All from the funny bone of this mischievous gentleman. The only cure for atrocity is more atrocity. I am recording in a Paris court. Nearby is an American bar. An American gramophone is talking through its nose. An American business man is talking through his hat. I let the imp out 50 years ago. I wish I'd kept him in the cave.

Artists Drinking Water

Montparnasse is reading "The Well of Loneliness." It will likely become the Rhetoric of the Dome. It is Havelock Ellis through the monologue of Miss Radclyffe. Hall. Same theme as "The Captive." That Swaffar Puritana, "The Sunday Express" of London, calls for its suppression. Horace Liveright will sell it to Gilbert Miller as a work of Oscar Wilde. America will hail it in 1926.

What Is Nudity?

That is the question. Saw a Frenchman arrested in Deauville on the charge. He was giving his anatomy a wash.

A lady claimed he was careless with his costume. She shrieked with prudery; the scandal went into court. The judge smiled it into oblivion.

Vive la France!

Poirot Over Again

Paris, Sept. 11.

Paul Poirot, the male dressmaker, is again pointed for an American fashion lecture tour.

He's due over on your side in November, booked on the concern plan.

"Admiral" Doubtful

London, Sept. 11.

"The Admiral's Secret" opened at the Strand last night, impressing as a rather farce well played by an exceptional company.

It's success is doubtful.

CONNOLLY IN PARIS

London, Sept. 11.

Jack Connolly has gone to Paris, recovered from his recent operation for appendicitis.

After the operation Connolly remarked he rather liked it, especially as the surgeons had cut out only his appendix.

SAILINGS

Sept. 15 (New York to London): Mitsi, Vernill, Charles Collins, Trilix Frigana (Levathan).

Sept. 14 (New York to Berlin): M. J. Gourland (Majestic).

Sept. 8 (London to New York) Fay Compton, Ian Hunter (Beren-garia).

Sept. 7 (New York to London) Eugene W. Castle (Ile de France).

Sept. 4 (San Francisco to Sydney) the Harlequins, Tom Mahoney (Manoa).



GEORGIE WOOD

Tell me, is the Palace Monday matinee crowd as easy as ever? Does it still think it is wise? Do certain American reporters still delude themselves they are journalists and think they compare with Hannen Swaffer? Is Barry Lupino ever coming home again? Do you recognize his great talents? Did Bob Hall do the same show twice at the Sophie Tucker charity show? Yes! I'm still with Julian Wylie's "Follies," and some nights I'm quite a good actor. Yes, indeed.

Chatter In Havana

Havana, Sept. 5.

Lots of heat, and theatres are suffering terribly. Only one film house in Havana has a cooling system. This is the newly built Encanto.

Prices have been slashed from 80 cents and \$1 to 40 cents for pictures and presentations.

5, 10 and 20

Theatrical Ten Cent is the name given to a new company which has leased the National theatre, Havana's opera house, for film vaude. The prices are 20 cents for orchestra, 10 cents for first balcony, and 5 cents for second balcony.

Program announces seven acts, two shorts and a feature film. Cheapest of acts comprise the bill.

Wintz Bringing "King"

George Wintz may bring "The Vagabond King" here this winter instead of "The Polles." Wintz cleaned up last season during his 10-day stay with his "Follies."

Early Start

Montmartre cabaret, the best in town, opens in October, as will the Seville-Biltmore roof.

The season will be starting earlier this year than previously.

Sloppy Joe's bar is as deserted as a grave yard.

Chatter In Paris

Paris, Sept. 1.

About the best piece of news is the announcement that several of the 'phone centrals have gone automatic. Paris will be rid of its worst pestilence when the telephone scourge has been cleared up.

Anybody knows that it is phenomenal to get a number within a half hour here.

Plaza Tiller girls have 22 weeks booked in the States arranged by the Billy Arnold office. The 12 girls will be featured in several shows here before going to America. They will open in Boston Aug. 1, 1929.

Gilbert White, who paints, married Herta Stenger.

Trained fleas live nine years if they are fed on human blood. M. Rodoff, Paris' champion flea trainer, guardedly announced the other day.

A tiny American theatre, seating 300, will be completed shortly in the Latin quarter, which will house risque plays, according to announcement.

England needs a press agent, declares John Barton Brown, advertising specialist from Los Angeles. Has he never heard of the Prince?

Paris programs (legitimate): September 10—Rose Marie (Mogador), Neuf (Theatre Femina), La Dame aux Camellias (Sarah Bernhardt), L'Eau de la Source (Daumont), L'Arlesienne and repertoire (Odeon), Ma Secour et Moi (Athenae), La Guitare et le Jazz (Nouveautes), Femmina (Avenue), La Madone des Sapeurs (Renaissance), Week End (Potiniere), La Desertouse (Folies Dramatiques), Coffer de Dames (Theatre de Paris), La Baigneuse du Lido (Palais Royal), Fassionnment (Bouffes), Vient de l'Extranger

Egypt

Cairo, Aug. 17.

Artistic exhibitions have been presented at the Kursaal theatre by Lydia Johnson. She has done very well.

Among the best features are a Russian dance by Nelson and Markoff and the caricatures of Wandok.

Company includes 16 girls.

First performance of "Much Ado" cabaret revue in two parts, written and produced by C. Wortman, was well received.

Musie is by the White Knights with Ivy June, C. Wortman, Miss Boni, Robert Milton in the troupe.

Appearing at the Kit Kat, cabaret, are Olga Chocna, dances; Cooper and Simon, dances; "Three Sisters," dances, and Nibor, Parisian music-hall singer.

Among other artists who are working here are Whiard and Dolly, Violine and Siegfried, Armande d'Or, Francetta Holozova and Juliette de Rittler.

More dancing takes place at the Fantasio cabaret at Giza, near Cairo.

La Petite Lill performs, Thilda sings, Hungarian dances are done by Arhemila, Roumanian dance by Marcella, Russian dance by Alexandra, English dance and songs by Joy June.

In addition there are Norden, Gerald, Marushka, Risler and Zulakia. Jolly Fellows orchestra is the dance inducement.

Amin Sidky's troupe continues to draw to the circus of the Pyramids. Comedy last played was "The Inspector of Agriculture," an opera in three acts composed by Amin Sidky.

Principal roles are always assumed by M. Bahgat and Dolly Antoine.

Aziza Amir, who first undertook the film industry here, will produce a film entitled "Isis."

A young Egyptian girl, Behidja Hafez, of an aristocratic family, will enter pictures here.

AMERICANS ABROAD

Paris, Sept. 1.

In Paris: Thornton Wilder, W. O. McGeehan, Mary Lawton, Ruth Donnelly, Boris Aronson (designer), Mrs. Carl Laemmle (Universal), Mrs. Fred Thomson, Dolores Del Rio, William Stanley (Wingfield Cheiving Gum Co.), Pat Casey, John I. Murdoch, Jos. P. Kennedy, Janet Adames (opera singer), Edwin Carewe, Hedda Hopper, Reine Valery, Billy Halligan, Ted Lewis.

PREPARE FRENCH 'B'WAY

Paris, Sept. 11.

Elizabeth North is supervising rehearsals for the French version of "Broadway," due shortly at the Madeleine theatre, Paris.

During the preparation of the drama the stage is occupied by the Camilla Quiroga Argentine troupe, who advertise themselves as from the Manhattan theatre.

Mitzi Talks Retirement

Paris, Sept. 11.

Mitzi, accompanied by her husband, Boyd Marshall, arrived in Paris on her way to her home via Marseilles. She told reporters she intends to retire from the stage after her next year's tour.

(Michodiere), Michel Strogoff (Chatelet), Waltz Dream (Gaitie), Le Dancer, Inconnu (Varietes), Le Petit Cafe (Madeleine), Le Jeu du Mari (Antoine), Le Chemin de Buenos Ayres (Ambigu), Skin Deep, etc. (Albert 1, Etoile des Players), Maya (Avenue), Chanteur (Porte St. Martin), Trois Jeunes Filles Nues (Marigny), La Robe de Perles (Michel), Repertoire at Opera, Opera-Comique, Comedie-Francaise.

The recent expose that the Gibbs twins' operation was a publicity hoax wrangled a number of the scribblers. The story was cabled to this side and played up.

In fact, pictures were shot across the Atlantic as fast as the ocean greyhounds could fetch them.

The most delightful piece of news since the armistice is that hundreds of taxi drivers were ruthlessly arrested for tooting their loud speaking horns in the early hours of the morning.

The new prefect of police, Jean (Continued on page 41)

Chatter in London

London, Sept. 1.

Opening of the Churrol revue was distinctly New Yorkish in atmosphere so far as the audience was concerned. Standing in the lobby between the first and second parts of the show was a group of girls surrounding Gordon Selfridge. Included, of course, Jennie Dolly, Fanny Ward, Ethel Levey, Gertie Vanderbilt, Cecil Cunningham and Claudia Coleman.

Charles Whitaker, who writes scripts and things and worked for the Blatner outfit five weeks, walked out on them. He now forms his own producing company, registered under company laws, to make quota films for Paramount.

Thomas J. Ryan, 72 years young man of vaudeville, went to the Holborn Empire while here recently. He found the place much changed. He thought when he worked there some 40 years ago. In those days he worked with his wife (Ryan & Richardson) and occasionally his spouse used to be indisposed. With the result the theatre had to have a deputy who used to collect the Ryan and Richardson salary. This sort of thing was common.

One day Ryan made up his mind he would have a peep at the deputy. He found him to be a singer of some songs and occasionally his spouse became indisposed Ryan told the management he could deputize for the team. And he did that sort of thing pretty regularly, thus collecting a double salary for the price of one, and the Richardson part of the act claiming indisposition more often than ever.

Henry Sherek, agent, seems to have a knack of signing American artists for English productions just about when they have booked their passage home. A recent effort of his was the securing of a contract for Evelyn Hoey for Clayton & Waller's "Good News," just as she was stepping on the boat for Chicago. He nearly repeated the same performance with Mary Charles for "Virginia," the new Clayton & Waller Palace show. But Miss Charles suddenly received a cable from A. E. Matthews, with whom she has a contract, to return to Chicago to open in "Interference" Oct. 1.

Performers as a rule suffer from jealousy. There are exceptions. Herb Williams is one. Before Laurence Coleman opened at the London Coliseum, Herb made her run through her material, and detected what he deemed unsuitable for English consumption.

The reason was Coleman's renditions were perfectly balanced and the characters well understood.

"Abie's Irish Rose," which Clayton & Waller revived, is practically booked for a year's provincial tour. Joe Greenwald, in the show, has a contract to be sole feature and a cut of 5 percent on any gross above \$2,500.

Show has been doing around \$6,500 weekly.

"Bunny" Warren, late manager of the Plaza, and more recently manager of Tussaud's picture theatre, has joined General Theatre in a managerial capacity.

Experiment of running a cabaret in the Cafe Royal has proved so successful the management is making it a permanent affair. Cabaret closed for August and September, but reopens Oct. 1.

Dick Henderson, due back on Keith's in October for 35 weeks, has been asked by General Theatres Corp. and the Victoria Palace, after he opened, to postpone his trip for a month in order to play return engagements. Henderson got permission to stay the extra month.

D. J. Clarke is suing Noble Sissle for breach of contract. Sissle was booked on the Clarke tour, embracing Birkhead (two dates), Belfast and Dublin. The amount claimed as damages is \$5,000.

Maslova Back in London

London, Sept. 11.

Returning from a six months' Continental tour, Maslova opened at the Alhambra (vaudeville) yesterday and scored splendidly.

Kelso Booked

London, Sept. 11.

Kelso Bros. open at the Palladium Oct. 15 for two weeks.

Myron-Pearl at Empire

Paris, Sept. 11.

Myron and Pearl, dancers, opening at the Empire Sept. 7, did nicely.

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# London as It Looks

By Hannen Swaffer

How on earth do artists get publicity? What is the secret of it? I thought I knew something about it.

For instance, when, for the first time, I met Herman Starr, who has come over to run Vitaphone for Warner Brothers, he greeted me with the words "I have read all your 'I' and 'we' stuff in 'Variety'."

Every American on arrival says something like that.

"I only use the word 'we' when I write for the Bible," I replied. "In 'Variety' I am always 'I'."

**The Revolution of the Talkies**

Now this Vitaphone means probably the greatest revolution in amusement since the films came.

They showed "The Terror" in secret here two days ago. Now, here is Edgar Wallace trade showing his first two self-made movies this week and beside two plays in London, he has "The Terror" among his successes on tour. He sold the film rights in "The Terror" some time ago for \$15,000, and the talker rights were included.

Now, "The Terror" comes here as a talker in a few weeks—it will follow "The Jazz Singer," London's first sound film, at the Piccadilly—and within a few months, when provincial installations are made, this talker can go on tour and knock Edgar Wallace's drama sideways.

Yet, I find little mention in the newspapers about this talker revolution. There seems a great deal of prejudice here. The silent film interests are great, I suppose.

**Fay Marbe Again and Again**

When it comes to silly little things, however, newspapers shriek. I find, for instance, that Fay Marbe has been breaking in again. All she has done in this country is to appear for a few weeks in "The Blue Kitten," tell the jury, in the James White case, that she was a New York star, make a terrible flop at Kew, where she appeared for one week in a play she backed herself, and then has been away in Germany.

Yet, with her new statement that she is now off to New York to make sound pictures, she gets more boost than the talkers themselves.

All I have seen her do is to sit round the Savoy, drive about in an automobile, and get space in the papers. The "Star," particularly, has been giving her space about nothing time after time. Then, the "Star" falls for these space-writers until it makes itself ridiculous.

Hundreds of artists in England struggle on, eating their hearts out. Fay Marbe, who does nothing, gets boost after boost. I am writing about this because it is of the gravest import to every artist and every manager of how the duds get the publicity, and the real people remain unnoticed like violets.

**The Case of Herb Williams**

The third problem is the case of Herb Williams. Now, for years this comedian has been doing a turn on the vaudeville stage.

He has topped the bill. He is a polished pianist and a man with a great sense of humor. Millions of people have laughed at him. He has been to England, time after time, unheralded, but merely a successful man.

Then, suddenly, he goes into revue. Reginald Arkell, the editor of "London Calling," describes him as "the funniest man in the world." Instantly, there is a boom in Herb Williams. Edgar Wallace writes a whole column about him in the "Morning Post." One critic boasts, in print, he had been to see him nine times.

Herb Williams, merely because he went into revue, is now one of the most boomed comedians who ever came from your side. Why on earth is this? He is wondering himself.

**Gossip Writers Write the Bunk**

Artists do not know it, but much of their present day publicity is due to the fact that gossip writers know very few people by sight. That is why, if people like Phyllis Monkman go to a first night, gossip writers all say "Phyllis Monkman was sitting in the stalls," the reason being she was the only person whom they could recognize.

I mention Phyllis Monkman merely as a case. Everyone knows Phyllis Monkman's face, of course.

But you would think from the gossip paragraphs, that Phyllis Monkman was far more important than the play, although her presence in the theatre would merely mean that, at the time, she was out of work.

**The Case of a Manager**

McQueen Pope is an interesting case of publicity. I am always seeing him interviewed in some newspapers, especially the "Star." Now, Pope, who is a friend of mine, is merely the house manager of the Duke of Yorks. Yet, now and then, he issues a sort of proclamation, just like Cochran, Rheinhardt, or Dr. Walford Bodle—at least, they read like proclamations when you see them in print.

Other managers wonder why it is. They do not understand, I suppose, that McQueen Pope is the only house manager the "Star" has ever heard of.

**Gene Tunney Hates It**

These real fellows like Gene Tunney won't have publicity. I sat the other day for a couple of hours with Gene, the Marquis of Clydesdale, the boxing hero to a dukedom, and Hugh Walpole, the novelist, talking, but not for publication.

"I am through with interviews," Gene said. "Even the New York 'World' man, who came all the way over with me, hasn't got a word for print. I do not want my photograph in the papers. I do not want to be recognized in the street. I have retired."

Kindly and charming, Gene talked and listened. His speech at the Harry Preston dinner—Harry always gives one when an American boxer of note arrives—was a sensation. Arnold Bennett and several other authors sat rather cynically until Gene got up on his feet. Then his unforced eloquence held the gathering spellbound for half an hour while he talked of his hatred of the mankiller in the boxing ring. He spoke without a note and without preparation. It was wonderful.

Gene talked delightfully. He has ten times the brains and fifty times the poise of all these space grabbers.

He knew me, by the way.

**The Case of a Young Fat Man**

Then there is the case of Rex Evans, a fat young man who, having lost his own money, tried a vaudeville act and failed, only to be boosted in a most ridiculous way when he went into cabaret.

I have never seen him in cabaret. I do not go to such places. I am not one of those newspaper men who like free suppers. By the way, this free-supper craze on the part of some newspapermen is becoming a scandal.

Day after day, for months now, I have seen Rex Evans' name in the papers. They all said how clever he was, I heard stories, too, of how

(Continued on page 41)



WILL MAHONEY

The Boston "Globe" said: "Will Mahoney is the most skillful in knowing how far to make absurdity score as a laughing tonic. As an entertainer he is a riot. As a singer and dancer his nonsense is infectious. In his line there are few who can pretend to keep pace with him."

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## \$24,440 for Palladium 1st Wk. of St. Vaude

London, Sept. 11.

Receipts for the Palladium's first week in resuming a vaudeville policy, starting Sept. 3, were \$24,440. Gross would have gone over \$25,000, but for the usual allotment of press seats and invitations.

House continues to make every effort to secure name acts. Next week Beatrice Lillie comes in to stay a fortnight. Van and Schenck open Oct. 1, Kelso Brothers Oct. 15 and Jackie Coogan in November.

A last minute brain-storm yesterday pushed Ann Suter on as mistress of ceremonies for the current bill, a task she performed creditably.

At the first show last night business was only fair, but the final performance played to complete capacity.

## Winter Garden Buy Is Obstacle to 'Funny Face'

London, Sept. 11.

Libraries have just made a new \$60,000 deal for "So This Is Love," the Laddie Cliff show at the Winter Garden, which has its peculiar reaction on the fortunes of "Funny Face."

Later piece has a provisional contract for the Winter Garden, but the advance ticket deal interferes so that the musical will have to play around in the Provinces until Christmas, or make an entirely new arrangement for some other London playhouse.

Bernard Clifton, a former chorus boy, who jumped into Roy Royston's part in Clifton & Waller's "The Girl Friend," has now been engaged for the juvenile role in "Funny Face."

## Lincoln Eyre Dead

Paris, Sept. 11.

Death of Lincoln Eyre, widely known newspaper man, in Berlin will be a severe blow to the profession, stage and pictures, over here.

He did as much, if not more, than any single man to help the profession along on the Continent as president of the American Club and as a member of most of the theatrical clubs in Berlin. He was constantly called on by the profession for aid which he never refused.

## 'Marines' After 'Ben-Hur'

Paris, Sept. 11.

"Tell it to the Marines" follows "Ben-Hur" when it closes at the Madeline Cinema, Sept. 11, after running 16 months, twice daily and without interruption.

The bill at the Gaumont is Metro-Goldwyn's "Eternal Youth," while the Paramount has "Street Angel."

## Lauder's 1st Miss

London, Sept. 11.

Sir Harry Lauder has missed a performance for the first time in 25 years.

It happened yesterday when the Scot failed to open at the Alhambra, Glasgow. He is confined to his bed with a cold.

## "SONG OF SEA" BIG

Life of Nelson Comes From the German—Splendidly Staged

London, Sept. 11.

"Song of the Sea," historical play set to music, promises to be a big success at His Majesty's, opening late last week.

Piece, which concerns Lord Nelson, Britain's naval hero, and Lady Hamilton, strangely comes as an adaptation from the German. Score is the work of Edward Kunzeke.

It is a pretentious production, intelligently cast, and magnificently staged. Was well received at the premiere with ascending enthusiasm at the finale. Reviewers are unenthusiastic in praise. Prospect of a major success.

## Fern Andra's Lost Nerve

London, Sept. 11.

British Filmcraft went to a lot of expense last week for nothing. Company gave a full vaudeville performance at the Hippodrome Sunday night to make wire walking sequences by Fern Andra. But with the house completely occupied and all lights set, Fern got cold feet at the last minute and ducked out.

## Framing Far Ahead

London, Sept. 11.

C. B. Cochran's new show for the Pavilion is being planned for, although it will not be needed before next March. Piece will be written by Cole Porter, and negotiations are on for Morton Downey to play the leading role.

Downey figures in another pending deal, being invited to take lead in a British Dominion film to be called "Mountains of Mourne," planned as the first talker of English manufacture.

## Dancer in Talk Role

London, Sept. 11.

Mitzi Vernill and Charles Collins, her partner, sail from New York on the Leviathan Sept. 15, engaged for Joe Sachs' revival of "The Lilac Domino," due Oct. 22 for opening in Cardiff, and coming to the West End, at a house not yet named.

Miss Vernill will have a speaking role, besides contributing her dance specialty.

## Coward Play in Paris

Paris, Sept. 11.

Rossi announces the production, understood to be under English sponsorship, of Noel Coward's "Hay Fever," renamed "Week-end," opening Sept. 14.

It will be followed by Bilescu's new comedy, "Quatuor," with Alice Coccoa and Debucourt, about the middle of October.

## Frazee's Phoney

Paris, Sept. 11.

Harry Frazee's press agent wins the royal garbion for slipping over the yarn about his son and doctor coming over here because of Harry's illness.

Frazee is having a pretty good time. When asked about the story he bashfully admitted that his boy must have become a little nervous because of telephonic conversation.

## London Without Rain

Paris, Sept. 11.

Although the weather continues quite warm, there has been very little rain lately.

Legit attractions are opening, or preparing to open with the managers expressing satisfaction on seat sales.

Maximum temperature last week was 85.

## Apollo Opens Sept. 14

Paris, Sept. 11.

Savoy is making arrangements to inaugurate vaudeville at the Apollo Sept. 14. Ted Lewis will be the feature of the first bill.

## PARIS SEASON OPENS WITH TWO MILD HITS

Paris, Sept. 11.

The Paris season may be said to have opened with two newcomers, both moderate successes.

"L'Enu a la Bouche" ("Water in the Mouth") is the title of a new operetta, book by Serge Veber; music by Philippe Pares and Georges Van Parys. Presented by Jane Renouard. Reception was favorable despite risqué dialog and trivial plot.

Story concerns students who visit dressmakers in an adjoining apartment and there studying the verb "to love." Simone, the daughter of a wealthy family, becomes enamored of Toto and takes the place of a seamstress. The couple become engaged in spite of the plots of a real seamstress, who also loves Toto. In the cast are Bernard Gavray, Carlos Conte, Dallo Miles, Loulou Hegoburn and Germaine Auger.

**"Neuf" a Comedy**

The Theatre Femina, which has managed to remain open all summer, inaugurates the regular season with "Neuf," a comedy by Lucien Meynard, received with much favor. It is an amusing piece of four acts, concerning an artist husband, deep in debt and unable to sell his pictures, but loving an extravagant wife, who visits a gambling house where he plays baccarat. He continues to catch nine-spots and wins a fortune, but tells the wife he got the money by a daring burglary for her sake.

The wife, fearing for his fate, makes arrangements to get a sum of money from a wealthy admirer, on the usual terms, but before she is compromised she learns the truth of the windfall and pays the loan back and they live happily ever afterward.

In the cast are Maurice Remy, Paul Asselin, Camille Calvat and Mile. Pierrette Camillo.

## "EXCELSIOR V" MILD

Banned by Censor and Tried in New Form, Looks Like Failure

London, Sept. 11.

"Excelsior V," another of those comedies adapted from the French, was staged at the Playhouse. This is the place that has put out three years ago for a single performance Sunday afternoon and then banned by the censor.

The new version has been carefully edited and in its emasculated form is pretty mild. Gladys Cooper appears as sponsor, but the piece, despite her great personal popularity, looks like a conclusive failure.

## "VIRGINIA" SET

London, Sept. 11.

Clayton & Waller's new show, "Virginia," is set for opening at Cardiff, Sept. 24, coming to the Palace about the middle of October.

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## A. K. COMEDIANS ROACH-USED FOR SHORTS

Los Angeles, Sept. 11.  
A. K. comedians of full length film comedies who don't know where they are going to land may yet find themselves in Hal Roach's backyard.

Roach, the two-reel fun maker, has in mind four of the best comedy who can't find anyone else to grow interested in them at present.

Taking these buried up foolishers out of the five and six reels to compress them and their stuff into two-reelers is the trick Roach has up his sleeve for his lot.

Clowns were publicized from their full length days and not so long ago with any of the quartet is the stuff, Hal thinks, for two-reel funnies.

Roach even says it may not be necessary to sound the reducers, as they will probably squawk plenty themselves.

## Syracuse Hot and Bothered Again; Now Evelyn Brent

Syracuse, N. Y., Sept. 11.  
"You're another." That's Evelyn Brent's answer to those Syracuseans who, claiming to have been her accusers in childhood here, have accused the actress of having a short memory. Exchange of compliments between Miss Brent and Syracuseans who knew her when had their inception when a press agent innocently denied the screen actress had ever lived in this city, and built for her a picturesque background that ranged from Tampa, Fla., to New York.

Syracuseans averred that Miss Brent was "little Minnie Riggs of Temple street." Miss Brent, confessing to a Syracuse past, nevertheless fires a few hot shots in return and saying she never was called "Minnie." Her name is Mary Elizabeth Riggs.

Jack Pickford was the last film name to stir up the town. Between Jack and Evelyn the papers, at least, have had some local news to write about.

Miss Brent explains that she started in school in Syracuse and then removed to Brooklyn, where she attended the training department (grade school) of the Normal College. Later she was enrolled in the high school department of the same institution, but her high school career was short. For economic reasons Miss Brent was forced to leave school and find employment.

## Weather Forecast

Washington, Sept. 11.  
Weather Bureau furnished Variety with its outlook for the coming week.

Country east of the Mississippi unsettled weather and probably occasional showers next two or three days, followed by clearing Saturday or Sunday (16).  
Cooler at end of this week.

## CHAPLIN'S RETREAT

Los Angeles, Sept. 11.  
Charles Chaplin has rented the beach home of the late Mrs. Charlotte Pickard as a retreat for story conferences during the coming month.

His writing staff includes Harry Crocker, Henry Bergman, Henry Clive and Carl Robinson.

## PICTURE CLUB OPENING

Motion Picture Club formally opens its quarters in the Bond Building, New York, tonight (Wednesday) at seven o'clock.

Affair is strictly stag, formal, and confined to members of which there are 250.

## CHATTERER IN PICTURE

Los Angeles, Sept. 11.  
Dorothy Spensley, screen chatter writer, engages Douglas Fairbanks to play a role in his current production, "The Iron Mask."

## Chorus Girl Crashes

Mary Doran, a chorus girl with "Rio Rita," has crashed the movie.  
M-G-M has signed her for a probationary period.

## CHRISTIES BAWLED BY PAR FOR MORE FUN

Christie brothers have been called on the Paramount carpet and told they will have to seek another receding medium unless they can find some way to pep up their short subjects.

From sources it is also gathered in the Pay home office that Charles Christie, who has been intermittently closeted with Sidney Kent for the past few weeks, will return to Hollywood within a few days armed with a program said to call largely for the elimination of studio deadwood.

Paramounters intimate with the situation say that the Christies have pleaded presentations as the setback for a Broadway market of their shorts. The Zukor organization, whose hand in the short field was forced by M. G. M.'s tieup with Hal Roach, has come back, it is reported, with the retort that Christies have had only one comedy in a big Broadway theatre during about the past 10 months as there was nothing in their offering other than "Dizzy Diver" with sound, to merit the showing.

## Jas. Murray Indisposed; Loses Lead M-G-M Role

Los Angeles, Sept. 11.  
James Murray, the M-G-M contract player who once served as doorman at the Capitol, New York, has been withdrawn from a leading part in "Mysterious Island" through his inability to show for the first day's shooting.

Lloyd Hughes will sub. When Murray did not appear on the lot a messenger was sent to his home. From reports, Murray informed the messenger that he was not inclined to work that day. Murray remains under a term contract with M-G-M, having been signed when King Vidor used him in the featured male assignment in "The Crowd."

## Nice to Ballet Girls

The Roxy has worked out a new arrangement whereby two ballet girls will be on vacation each week throughout the year. This will give the girls a free week with pay about every six months.

The arrangement was made by Leon Leonidoff of the production department and S. L. Rothafel (Roxy) in appreciation of the hard work of the ballet.

The singing ensemble returned to the Roxy last week after an absence of three weeks during the run of "Four Sons."

## Loew Memorial Service

Chicago, Sept. 11.  
Memorial services in honor of Marcus Loew were held last week by Chicago show people at the Kehliht-Jacob Synagogue.  
Max Helperin of the Wm. Morris offices arranged the services.

## WILSON-CAREWE SPLIT?

Los Angeles, Sept. 11.  
Harry D. Wilson, press representative for Edwin Carewe, who went abroad with his chief and Dolores Del Rio to act as advance guard, is reported on his way back to New York. It is understood Wilson and Carewe have come to a business separation agreement.

Wilson was receiving \$300 a week besides a percentage of receipts from the song "Ramona" and records made from it.

## YOUNG ERVIN AS DIRECTOR

Richard Ervin, the lad who got Winfield Sheehan's eye and a roving commission on the Fox lot because of the way in which he kept the budget on an amateur film effort, is aiming for a directorial berth.

Ervin won a fan magazine's prize for his handling of "And Iow," a picture in which he did everything but act.



## ROSCEE AILS

Thanks Shirley Dahl, Ralph Singer, Dorothy Ellsworth, Bob Sawyer, Russell Botkins, Judkins Foster, Maurice Bennett, and Edward and Eva Scherker for their invaluable co-operation in helping Roscoe to make his engagement at the Tower Theatre, Chicago, last week an outstanding genuine smash.  
Roscoe opens Interstate tour September 15.

## Wine Tonic Fad Worries Hollywood Rum Boys

Los Angeles, Sept. 11.  
Increasing consumption of various wine tonics in Hollywood is causing local bootleggers considerable worry and loss of money in trying to compete with the leggers as approaching their clientele who have turned "Wine" with a cut in prices on regulation gin and are offering three bottles for \$5 against the old price of two for \$5.

Wine tonics cost anywhere from \$35 to \$110 for 16 oz. bottles and can be purchased in any drugstore. One of the boulevard druggists reports selling 32 cases of the tonic over a period of one week.

## Seek Baptist Treasurer Gone With Cool Million

Los Angeles, Sept. 11.  
A hot search is on here for Clinton S. Carnes, missing treasurer of the Baptist Home Mission of Atlanta, Ga., who disappeared with \$1,000,000 of the organization's funds. Carnes, reported interested in the screen career of Sonia Norida, young Norwegian girl living at a Hollywood hotel, is believed by police to be somewhere near here.

Miss Norida claims Carnes' interest in her was strictly from a business standpoint. In return he was to receive a percentage on any contract she secured. She admitted Carnes had supplied her with funds but only as she needed it, and not much at that.

Girl has been in this country about three years and played a small part with Elsie Ferguson in a New York show. She has done bits in pictures since arriving out here.

## Louis Warner Here

Louis Warner is in New York for a chance to get a line on the sound-film business.  
Louis is the son of Harry Warner.

## Film Card Game

Los Angeles, Sept. 11.  
Karma, a new card game, invented by Mrs. Josephine Miranda, wife of Tom Miranda, scenarist, is making a hit in Hollywood. The game is played with a pack of 60 cards directed on the suits of 12 each. Three, four, five or six people can play. There is no partnership.

Suits are (1) the \$ sign, representing the producer; (2) the triangle, representing the scenarist; (3) the star, representing the director; (4) the star, and (5) the square, representing the hero. In bidding, one undertakes to make so many reels, not tricks.

Face cards in each suit are the producer, the author, the director, the star and the hero—valued in that order. The remaining cards of the suit, numbered from one to seven, are extras. All stars captured in reels count 20, heroes count 10.

## Star's Office Goes Speak

What was until a few days ago the eastern office of a Hollywood star, in the fair dough until a tilt over budgets cost him his release, will be opened within the next few days as a full-fledged speakie.

## P. A.'S LEAVING SO FAST WAMPAS SHY ON EXECS

Leading film press agents are finding better jobs in other fields of picture activity so rapidly that the Wampas, the picture p. a. organization, has set the unique precedent of acquiring its third president within a year. Lack of vice-presidents is such that a special election has become necessary to fill the vacancies.

Barrett Kieseling, just returned to his old p. a. post with Cecil B. DeMille, after serving as exploiter for Samuel Goldwyn, is the newest Wampas executive. At the annual election of the Wampas he was named second vice-president.  
Mark Larkia, at the time represented Doug Fairbanks and Mary Pickford, was originally elected president for the current year but resigned to become Cost editor for Photoplay. Harold Hurley, second in command of the Paramount studio publicity staff as first vice-president, succeeded Larkia in the Wampas. Hurley has now been elevated to the production department of Paramount, taking him entirely out of publicity. He, in turn, resigned. New election will be held Oct. 1.

## Roach's \$321,439 Net

Los Angeles, Sept. 11.  
For the fiscal year ending July 28 last net earnings on Hal Roach Studios, Inc., with federal tax deducted, were \$321,439. This is equivalent to \$10.40 a share on preferred stock and five times the annual dividend requirements. Common stock is owned by Hal Roach himself. A reduction totaling \$50,000, as effected in obligation of trust indentures, brings the total to \$350,000 as of Aug. 15. Efforts are being made to retire preferred stock as fast as possible.

Company heretofore paid a dividend on preferred stock at a rate of 10 per cent although the issue provided for eight per cent on cumulative stock. However, the board of directors has decided that for the present a dividend of eight per cent only will be paid as they are setting aside ample reserves out of earnings to meet contingencies that may arise.

## F. N.'s Honor Roll

Los Angeles, Sept. 11.  
"The Patent Leather Kid" is first on First National's honor roll for the final half of 1937 and tops a list of 10 pictures conspicuously posted on the face of Stage 1 at the studio.

Others in their order are "Happiness Ahead," "The Noose," "Shepherd of the Hills," "The Yellow Lily," "Helen of Troy," "Wheel of Chance," "The Hawk's Nest," "Harold Teen" and "Little Shepherd of Kingdom Come."

## HONEYMOONERS EASTBOUND

Los Angeles, Sept. 11.  
Jascha Heifetz and Florence Vidor having just arrived in Hollywood after 30,000 miles of travel since their recent marriage, have started back for New York to conclude their honeymoon.  
This will end in 10 days, when Heifetz leaves for Europe on a concert tour. Miss Vidor returns here to resume picture work.

## WOOD ENTERS AS WIFE EXITS

Los Angeles, Sept. 11.  
Sam Wood, directing "The Little Angel" for M-G, was taken to the hospital for appendicitis the day his wife was released from the same hospital for a similar operation.

Production on "Angel" will be held up until the director recovers.

## Another Socialite for Films

Chicago, Sept. 11.  
Jack Byron Griffith, society boy, goes to Hollywood shortly to enter pictures through arrangements completed by his parents with Ben Englander.

Griffith was formerly a member of the Denver stock players.

## 2 Mid-West Chains Tell Managers To Read "Variety"

Chicago, Sept. 11.  
Balaban & Katz, operating around 70 theatres in Chicago alone and the Great States Circuit, operator of theatres all over Illinois and adjoining states, outside of Chicago, have instructed their house managers to read and clip from Variety.  
The point made by headquarters in each instance for clipping is the reviews of Talking Shorts carried by this paper.

It is said that other than the twice weekly morning showings of talking shorts at the Chicago theatre (B&K), the only advance line obtainable on the talking shorts now on the market, is that given in Variety's reviews.

## M-G Gives Williams \$100,000 for Haines

Los Angeles, Sept. 11.  
J. D. Williams walked right in, copped 100 grand and walked right out again. That is what he got for a settlement of his contract with William Haines from M-G-M.

Two years ago Williams got hold of Haines and signed him to a five-year contract beginning April 14, 1930, by giving him a cash bonus of \$5,000. Recently M-G-M sent for Haines and found he was under contract to Williams. M-G exerts pressure but immediately got in touch with Williams who came here Sept. 5. On September 7 he was bound for New York with the \$100,000.

It is understood that Metro-Goldwyn has given Haines a contract making him an increase from \$650 to a reported \$3,000 weekly to start. At the expiration of this five-year contract it calls for a weekly stipend to Haines of \$7,500.

## Fotofox on Curb

Fotofox, talking picture device employing the edge of the film for recording, has taken over the Paragon studio in Jersey.

Joseph Gransky, Broadway theatre ticket broker, is president of the corporation which has a board of directors including Pat Powers, Frank G. Bowers, Internal Revenue Collector for New York; Eddie Dowling and Frank Lauste, formerly associated with the De Forest Phonofilm talker.

The company has put out an issue of 200,000 shares of no par value stock. Half the issue is expected to go onto the curb market this week.

## Extra's Break

Los Angeles, Sept. 11.  
Gladys Belmont, 17, extra and in pictures less than three months, has been signed by Paramount to play opposite Richard Dix in "Redskin" Company. Belmont has an option to sign here for five years.

Miss Belmont played as an extra on the Paramount lot about a month ago. When a leading woman for Dix was sought, somebody remembered Miss Belmont. Studio executives decided she was the best of the girls tested. Victor Schertzinger had hired from Gallup, N. M., must have a leading woman immediately, she was called into the office Saturday morning, signed and left for Gallup in the afternoon in a daze.

It's a great break, as "Redskin" is lavish production, much of it being done in color.

## CHAPLIN CASTING

Los Angeles, Sept. 11.  
Charlie Chaplin starts work Sept. 17 on "City Lights," his first picture following "The Circus."

Myrna Kennedy, Henry Bergman and Harry Crocker have been cast with others yet to be decided. Charlie will direct, as customary.

## SYLVIA BREMER DIVORCED

Los Angeles, Sept. 11.  
Sylvia Bremer, film actress, was granted a divorce from Dr. Harry W. Martin by Judge Gates in Superior Court.

Property settlement has been made out of court.

# FRENZIED SHOW STOCKS

## WARNERS AT 139; FOX HITS 119 1/2

**Bull Market on Amusement Issues Sends Everything Up, Including Shubert and Universal Theatres—Stanley Goes to 59—Keith Advances and Pathe Keeps Pace—Group Up Over 100 Points**

### WARNERS NEAR-CORNER

Unrestrained advance in the amusement stocks continued to the accompaniment of still wilder gossip than last week and more talk of mergers and re-consolidations. Warner's "A" stock made a new top of 139 with the "B" stock close behind. Fox soared to new peaks, getting to 119 1/2, but dropping yesterday (Tuesday) somewhat around 115. Stanley was quoted yesterday as high at 59. Warner's Bonds made new altitude marks at 132 same as sold at 80 less than a year ago. Even Universal Theatres did an ascension of 5 points on the Curb in Monday's single session, to 32, and was up 4 more yesterday to 36 1/2.

Keith advanced moderately and was off yesterday, with Pathe moving about abreast of its ally. Shubert got into the melee Monday, jumping six or so to 72, for no other apparent reason than the hysteria that for the moment has hit the public in relation to amusement shares. Twenty theatre stocks were up an aggregate of 108 points or over. This is on top of 78-point advance week before.

These violent fluctuations were accompanied by innuendo and tales, some of them plucked out of the thin air and some having apparent substance.

One that has attracted considerable attention was that Warner's stock was in control of William C. Durant and his followers to an extent that gave him a virtual corner. In substantiation of this story it was understood that as long ago as last May, Durant, who is a director in the Loew Circuit, held options on large blocks of Warner "A" owned by company allies.

**Circumstantial**  
The circumstantial stories had that Durant's options were entered into when the stock was in the 70's and called for delivery 20 points higher up. When the ticker price ran up to 90 and it became evident that Durant was going to exercise his privilege, so runs the scenario, the Warner people suddenly awoke to quite a situation. The result was that the option sellers had to go into the market to buy back their own stock.

Net result of this situation was that from the moment Warner "A" crossed 90 an enormous short position was created over night, and the extrication of the short account was the influence that shoved the stock to 130. Believe it or not, it sounds fairly reasonable. On top of all that of course, the Stanley merger talk has helped. In any event, Warner's gives every indication of being semi-cornered.

That doesn't make it unique just now. Montgomery-Ward, which got to 260 yesterday, was up about 200 points from its low of a few years ago and was openly talked of as being cornered by C. C. Cotten but. Warner yesterday went into a sharp drop in the middle afternoon, and during the day went through delicious swings from 139 to 129, maneuvers probably to attract new shorts and then put the screws on.

**The Fox Jump**  
Story is that the jump in Fox was not a card. The old sponsors had in mind a conservative campaign running over a long period and designed to gradually discount the betterment in the company's

### Wall St. on Show Biz

On Wall Street early this week with the amusement stocks lively, reports lined up possible picture trade mergers in this wise:

Warners, Keith's, Stanley and First National, as a separate group.

The other held Loew's, Paramount and United Artists.

For was not reported in any impending deal. In Times Square Keith's and First National are removed from the downtown list, leaving but Warners and Stanley in the first group. Stanley persistently denies a contemplated sale or merger.

The second section is not readily accepted as in the prospective at present. Paramount, Loew's and U. A. are closely interwoven without being locked. When the latter may occur, if ever, is problematical. It's a logical conclusion in view of the existing film trade picture but there are many offsetting arguments at present against it.

It's unlikely there will be any Keith movement before the return from abroad of Jos. P. Kennedy and John J. Murdoch. Keith's heads, shortly after Oct. 1.

position as it stood revealed from time to time. To this end several substantial houses had been attracted to the stock. Halsey, Stuart and Co., high class house specializing in the utilities and investment, had taken an open in a heavy advertising campaign, pointing out the investment possibilities of the issue.

It is even said Fox insiders tried to stem the rush when the "A" stock crossed par, but the public appetite (or a bull pool) took up all offerings without even slackening the pace of the runaway advance. Result was that Fox insiders had sold out as much stock as they could spare for such operations, and in spite of them the price had soared. Presumably they will be in the market, like the Warner people, to buy back their stock sold lower down if possible.

#### Amusement Features

Over the last month during which the amusements have been featured at the expense of the old market leaders, no substantial news has come out to explain the phenomena. Market opinion is at sea for a logical reason, and nothing is in sight except a technical corner in Warners which has touched off a psychological frenzy of public buying.

The Warner-Stanley merger or sale talk still is around, with denials from Stanley and silence from Warners. This seems to be the nearest thing to a real development. Yesterday story was abroad that Warners had made a definite tender of payment in the new Warner stock being 4 1/2 per cent. for an outright sale, with the Stanley directors turning it down.

A Keith-Fox consolidation was

#### Summary for week ending Saturday, September 8: STOCK EXCHANGE

119 1/2	Low	Sales	Issue and Rate	High	Low	Last	Net Chg.
42	29 1/2	1,500	American Seat. (4)	32 1/2	32	32 1/2	— 1/2
26 1/2	23	6,400	Consol. Film pld. (3)	29 1/2	29 1/2	29 1/2	— 1/2
100	95	2,200	Eastman Kodak (8)	100 1/2	100 1/2	100 1/2	— 1/2
77 1/2	49 1/2	87,100	Loew (3)	64 1/2	60	63 1/2	+ 3 1/2
110 1/2	99 1/2	1,800	Keith (5)	29	22 1/2	28 1/2	+ 5 1/2
99	75 1/2	7,100	Do. pld. (7)	99 1/2	80	90	+ 9 1/2
132 1/2	125 1/2	132,500	Stanley (4)	132 1/2	125 1/2	132 1/2	+ 7 1/2
134 1/2	122 1/2	3,900	Madison Square Garden (2)	134 1/2	122 1/2	134 1/2	+ 2 1/2
27 1/2	24 1/2	300	Met-G-M. pld. (1.80)	27 1/2	24 1/2	24 1/2	+ 3 1/2
140 1/2	111 1/2	140,400	Pathe Exchange	140 1/2	111 1/2	140 1/2	+ 2 1/2
34 1/2	31 1/2	54,600	Pathe Class A (4)	34 1/2	31 1/2	31 1/2	+ 3 1/2
60 1/2	54 1/2	12,000	Shubert (3)	60 1/2	54 1/2	54 1/2	+ 6 1/2
36	32 1/2	126,500	Stanley of A.	36	32 1/2	32 1/2	+ 3 1/2
100	92 1/2	130,000	Universal pld. (8)	99	98 1/2	98 1/2	+ 1 1/2
124 1/2	80 1/2	11,200	Warner Bros.	124 1/2	80 1/2	124 1/2	+ 2 1/2
130	120 1/2	160,500	Do. Class A (4)	130	120 1/2	120 1/2	+ 2 1/2
81 1/2	60	7,200	Balaban & Katz	81 1/2	77 1/2	81 1/2	+ 4 1/2
19 1/2	12 1/2	17,600	Con. Film Ent.	19 1/2	12 1/2	14 1/2	+ 2 1/2
5 1/2	5	200	Pilm Insp.	5 1/2	5	5 1/2	+ 1 1/2
62 1/2	57 1/2	674,000	Shubert Ex.	62 1/2	57 1/2	57 1/2	+ 5 1/2
25 1/2	21 1/2	2,900	Loew rts.	25 1/2	21 1/2	21 1/2	+ 4 1/2

### Electrical Strike Ending?

Chicago, Sept. 11.  
It is thought here that the electrical theatre strike, an internal union dissension that has been holding up the installation of theatre wire equipment throughout the country, will be settled this week. Mike Boyle, president of the Electrical Workers, left here yesterday for New York, where the final adjustment will occur, it is said. The strike involved two unions, stage electricians and the electrical workers, on jurisdiction. Theatres were helpless during it. At one time a settlement was reached but the trouble between the unions broke out anew.

### Winchell's Dialog Script

If Walter Winchell finds time between his literary endeavors, he will do a sound talker script on Broadway for Monta Bell. The M-G-M talker producer has asked Winchell for a yarn. The "Graphic" columnist also busts out as a radio speller on the "Lifer" (humorous weekly) radio broadcasts on WOR and the Columbia network.

### Mack's "Voice" Talker

Willard Mack's first directorial effort on a sound picture will probably be "A Voice in the Dark," for M-G-M. This is the old Al Woods show which Sam Goldwyn converted to the screen about 10 years ago. Mack's undertaking, of course, is something of a remake.

mentioned among the wild ones. Keith-Warner-First National was another. One of the financial writers touched a new field of guessing when he intimated that the Shubert properties were also contemplated in a Keith-Warner-First National assembly. Nothing to this, except a wild inference inspired by a spurt by Shubert stock from 107 to 72 within an hour.

Making the week complete, Monday saw a sudden wave of interest in Consolidated Film Industries preferred on the Exchange. A turnover of 17,000 in this usually inactive issue carried the price up from 25 to 28. Story in explanation was that senior stock is callable at 35, and that it is closely held by insiders who propose to retire it and then put the common stock (listed on the Curb and selling around 17) on a dividend basis. Said first quarter earnings showed a profit on the common after preferred dividends.

Aspect of the group for the future is confused. On one hand the advance has been so dangerously fast that a collapse would be inevitable under normal circumstances. But the technical position may be such that strong pools, which have certain issues virtually cornered, can do as they please to sellers. Such stocks can be put at any level the Exchange governors permit, or they can go smash between quotations. Sooner or later the whole group will liquidate their present position and get down to trading basis, but meanwhile almost nothing is too fantastic to expect.

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#### BONDS

101	88	24,000	Keith Bk. 4 1/2	101	90 1/2	91	+ 1 1/2
114 1/2	103 1/2	61,000	Loew 6s, 4 1/2	114 1/2	112 1/2	112 1/2	— 1/2
102 1/2	99	20	Pathe 7s, 5 1/2	102 1/2	100 1/2	100 1/2	— 2 1/2
101 1/2	98 1/2	136,000	Pathe 7s, 5 1/2	101 1/2	98 1/2	98 1/2	— 3 1/2
101 1/2	98 1/2	96,000	Par-Pam-Loew 6s, 4 1/2	101 1/2	95 1/2	100 1/2	+ 5 1/2
104 1/2	92 1/2	16,000	Shubert 6s	104 1/2	92 1/2	92 1/2	— 2 1/2
102 1/2	95 1/2	215,000	Warner Bros. 6s, 4 1/2	102 1/2	102 1/2	102 1/2	+ 1 1/2

\* Ex-dividend.

### Sh-h-h-h!

Los Angeles, Sept. 11.  
Following the ultimatum of Winfield H. Sheehan, Fox general manager, that he would discharge any employee revealing anything pertaining to sound pictures, stipulations have been included in contracts whereby employees agree not to mention Movietone matters to their wives or sweethearts, and further, pledge themselves not to discuss this matter among fellow workers in the studio. These directions are presented not only to directors and actors, but also to cameramen and stage employees.

## NEWSPAPER ADS USED IN UNION THEATRE FUSS

### Lincoln Exhib Turns Down Union's Acceptance— Theatre Closed

Lincoln, Neb., Sept. 11.  
The Rialto theatre here closed Saturday. An advertisement had been inserted by it in the daily, advising the public that owing to the stage union's demands for operators in the wired house's booth it would be impossible for the theatre to continue.

The Rialto advertised "To the People of Lincoln" on Sept. 7, Sept. 8, Local No. 151 of the I. A. T. S. E. (stage hands and operators) replied in another advertisement, stating it would accept the terms mentioned by Manager Cooper of the Rialto as his counter to the union's demands. Cooper's terms were four men in the booth and a six-hour day instead of eight. This was double the number of men formerly employed.

Sunday the Rialto ran another advertisement, stating the house had closed the night before; that the union's assent came too late, and the house had made other arrangements. Nothing is known here as to the future intention of Cooper.

This is the first time a theatre-union controversy was ever ended through newspaper advertising, rather than by personal conferences.

### T-S Talking "Ghetto"

George Jessel has completed a talker with songs for Tiffany-Stahl, titled "Ghetto" from an original by Viola Brothers Shore.

This, along with two other specialties, "The Tollers" and "Cavaller", are being synchronized by Dr. Hugo Riesenfeld under the RCA Photophone process.

### Zanuck's Letter

Los Angeles, Sept. 11.  
In the form of an inter-office communication, Daryl Francis Zanuck, assistant to Jack Warner, advised every employee of Warner to register so that they could vote at the presidential election to bring a California product into office as president. The Californian whom he speaks of, of course, must be Hoover.

Zanuck is the only studio executive on the coast known to have broadcast his political views and suggestions in this way.

A check was made among the studio as to its political sentiments by a Variety man, who reports the laboring element on the lot is pro-Hoover, with the writing staff leaning toward Smith.

### Hoke Comedy Team

Polly Moran and Harry Gribbon have been teamed by M-G-M. They will make hoke comedies. First goes into production soon.

### Bill Hart's Return

Los Angeles, Sept. 11.  
William S. Hart is en route to New York, where he will make three records of his favorite poems for Victor.

Following this, Hart will make final negotiations to come back to the screen as a United Artists player. Latter deal is said to have been opened by Douglas Fairbanks.

### Lasky Aest Sept. 17

Los Angeles, Sept. 11.  
Jesse L. Lasky leaves for New York Sept. 17. He has been in Hollywood 10 weeks.

## Fox Working on Dual Reels for Sound and Image

Los Angeles, Sept. 11.  
Slowness of Fox in turning out full length Movietone products is said to be due to experimentation with a view of changing the recording and Movietone reproducing method.

Present system has the sound recorded on the same film that carries the picture. Incorporation of the two registrations sound and image, on the same film, is reported to have brought about difficulties in the process of developing, which do not work out beneficially to one department or the other. Much secrecy of this work has been maintained at the studio, with the only ones aware of what is being done being the engineers and head studio executives. It is said it has been finally decided to work on a plan to record the sound on a separate film from the picture image, similar to the Pomeroy idea. The plan provides for the synchronization to be secured through the use of a connecting strip attached to a point where the starting identification is marked on both machines to indicate a mutual contact of the corresponding sound and picture films.

This system is not new but is said at present to have advantages over placing the double recording on the same strip of film. The separate film for sound also allows for a normal size projection of a picture, which cannot be done with the present single strip, as the sound track takes away one-eighth of an inch on a frameless film. Should this method work out it will mean synchronized and threaded sound and film projectors in a booth, connected by a shaft, but it will permit the cameramen a wider scope and simplify the means of obtaining color with sound desired. A color camera can then be substituted, regardless of the sound track. Besides which, it will allow sound registration more latitude.

### Dancehall Sues Par for Using Name in Bow Film

Los Angeles, Sept. 11.  
Roseland dancehall, San Francisco, has filed suit against the Paramount for \$100,000 for using the name of the dancehall in scenes for "The Fleet's In."

### Jannings-Lubitsch Annual

Los Angeles, Sept. 11.  
Emil Jannings will make one picture each year under the direction of Ernst Lubitsch.

Following the favorable reception of "The Patriot" in New York, Jannings called on Jesse Lasky and asked, as a favor, if he might make one picture yearly with Lubitsch. Lasky promptly replied in the affirmative.



# EUROPE'S SOLID FRONT

## U. S. URGED TO GET TOGETHER

**Foreign Nations Encouraging Resistance to American Pictures—Continual Decrease of Profit for U. S. Films Unless Concerted Action by American Distributors**

### FOREIGN FILM TRUST

Paris, Sept. 11.

Unless American distributors get together and immediately show 100 per cent co-operation to deal in the European market, their profits will be cut in half within the next year plus a continued reduction thereafter until films from the States will not exist on this side. This comes from authoritative sources and is the result of the Quota, restriction systems and "the European film trust."

It is pointed out that practically all European film companies are interlinked. By that is meant that German producers state they have stockholders in England, France and Italy besides working agreements with distributors in each of these countries. English, French and Italian producers have similar affiliations.

Whenever any one of these producers suddenly hit upon a scheme whereby they can deprive the Americans of any business they are assured the plan will be sanctioned by their Government or co-producers because of the complete harmony in which they are working on the subject.

At the present time if such an idea dawned on the producer on this side does not deal with the Americans as a group but goes to each one of the U. S. distributors and starts competitive bidding. For example, when the French recently enforced the buying by Americans of their films, several of the producers there went to American distributors and asked what they would give to tie up with them. Had the Americans been of one accord they would have turned this proposition over to the Hays organization and might have gotten to the bottom of the intrigue.

It is about this time that the Americans realized that the European film industry is united against them and that the only way to fight it is by concerted action.

### "Simba" With Sound Not Hot for London

London, Sept. 11.

"Simba," the animal picture, opened last night at the wired Palace with sound accompaniment. It doesn't appear strong enough to stand up as a solo West End attraction. Comparison with previous big game and expedition footage which has shown here is not flattering.

British Phototone synchronized the score for this picture which is deemed fair at best. Distinct breaks in the disc records were changed further handicapped the presentation.

No distributor has as yet been secured for the film which is scheduled to stay indefinitely at this house.

### CONNIE GOES FOREIGN

Paris, Sept. 11.

Constance Talmadge reached Paris a few days ago and now has gone on to Nice where she will work in Louis Mercanton's picture, "Venus" with a French cast.

Picture being made for United Artists.

### "Last Moment" Abroad

Ideal Films, a subsidiary of Gaumont, has taken over "The Last Moment" for European release. This is the Fefos film of the thoughts of a drowning man. It has played the sure seats over here.

### Dispute Over Gale's Denman Resignation

London, Sept. 11.

Sir Cunliffe Lister, president of the Board of Trade, has appointed Victor Davis and Fred Cooper, president and vice-president of the Exhibitors' Association, to fill two of the three vacancies on the Quota Advisory Committee. Lister informed the Association he is not yet in a position to make the third appointment.

These appointments are due to the action of Arthur Gale, Denman Theatres Company, whose resignation was accepted by the Board of Trade but who denies that he resigned despite that the Association passed a vote of non-confidence in him. Also the resignation of Thomas Ormiston and William Blake, because of their connection with the exhibitor-distributor companies, who tendered their withdrawals under the impression that Gale had quit.

### Sound Picture Mix-Up For English Exhibits

London, Sept. 11.

There's a jam here over the performing rights of synchronized pictures.

Several distributors are endorsing contracts for film hire with a clause stating that the contract gives no right of performance of any music or dialog, even where same is issued in connection with a picture, synchronized either on a disk or film track.

This is done to protect the distributors but leaves exhibitors in the air until the position is cleared. A general council of the Exhibitors' Association is meeting tomorrow (Wednesday), to discuss the situation.

### Gaumont's 6% Dividend

London, Sept. 11.

Gaumont Brothers Picture Corp., which controls the Denman film houses and General Theatre Corp., latter holdings being the Palladium and other former Gulliver theatres, will pay six per cent. to ordinary shareholders (common stock).

Daily newspaper finance writers have been touting the company's huge profit and predicting a 25 per cent. dividend.

### Informal Conference

Michael J. Gourland, American lawyer financially interested in foreign films, has accepted an invitation from George Skiers, president of Phoenix Pictures, France, to attend an informal conference in Berlin, Sept. 24-30, to discuss the international situation. Gourland will submit to the conference composed of European producers and exhibitors an outline and summary of the American situation as affecting foreign films.

Conference was called by Phoenix and DeRussa, international producer-distributors, to formulate petitions to be submitted to the German Reichstag and the French parliament with a view to helping foreign film companies without simultaneously antagonizing the American market.

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

George Manker Watters, Will Rogers, Sam Taylor, John Grey, Allyn McNeil, Pat O'Malley, Florence Vidor, Jascha Heifetz.

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

Gerritt J. Lloyd, H. M. Wilcox, Herbert Brenon, Alvin Wyckoff, Roy Klatiff, Howard E. Burd, Joe Pincus, Eddie Burke.

### Big Business After Show Biz

(Continued from page 1)

Warner brothers if W. E. made the buy would have run into the millions.

It has been vaguely hinted at for some time that sooner or later big business would walk into the show business. That talk started when the bankers commenced to give the film trade liberal financial assistance at July terms.

Having intimate knowledge of the picture business and its money possibilities, it would not be unexpected if Western Electric, a subsidiary of the American Telephone and Telegraph Company, started to branch out in the show biz beyond its present practical monopoly of wiring film theatres for sound devices.

Another cause advanced for the desire of W. E. to control Warners is to recover its contract given to the Warner brothers for Vitaphone. That contract is said to have been one of the best ever obtained by a show concern. It gives the Warners exclusive rights along certain talker lines and also a perpetual royalty from licenses issued by W. E. on its talker patents.

Western Electric, like almost the entire show trade other than the Warners and Fox, failed to visualize the talking future of the picture field. That explains the Warner contract, it is claimed.

Nearly all of the large picture producers and distributors, also exhibitors, had, in banking connections, that might follow such a lead as would be established by W. E. taking over a prominent picture concern.

### Deal Reports

Meanwhile the reports of Warners and the Stanley Company getting together continue, though denied by the Stanley people. Harry Warner is reported to have said that within 10 days he would know whether the Stanley deal will be concluded.

A report that Warners may trade with First National is not thought to have any foundation, while another story that Warners, if getting Stanley, may negotiate with Keith's is more readily accepted. It was a first idea of Keith's under his Kennedy-Murdoch direction to effect a juncture with Stanley. That has since simmered, through the new Keith's direction wanting to first straighten out its own circuit.

What lends color to the Warner-Stanley proposition is that each have the same bankers, Goldman, Sachs and Company of New York.

### \$10,000 THEATRE LEASE SUIT

Hartford, Conn., Sept. 11. Alfred Gottesman, New York, and Arthur Wakof, house manager of the local Gottesman house, the Majestic, are made joint defendants in a \$10,000 damage suit brought by Allen C. Morrison of Hartford.

Morrison claims a lease on the Majestic and that Gottesman broke this lease and sent Wakof here to take charge of the house. He also charges that someone destroyed a movie camera and a projector belonging to him as well as using up many of 1,000,000 admission tickets which he bought and paid for himself.

### BRENON GOES BACK

Herbert Brenon left New York for Hollywood Tuesday, with his mother reported past the crisis in her illness.

He will complete "The Rescue" on the coast and return East in about four weeks to consult with Fannie Hurst on her novel, "Lummox," which he will next direct.

### ABE BERMAN RETURNS

After a year and more overseas representing the luxury American distributors, Abe Berman returned this week to New York.

### Sweet Directing Cohen

Harry Sweet, actor-director, will get his first feature directorial assignment when Sammy Cohen's next picture goes into production for Fox.

Sweet played opposite Cohen in "Home Slick" and formerly directed shorts for Sennett and Universal.

### British Film Field

By Frank Tilley

More London, Sept. 11.

Now that they have definitely joined up with the Williams-Hammons World Wide Pictures Corp., British International is asking for an advance on capital. Their first year's balance sheet shows a net profit of \$138,270, out of which they pay preference dividends costing \$22,330. Reserve gets \$75,000, and the rest, \$30,740, goes forward. The common stock gets no dividend.

Although this is a year's working, it only covers four months as a public company, the flotation being made last November. What profit there is, therefore, comes mainly from the distributing subsidiary, Warner Films Company, and being handled a lot of Continental product.

Before the balance sheet was issued, the common sagged to around \$2 but is now back to about \$2.75. Additional capital of \$1,250,000 is being created in the form of 1,000,000 new common of \$1.25 par. This brings the capital up to \$5,000,000, and while the new stock is needed in part to cover the purchase of Pathe and the holdings in First National-Pathe, it is being held in reserve for future issue.

Maxwell, head of the company, is already credited with having made around \$1,250,000 on stock deals, and being a hard-shelled Scottish attorney will make a bit more when the new stock is issued, maybe.

### And More Issues?

Charles E. Whittaker has registered a producing company with a nominal capital of \$5,000 in 50-cent shares, to make Quota films. He is partnered by E. H. Davenport, a barrister. The dope is they will make Quota pictures for Paramount, getting bank advances on their contracts and a guarantee.

Another Gaumont concern is also coming into existence, International Acoustic Films Ltd. This has been registered by Mark Oster, merchant banker and one of the financiers of the Gaumont group, and Reginald Bromhead, joint manager of Gaumont-British and Denman picture theatres.

They acquire stock and interests in patents in the Electrical Phonofilm Company, a Danish concern, and are expected to make a public issue in 50-cent stock, taking in British Acoustic Films, P. C. 40. Gaumont producing effort is using for synchronization. Capital is \$750,000.

### What the American Companies Have Done

This week ends the business year for pictures, and the following is the record of the number of films trade shown (which is the same thing as have been booked under the Films Act) during the year from Sept. 1, 1927, to Aug. 31 this year:

Paramount, 60; Universal, 74; British, 48; Fox, 61; Metro-Goldwyn-Mayer, 48; P. C. 40, Warner Brothers, 33; United Artists, 8.

This total of 396 does not represent the number of films for quota as the compulsory registration did not begin until Jan. 1, and the qualification for quota not until April 1. But the number of British-made films registered is well in excess of quota requirements in any case. To date these number 45, which would allow for the necessary 10 per cent on a larger total than the number of American pictures if the whole year's total came in. There has to be added, however, the number of Continental films marketed over this period. This is 70, and even with these added there is still a sufficient quantity of quota to cover the needs.

The quota, operating only over the last six months of the film year, throws reckoning a bit out of gear. It would have been much more simple if it had started from Sept. 1, whether this year or last, as it is to coincide with the trade's year. As it is, everything has to be figured in half years.

As for quota considerations, the figures of the American films distributed here show a heavy drop, though the claims of the distributors is that the lesser number of films does not mean smaller business on revenue. That may be so; there's no way of checking it. But with the high prices theatres have been paying for quota product it is rather unlikely the fall in returns has not kept pace with that in quantity, which is down to around 65 per cent of the films absorbed by this market. Last year it was over 85 per cent American.

### Wiring Fest On

Cogitation. Agitation. Palpitation. Animation. That's the history of the last few weeks on the sound side. Warners have the Piccadilly for a year. Herman Starr

has been behind locked doors seeing the wiring done.

Warners have tried to get several other West End houses before settling on the Piccadilly. Firm made starting offers in several quarters, offering to take over houses on the basis of paying maximum capacity for a year for the use of the house. None of the big picture houses, however, would make a deal.

But with the attitude of Provincial Cinematograph Theatres towards the use of the Piccadilly for films, and the fact trouble may come from the musicians' union, because Warners are not putting in an orchestra, Starr may have his hands full for a bit.

Warners is supposed to be paying \$5,000 a week for the Piccadilly on a year's lease with an option to continue for six months. Meantime, Paramount is rushing the Plaza. Glennan and Hultgren of Western Electric are here wiring and preparing to wire nearly a dozen houses in London and the Provinces. Plaza will probably go sound the second week of this month, just ahead of the Piccadilly. Most of the Warner agitation to get into a house and wire it has arisen from the attitude of Paramount to it.

Other houses being wired are the Rialto (Universal West End key theatre); the Tivoli; the New Empire (M-G-M West End key house); the Royal (Indie); Scala, Glasgow; Theatre Royal, Manchester, and the Paramount Irish house in Belfast.

### Vaude for Films

British Filmcraft, making Quota films for Paramount, is putting on a full vaude show at the London Hippodrome Sept. 9. Acts are not yet fixed, but the audience will be critics with exhibitors eked out as supers. Whole show will be done for "Spangles," but has to be shot as a private performance, as the act of the vaudeville rules forbids makeup, dancing and costume in Sunday shows open to the public at houses having a legit license.

### Sound

Seems little else in or on the air just now but the sound of sound films. British Phototone has joined with the German Lignose-Horfilm, a disc system handled by a subsidiary of the British Explosive group. W. R. Otterson, Western Electric, was due back from Paris mid-week. Hasn't returned yet.

Jack Conolly, looking after Movietone for Fox, is out of that Nursing Home. The waves have quit being sad since he arrived. Got wild instead because they couldn't collect royalties. Conolly says he didn't make a deal because he's never seen a wave that could break even.

"Samba" goes into the New Gallery Sept. 11 for Movietone preview. And "Simba," which goes into the Palace when it goes movie for a season this fall, is being sounded by the Phototone.

Then the L. W. Schleichinger concern, formerly Photoflms, now British Talking Pictures, operating the DeForest system, is promoting a survey to make a survey of sound films. Capital \$500,000 in \$5 stock, framed for a public issue. Frank Browett, who was production manager at British National Studios, Elstree, during the time Schleichinger had control, is to be in charge.

### Personal

Email Shauer arrives in London today.

Herman Starr leaves for Berlin next week to send Germany Vitaphone.

Joe Kennedy went straight on to Paris and hasn't arrived here yet. David Ridge, formerly writing scripts for Universal, is to direct "Colleen Bawn" for British International.

Which subject was made here about six years ago for Stoll, Will Kellino directing. Title for new version is "Lily of Killarney."

Hurry Lachman, formerly with M-G-M and Ingram, is to make Thomas Hardy's "Under the Greenwood Tree" for British International. He has lately finished "My Wife's Husband" for the same producers.

### The Berlin Conference

It is difficult to see what has been achieved by the international meeting held in Berlin in Germany in Germany. Some 300 foreign theatre owners attended, of whom over 100 were British. The German suggestion for a European theatre owners' producing and exhibiting company was coldly received, and is not likely to be heard of much more.

A scheme coming from the French

(Continued on page 59)

# LOOKS FINIS FOR SAPIRO

## MEMBERS MEET ON DISSOLUTION

**Fox's Deal With 7 New York Indie Exhibs and 70 Theatres Close to Closing—No Support Left for Aaron Sapiro If Important Members Secede**

### FOX-READE DEAL

A meeting tomorrow (Thursday) is reported dated by members of the Sapiro organization of indie exhibs to discuss the advisability of dissolving the Motion Picture Theatres Owners' Association, that Aaron Sapiro heads.

This move is said to be primarily precipitated through some of the most influential members of the Sapiro organization expectant of becoming aligned with William Fox. Fox is reported having virtually closed on terms to absorb about 70 indie picture houses in Greater New York, now controlled by about seven operators.

The Fox-indie deal, as previously reported in Variety, has been brought to the point where it remains only for the auditors' reports to be approved when completed. How long or what other delays may arise are the customary hitches in deals of this nature.

Fox's deal with the Reade houses also progressed this week. It is said that Walter Reade has a conference on tomorrow (Thursday) with A. C. Blumenthal, the Fox really head, to talk over final terms. Blumenthal for Fox has also been dealing with the New York indies.

The eventual future of the Sapiro organization, should the dissolution conference blow up, cannot be predicted. It is unlikely that the indies if going with Fox can remain with Sapiro unless Fox joins that organization. Without the absent indies Sapiro would be woefully lacking in support.

A two-thirds vote of members can dissolve the Sapiro group. That might be required for the members to escape obligation by contract if going to Fox.

### Houson, W. B. East

Arthur Houson, eastern story buyer for Warners, will be made eastern production manager, a job similar to that held by Jack Warner on the West Coast.

The re-made Vitaphone studios open for sound purposes Oct. 15. The name Vitaphone is being replaced by Vitaphone.

### STATE RIGHTS SHORT

Some Exchange Men Willing to Pay Down on Features

Los Angeles, Sept. 11. State rights producers report a noticeable sharpening in the demand from exchange buyers for all grades of feature pictures. Some of the exchange men are now said to be willing to pay money down.

Reason for this shift in attitude is that practically all of the larger companies have been slowing down on production in an effort to get a line on what is going to happen in the sound field. Independent companies have followed the leader.

During the preceding month, outside of a couple of minor westerns and a serial, not half a dozen feature states rights pictures have been made. It is this falling supply that is causing concern among buyers.

### F. N. Loans Fattell

Los Angeles, Sept. 11. First National has loaned Al Sattell, director, to United Artists for one picture.

### Trade Paper in Box

Creditors are holding up any chance for the sale or merger of the Exhibitors Trade Review, once prosperous trade, now in the hole for 75 grand. The sheet, converted into a daily a few years ago and which was held at \$250,000 only 10 months ago, could now be scooped up for little over 25 grand were the debts out.

The latest of a series of blow-ups in the recently hectic career of this sheet came when the "buyer," a lad named Wilkerson, could not meet a note for \$7,500 for which, it is heard, Williams, the owner, let him take the paper over.

This situation forces the active ownership back into Williams' hands.

Arthur James, who runs Motion Pictures Today, has a few grand to offer for salvage purposes, it is reported.

### NO EXPERIENCE CONTRACT

Juvenile Gets 5-Year Contract From Pathe On Appearance

Los Angeles, Sept. 11. Mary Doan has been placed under a long term contract by Metro-Goldwyn-Mayer and Stanley Smith, without screen experience, has a 5-year agreement from Pathe through their representative, Jessie B. Wadsworth.

Smith is now rehearsing for "The Royal Family," which Belasco and Butler will present in San Francisco next month. Upon the conclusion of the engagement there he will go to Pathe to start his screen career as a juvenile.

### Indies and Sound

The rush of independent film producers to get in on the sound wave includes "Excellent Pictures with 'The Passion Song' slated for synchronization.

Bayart in announcing the financing of a new studio to be built at Mack Sennett's new Studio City near Hollywood mention two sound stages.

### Cameramen Committee

Alvin Wyckoff, Roy Klaffki and Howard E. Burd, constituting a committee from Hollywood Local 659, were in New York last week thrashing out their problems with local 644 of the Cameramen's Union.

It was agreed to recognize the jurisdiction of the New York local as extending to the Rocky Mountains. No. 659 will have complete jurisdiction for Hollywood and the Pacific Coast.

### W. C. P. A. Change

Los Angeles, Sept. 11. Jeff Lazarus, publicity head for West Coast Theatres circuit, has joined the Winnie Sheehan (Fox) production staff.

Harold Franklin, of West Coast, consented to the move.

It is said that Franklin may bring Frank Whitbeck, W. C. pressman at San Francisco, here to replace Lazarus.

### SCENARIST'S DOUBLE BREAK

Los Angeles, Sept. 11. "The Haunting Melody," by John Farrow, Paramount scenarist, will be published by Putnam & Co. as a novel and produced by Paramount as a film almost simultaneously.

Film version will be 100 per cent. dialog with Fay Wray and Gary Cooper featured.

### RALPH KINGSLEY ATTACKED

Los Angeles, Sept. 11. Ralph Kingsley, cameraman, is unconscious in San Diego County General Hospital. He is the victim of a mysterious attack just outside San Diego Sept. 8.

Rubbery is the supposed motive.

## M-G-M'S 18 TALKERS; "DUGAN" ALL-DIALOG

Shearer, Davies and Haines Each Making 3—"Valentine" Being Sounded

Los Angeles, Sept. 11.

Metro-Goldwyn-Mayer for its 1928-1929 program will have 18 pictures with sound and dialog. Marion Davies is to make three with dialog and sound, "Buddies," "Little Warrior" and "Dumb Dora." John Gilbert will make "Thirst," to be about a 50 per cent. talker, and Ramon Novarro will make one with dialog and sound called "Pagan." Norma Shearer will have three dialog, and sound pictures, "Little Angel," now in production, "Ballyhoo" and "A Free Soul."

"Trial of Mary Dugan" will be the only 100 per cent. talker on the list. This film is to be produced under the supervision of Byard Willier, author of the play. Willier arrives here Sept. 15.

Jack Conway is now directing the first of the talkers, which is "Alias Jimmy Valentine." This subject is getting its dialog and sound at the Paramount studios, where scenery is already complete. Second of the talkers will be "The Bellamy Trial," dialog and effects now being added by Edmund Goulding. Third talker is "Nize Baby," directed by Hobart Henley.

William Haines will also make three dialog pictures, "A Man's Man," "The Goby" and one other. Buster Keaton's next, "Spite Marriage," will also have dialog.

"The Broadway Melody," a special, will talk, as will "The Bridge of San Luis Rey," directed by Charles Brabin. "Wonder of Women," a story of negro life, written and directed by King Vidor, will also have dialog if its made.

## Talking "Music" Starting

John W. Considine will arrive in New York within a week to begin preparations for the making of "Say It With Music" at the Cosmopolitan Studios, where sound stages are now being built.

Harry Richmond, now with "Scandals," is to be featured, with Lupe Velez. Irving Berlin will contribute eight special songs for the production, to be released through United Artists. C. Gardner Sullivan, the scenarist, will be with Considine upon his arrival here.

## U's Sound Films

Los Angeles, Sept. 11.

Universal's first dialog picture "Melody of Love," ran 90 minutes at a pre-view last week. This is the feature which caused Fox to recall its Movietone truck loaned U. for tests. Film was directed by A. B. Heath with Walter Pidgeon, Tommy Dugan, Mildred Harris, Jane Winton and Jack Richardson.

Besides making this full length sound release, U. also turned out three Movietone shorts using Bailey and Barnum, Brox Sisters and Zimmerman and Granville.

## After Silent Camera

Los Angeles, Sept. 11.

While the Mitchell Camera Company is swamped with orders for special built cameras, its experimental department is busy trying to perfect a silent camera.

This is to do away with the usual grain noise and eliminate the portable soundproof booths now necessary to house all cameras in sound pictures.

## COSTLY BRUSH FIRE

Los Angeles, Sept. 11.

A "brush fire" in San Fernando Valley threatened the Mack Sennett studios last week.

Fire gained a half mile headway through a heavily wooded ravine before firemen arrived. It enveloped a number of homes and costly signboards in its path.

## Photophone Installations In Studios and Theatres Promised After Next 60 Days

### P. H. Evans In Charge of W. B.'s Brooklyn Studio

Porter H. Evans, engineer and scientist of the American Bell Telephone laboratories, has been engaged by Warners to conduct the eastern sound studio now being constructed in the old Brooklyn holdings of Vitaphone.

Evans, who has supervised installation of several broadcasting stations in New York and on the Coast, and who has been specializing in radio for aeroplanes the past six months, will leave shortly for the west. There he will confer with Nugent Slaughter, chief engineer for Warners, on the Vitaphone process.

Present Warner plans for the east include no work on features when the studio first opens. Efforts, it is learned, will be concentrated on shorts.

### Colvin Brown Called West

Following a series of conferences with Photophone executives, Colvin Brown suddenly departed for the West Coast leaving only word that production plans called him away and that he would not be back in the Pathe office until about Sept. 24. Persons close to Brown since he was appointed head of Pathe following its take over by Jos. P. Kennedy believe that the trips is due to an effort to rally the company into a position where it will be able to compete with companies pushing sound.

Disposing of film men whom Kennedy had placed in jobs on the First National lot before the contract blow-up came and who have since returned to FBO and Pathe lots awaiting assignments, is also said to be an important part of the mission.

### FBO-Pathe N. Y. Sound Studios Preparing

The lease of the Metropolitan Studio, New York, taken by FBO and Pathe, means a recording room will be installed immediately and future FBO and Pathe features will be synchronized with sound at the Metropolitan.

Robert Kane, who has been placed in charge of all sound synchronization for FBO, will supervise the sound installations.

The first sound recording will probably be a prolog for FBO's "Gang War," to be written by Ben Hecht, and dialog for "Taxi Thirteen," now being written by Jack Conway (Variety).

### Warner's Sextette

Los Angeles, Sept. 11. Six features with sound and dialog are now in production at Warner Bros.

These are "Queen of the Night Clubs," starring Texas Guinan; "Greyhound Limited," Monte Blue; "Stark Mad," all-talker directed by Lloyd Bacon; "Fancy Baggage," all-star; "The Redeeming Sin," Dolores Costello and Conrad Nagel, and "One Stolen Night," with Betty Bronson and William Collier, Jr.

### F. N. SOUND STAGE OCT. 1

Los Angeles, Sept. 11. First National has started construction on its sound stages with a contract to have the first stage completed by Oct. 1.

Stages will be built in a group of four to each monitor and production room, size of stages to be 70 by 110 and using the reconditioned concrete walls and roof specified by engineers.

The first installations of Photophone equipment will be made by R.C.A. in the Keith-Orpheum houses. The equipment will be interchangeable.

Following the Keith houses, the machines will be installed in key city houses with Pathe and FBO exhibitors receiving first call.

At the present time no new Photophone machines are in existence and no theatre installations will be made before 60 days. The first machines will go into studios. Metropolitan Studio, New York, where FBO and Pathe pictures will be synchronized, will receive one of the first new machines when ready.

## Bern-LeBaron Argue Over Appointments

Los Angeles, Sept. 11.

A semi political fracas is on at Pathe in which Paul Bern, chosen as production head by J. P. Kennedy, is crossing swords with William LeBaron, appointed supervisor for FBO and Pathe by Kennedy.

When Bern took charge of the studio it was an assumption that he had full charge and difficulties were arising between William Siström, general manager of the company, and Ralph Block, associate producer. It is said that LeBaron announced he was functioning as production head at the studios and occupied the offices used by Cecil DeMille instead of Bern. Bern holds that his contract calls for him as general production head and that LeBaron only assumes the supervisory task to which he was appointed by Kennedy.

It is reported that Kennedy has been communicated with on the situation.

Siström's contract expires Jan. 1, at which time he leaves for New York to go into independent production.

## F. N.'s Supes Out?

Los Angeles, Sept. 11.

Indications are that by Jan. 1, supervisors will be an obsolete word on the First National lot. Henry Hobart and Sam Rork, of the supervising quintet, are already off the studio payroll.

The three still on but slated to lose their supervisor posts are Eph Asher, Wlad Gunning and Ned Marin. It is understood that Marin will remain at First National as an associate producer.

## Sennett Records Oct. 1

Los Angeles, Sept. 11.

Paul Guerin, electrical engineer at the Sennett studios, reports that plant will be fully equipped for sound and ready to record by Oct. 1.

The studio does not propose to encounter any transportation delay in receiving its sound equipment from New York. Plans have been made to have the 3,000 pounds or more material sent in care of two men.

Each man will take the more valuable portion of the stuff, such as optical system, etc., as hand baggage, the remainder going into the baggage car at the regular rate of \$13.30 a hundred.

By this means but four days will elapse between completion of the order in New York and delivery at the studio here.

## AMPA ELECTION

The AMPA holds its annual meeting in the Paramount Grill, New York, at noon Sept. 13 (tomorrow). Election of officers will take place.





# New Season on B'way Starts with Glowing Grosses for All Films; Roxy, \$141,300—Paramount, \$80,600

Between a load of cool weather and Labor Day the Street, for the new season, romped so successfully last week that this week's aftermath displays but one new picture in the big houses.

The Paramount, after doing \$80,600, its high mark in quite some weeks, ushered out "Water Hole" to permit "Heart to Heart" (PN) and Jackie Coogan (Stage) to go back. Result was an over \$31,000 week-end.

Everything else held over, even "Dawn," which did \$23,000 on its second week at the Cameo.

The peasants gambled on the Capitol green long enough and in sufficient numbers to give Marion Davies \$76,300 and a second week while "Fazil" thrilled the Roxy for the flaps for another-to-heavy week at \$141,300. Picture, being booked in for a fortnight, will probably go three weeks following that getaway addition.

Strand got back to talking features again and "State Street Sadie" came on provided something in the neighborhood of \$40,000, not only welcome but deemed worthy of an extended stay. "Tempest" hardly showed any signs of getting back, doing \$34,400 in its second week at the Rivoli but will depart after four weeks, with "Two Lovers" following Sept. 22. And then "The Wedding March" mystery is to be solved.

Jannings frolicked to \$14,200 at the Rialto, an exact drop of \$100 from his second week.

**\$2 Stuff**

Practically all the \$2 pictures did themselves proud between the holiday and the overflow from the big grind runs. "White Shadows" stepped off about \$18,000, getting \$21,200, while "Lilac Time" doing three shows on the holiday and every week-end, treated itself to \$18,300.

Former imposing figures with \$14,750 and "Submarine" saw excellent money at the Embassy with \$11,250. "The Terror" galloped in at \$22,550, as "The Air Circus" hoped for \$12,000 within the Gaiety, the most dough this house has seen in weeks. Despite "last time" ads in the dailies, "Red Dance" was continued to hold up "Four Devils." The Fox vet grabbed off \$3,400 during the good times.

Only immediate important twice daily picture openings listed are Al Johnson's "Singing Fool," at the Winter Garden Sept. 19, and "Fool Deeds," whenever it's ready, at the Gaiety.

**Estimates for Last Week**

Astor—"White Shadows" and sound (M-G-Cosmo) (1,129; \$1-\$2) (7th week). Surprised with strength of its weekly grosses even discounting Hearst plug; holiday picnic and finished week with big \$21,200.

Cameo—"Dawn" (Selwyn) (549; 50-75) (3d week). Picture made caught on to do \$8,000 in second week; drop of but \$100 below opening stand; staying another seven days.

Capitol—"Cardboard Lover" (M-G-Cosmo) (4,620; 35-50-75-\$1-\$1.50) (2d week). Marion Davies hoking it up plenty and evidently delighting everybody; \$75,000, strong, and holding over.

Central—"Lilac Time" and sound (PN) (932; \$1-\$2) (6th week). Doing three daily on slightest excuse and with holiday display of \$18,300 on extended week end indicates 10 or 12 weeks for Colleen Moore special; then "The Barker" (PN).

Criterion—"Wings" (Par.) (836; \$1-\$2) (5th week). Now hitting pre-release houses but no date on exit from this site; continuously experimenting with various contrivances and some not so good; long run picture glowed at \$14,750 last week.

Embassy—"Submarine" (Col) (595; \$1-\$2) (3d week). First full week had holiday to help but pictures don't get \$11,250 here unless they've got something.

Gaiety—"Air Circus" and Movietone (Fox) (891; \$1-\$2) (2d week). Generally deemed nice program material and \$12,200 by far the best this house has done in weeks; listed to move to the Globetrotter whenever "Four Devils" (Fox) is ready.

Globe—"Red Dance" and Movietone (Fox) (1,416; \$1-\$2) (12th week). Carried out ads in dailies but suddenly dropped check in mid-week; can't stay beyond Oct. 8 when lease expires; last week \$9,400.

Paramount—"Water Hole" (Par) (3,660; 40-65-75-\$1). Picture not heralded as particularly strong but house ran nearly beyond average of past weeks; \$80,600; Coogan here Saturday and over \$31,000 on week end.

Rialto—"The Patriot" and sound (Par) (1,900; 35-50-75-\$1) (4th week). Jannings off but \$100 from second week; \$44,200 and seems sure of six weeks; when it does

## BANCROFT \$14,700 IN TORONTO; PAN \$12,000

Jannings \$12,000 at Uptown;  
Hipp \$13,000; Tivoli \$6,000;  
Business Up

Toronto, Sept. 11.  
(Drawing Population, 700,000)

Weather: Fair and Warm

Labor Day was the signal for the reopening of real picture biz here. Result was the best week of daylight saving, became effective in May. Loew's was on top, as usual, at \$14,700 for "The Drag Net," and Shub's Hippodrome was close behind with better than \$13,000 for "Don't Marry" (Fox), a light picture, backed by a real stage show.

Despite the counter attractions of the Canadian National Exhibition and race tracks holding fall meetings, s. r. o. signs were out at both these houses during the week.

The Patriot (Par) opened with a rush, the Uptown and closed at almost \$12,000 for house's best week since June. In a good spot for a holdover, but this is against the house policy. Kiddies' revue on stage was well liked.

"The Big Killings" went better than \$12,000 at Pantages, where all the previous Beery-Hatton efforts have been spotted. This one not so hot.

With nothing to work on, Tom Daley reached \$6,500 for "Out of the Ruins" at the Tivoli.

Carry On Sergeant, eight-reeler just completed by British International at the Ontario government studios in Trenton, was shown in the Rummage largest F. P. neighborhood here, and was well received. Picture was ungrammatically, but Capt. Bruce Bairnsfather, director, took the audience what it was all about. As a comedy the picture is technically okay, but cast shows lack of experience.

With daylight saving finished in 10 days, the picture will open. This week "King of Kings" comes to Massey Hall at \$150 top for a run. Same picture made it fair to fair biz at the Princess last winter.

**Estimates for Last Week**

Loew's (2,300; 30-60). "The Drag Net" (Par). Opened Labor Day to almost \$15,000; built week's biz to near \$15,000; Bancroft seldom seen here; stage show good.

Shub's Hippodrome (F) (2,600; 30-60). "Don't Marry" (Fox). Picture not so good, but stage show and shorts excellent; biz likewise; \$13,000.

Pantages (FP) (3,367; 30-60). "The Big Killings" (Par). Town getting weary of Beery-Hatton, but \$12,000 not bad.

Uptown (FP) (3,000; 30-60). "The Patriot" (Par). First time house has touched \$12,000 since June; picture created talk and collected real cash; some thought picture a bit too real.

Fox (F) (1,400; 30-60). "Out of the Ruins" (F.N.). Good at better than \$6,000.

—Neighborhoods good.

**"Wings" \$12,000 in Legit**

Youngstown, O., Sept. 11.

"Wings" did \$12,000 at the Park last week, the town's only legit house, and is holding over.

The same picture made its bow to Akron yesterday at the Colonial and is booked there for two weeks.

blow, "Woman Disputed" (UA). Norma Talmadge feature, will follow.

Rivoli—"Tempest" and sound (UA) (2,200; 35-50-75-\$1) (3d week). Dropped, but strong at \$3,400 in second week.

Here Sept. 22 and then "The Wedding March" (Par).

Roxy—"Fazil" and Movietone (Fox) (6,205; 50-75-\$1-\$1.50). Has shown the finest strength of since "Street Angel" pushed off July 14; within \$2,000 of house record, holiday aidings; \$141,300 makes it seem this one bound to stay three weeks.

Strand—"State Street Sadie" and Vita (WB) (2,900; 35-50-65-75) (2d week). Resumed talking features and hopped to around \$40,000, strong increase over preceding and silent picture; staying second week.

Warners—"The Terror" and Vita (WB) (1,360; \$1-\$2) (5th week). Has shown the finest strength of since concentrating on Johnson's Winter Garden opening Sept. 19; "Terror" may feel "Singing Fool's" opposition but has had nothing to worry about so far; \$22,550.

## Brass Tickets

Chicago, Sept. 11.

Use of brass checks instead of tickets is being tried by B. & K. at the Roosevelt. If successful the idea probably will extend to all B. & K. houses.

Customers receive the checks at the box office, depositing them in a tabulating machine at the door. The checks appear superior to tickets in affording an accurate account of admission. They may be used innumerable times.

## BUFFALO JUMPS

"First Kiss," \$36,300; Hipp, \$14,000—Houses Increase B. O. Scales

Buffalo, Sept. 11.  
(Drawing Population, 500,000)

Weather: Cool

Grosses skyrocketed last week by reason of the combination of cool weather and excellent week-end and holiday business. Part of the credit is probably due to the fact that Sheen's Buffalo has gone to 75 cents top on week-end, and Sheen's Hippo to 60 cents the same days. Grant Lakes is doing six shows a day at a 65 cents top.

**Estimates for Last Week**

Buffalo (Public) (3,600; 30-40-55-75). "First Kiss" (Par) Public unit. House has done phenomenal business the past fortnight; went to around \$40,000 with "Lilac Time" and last week good for exceptional returns run of \$25 week-end exceptionally strong; \$36,300.

Hipp (Public) (2,400; 50-60). "Sawdust Paradise" and sound (Par) and vaude. Busiest houses with installation of sound; over \$14,000.

Great Lakes (Fox) (3,400; 30-40-65). "Four Sons" and sound (Fox). Picture is getting unusually favorable comment, but does not seem to measure up as heavily as preceding features; excellent business, however; short of \$30,000.

Lafayette (Ind) (3,400; 35-60). "Scarlet Lady" (Col) and vaude. Takings moved up; house advertising special price of \$25 from 12 to 1-30 daily; 60 cents night top and Sundays and 11 days; around \$15,000.

**\$30,000 FOR "ANGEL" AT PALACE, MONTREAL**

Capitol and Loew \$500 Apart With Dix and "Faces"

Montreal, Sept. 11.  
(Drawing Population, 600,000)

Weather: Fair and Cool

Palace broke all records with \$30,000, the first time in the history of that theatre that receipts have been so big. "Street Angel" and sound did it.

Other theatres picked up. Capitol was good at \$17,500 with "Forgotten Faces." "Warning Up" made the gross jump up a thousand to \$16,500 at Loew's.

**Estimates for Last Week**

Palace (FP) (2,700; 46-60). "Street Angel" and Movietone (FN). Janet Gaynor and Charles Farrell got them; topped the lot at \$30,000.

Capitol (FP) (2,700; 40-60). "Forgotten Faces" (Par). Up to \$17,000.

Loew's (FP) (3,200; 45-75). "Warning Up" (Par). Dix and good unit pulled in \$16,500.

Strand (UA) (800; 30-40). "Home, James" (Un). "Beyond the Sierras" (Regal). "The Hunting Tower" (Par). "Name the Woman" (Par). Brought \$8,500.

Empress (UA) (800; 30-40). "After the Storm" (Col). "Moment of Temptation." Did \$3,500.

**Utica's Stanley Opens**

Utica, N. Y., Sept. 11.

With a special inaugural program the new \$1,500,000 Stanley theatre bowed in last night, a single performance being given today.

The programme is regular, schedule, with continuous screenings.

Regular 35-50, evening prices, Matinee scale, 20-30. Capacity, 3,500.

The first feature presented at the Stanley is "Ramona." It is supplemented by two Vitaphone acts.

Spitball is regular conductor this week. Nicholas Guallie is the house organist, has a specialty. The program also includes a booster reel, "Utica-Greetings."

Bernard Depkin, Jr., manager of the Stanley, has M. F. Westfall as his assistant.

Paul Loomis will be relief organist.

# L. A. Climbs; \$35,000 for Bow at Met.; Gilbert, \$26,000, State; "Lovers," \$23,000

"Red Dance," \$10,400 with Stage Help—"Terror," \$32,000 on 2d Wk.—"Lilac Time," \$10,000

## OPENINGS PULL WIS. TO UNDER \$10,000

"Angel" Reopens Strand for \$14,000—Garden, \$11,000—4-Day Holiday

Milwaukee, Sept. 11.  
(Drawing Population, 650,000)

Weather: Fair and Cool

This town, from a showman's angle, was turned on its ear and did a complete flip-flop last week. The strong went to the bottom and the weak romped to the top. The Strand (Fox), weak sister of the street for many a moon, opened with "Street Angel" and packed them. Being the second wired theatre in the loop, the house gave the Garden some stiff opposition. Both finished far out of the red.

In addition to the Strand, two more houses threw open their doors. Universal's Alhambra came back to life after six weeks of darkness and the old junior Orpheum struck the majestic new theatre a straight film house by L. K. Brin. Both houses are ready for wiring, the Alhambra to have its installation about Jan. 1.

Feeling the openings was the Wisconsin. This house slid suddenly and swiftly into the red. Next door to the Strand, it could not make the ripple. Due to a four day holiday, Saturday, Sunday, Monday (Labor Day) and Tuesday (primary elections) most of the houses reared in the shokels but did a mighty nose dive on Wednesday, opening of school.

Vaudfilm combos had great business, the junior with house creeping up on the Palace.

**Estimates for Last Week**

Alhambra (U) "Ladies of the Mob" (Par) (1,800; 25-35-60). Opened with a bang but business slipped on Sunday and continued to slip; not much over \$7,000, if that.

Garden (Brin) "Tempest" (UA) (1,200; 25-50-75). Fair for this house but far from what it should have been; hardly reached \$11,000.

Majestic (Brin) "Cardboard Lover" (M-G) (1,400; 25-60-75). First straight picture opened this house for films; fair enough in face of opposition; \$8,500.

Merrill (Fox) "Way of the Strong" (Col) (1,500; 25-50). A flop; depended on overflow from others; hardly \$3,000.

Palace (Keith) "Tenth Ave." (Pathe) (2,400; 25-50-75). Big business despite hard panning from some corners; vaude the draw.

Riverside (Keith) "None But the Brave" (Fox) (3,000; 25-40-60). Standout business fell down mid-week; still better than \$10,000.

Strand (Fox) "Street Angel" and Movietone (Fox) (1,200; 25-50-60). First week of wiring and knocked em down; \$11,000; show went over big; hit high spot \$14,000.

Wisconsin (Fox) "Half A Bride" (Par) (2,800; 25-35-60-60). Stage show and all failed to bring them in; bill good; below \$10,000.

**Tacoma Quiet**

Tacoma, Sept. 11.  
(Drawing Pop., 125,000)

Weather: Cool and Cloudy

No new sensations opened. Pantages depended mainly upon vaude for its draw.

Rumored that the Broadway will open soon with a No. 2 stage show.

**Estimates for Last Week**

Pantages (1,500; 25-50). "None But the Brave" (Fox). Did \$7,500.

Rialto (W-C) (1,250; 25-50). "Warning Up" and sound (Par). Fair at \$3,500.

Blue House (Hamrick) (650; 50-75). "Glorious Betsy" and Vita (W.B.). Still good, although in third week; \$3,750.

Colonial (W-C) (850; 25-50). "We Americans" (U). Ordinary at \$2,200.

**"Cardboard," \$22,000**

Doston, Sept. 11.  
(Drawing Population, 850,000)

With a holiday business at the picture-house but no stage was good. A rainy Labor Day helped. Business held up pretty well during the entire week.

**Estimates for Last Week**

Metropolitan (4,000; 50-65). "Sawdust Paradise" (Par). Nice at \$42,400.

State (4,000; 50-65). "Cardboard Lover" (M-G). No kicks at \$22,200.

Los Angeles, Sept. 11.

(Drawing Population, 1,450,000)

Weather: Extremely Hot

With a scorching sun and cool nights first run houses, without exception, took a break during Labor Day week. Warner's Hollywood did an exceptional second week with "The Terror," only running \$2,000 behind the \$34,000 intake of the first week.

Top figures were garnered by the Metropolitan with "The Fleet's In." Loew's State, though getting a healthy week, fell about \$7,000 below the last John Gilbert picture with "Four Walls." Stage show Pantheon and Marco put on was one of the most effective for trade seemed to be.

United Artists got off to a great start with "Two Lovers" to sound, and "White Shadows" held up by doing \$500 more than the previous week. Of the other \$300 pictures "Godless Girl" jumped about \$1,000, and "Lilac Time" held its own.

Egyptian had a corking week with "The Bar" and Benny Rubin and Bessie Love on stage.

Boulevard was a bit off with "Loves of an Actress." Criterion, for the final five days of the season, ran off "Street Angel," got an average of around \$550 a day.

**Estimates for Last Week**

Biltmore (Brininger) "Godless Girl" (Pathe) (1,550; 50-1-50). With Labor Day helping, an easy \$22,500 for fourth week.

Boulevard (W. C.) "Loves of an Actress" and sound (P) (2,164; 15-50). Pola not so hot here; only incentive for trade seemed to be the P. & M. stage show; \$3,300.

Carthay Circle (Miller-W. C.) "Lilac Time" and sound (F N) (1,500; 50-1-50). Getting reported for sixth week; better than \$10,000.

Criterion (W-C) "Street Angel" and Movietone (Fox) (1,600; 25-45). Final five days around \$4,700; "White Shadows" with sound opened to turnaway business.

Egyptian (W.C.-U.A.) "The Red Dance" and Movietone (Fox) (1,800; 25-75). Corking good week; "Lilac Time" and Bessie Love on stage; \$10,400.

Grauman's Chinese (U.A.) "White Shadows" and sound (M-G) (1,838; 50-85). Screen offering, prodigious fine combination; \$26,000.

Loew's State (W.C.-Loew) "Four Walls" (M-G) (2,242; 35-61). John Gilbert surefire here, around \$20,000 less than "Cossacks," around \$26,000.

Metropolitan (W.C.-Pub) "The Fleet's In" (Par) (3,550; 25-75). Clara Bow closed at \$35,000.

United Artists (U.A.) "Two Lovers" and sound (U.A.) (2,100; 25-51). Colman-Banky, with heavy exploitation, better than \$23,000 on initial week; two more to go.

Warner Brothers—"The Terror" and Vita (W.B.). From public viewpoint most popular of the talkers; around \$22,000 second week; stage show incidental to feature.

**Topeka's Best, \$3,200**

Topeka, Sept. 11.  
(Drawing Population, 80,000)

Weather: Cool and Fair

Despite circus opposition and with holiday display of \$10,000 up last week, with only fair to middling bills.

Saturday business was hit by the Hagenbeck-Wallace circus as the grandstand attraction for the Kansas Free Fair. None of the theatres are making extra efforts to buck the opposition by the circus all this week, except, possibly, the Orpheum where Clara Bow's "The Fleet's In" will be given pre-release showing.

Fans are taking the tangle with orchestra, calmly and as the theatres the merit of the doubt.

**Estimates for Last Week**

Jayhawk (Jayhawk) (1,500; 40). "Beggars of Life," first half, with straight picture program, got fair play; "The First Kiss" (M-G) with "Glorious Betsy" another entertainer, got good business; \$3,200.

Orpheum (National) (1,200; 40). "The Tracker" (Par). Called a second "Beggars" and got fair business; \$1,500.

Novelty (Crawford) (1,100; 40). Vaudeville, with "The Hawk's Nest" (FN), first half, proved only fair attraction; last half, "Court Martial," with "Glorious Betsy" another entertainer, got good business; \$2,200.

Cozy (Lawrence) (400; 25). "Thief in the Dark" didn't help business, but "We Americans" (U), last half, did; \$1,000.

Beat (Lawrence) (650; 20). "Jiggs" Downward, with Roseland Matinee, did not seem to click so far. Return of first half, another month a bit better than house nut; \$800.

## Fox Demands 5-Year Contract For Any Movietone News User

Ralph Forbes is leaving M-  
What other connection he  
made has not been ascertained

# Chi Musicians' Walk-Out Strike Settled on Compromise Basis; Minimum of Four Men in Pit

Chicago, Sept. 11. Walkout of musicians in most of the 250 class 6 picture houses, starting Labor Day, ended Friday after Tom Maloy, head of the operators' union, and George Browne of the stage hands' union, interceded for heads of the Chicago Federation of Musicians who had been made technically powerless through federal injunctions secured by exhibitors. Injunctions were dissolved Saturday.

The musicians walked out Sept. 2 at expiration of their contracts when informed that union officials were unable to issue orders under the restraining order.

James C. Petrillo, president of the musicians' union, had presented demands for six-piece orchestras for 52 class 6 houses. This was refused by the Exhibitors' Ass'n, and injunctions were secured to prevent a possible strike.

The new agreement reached Friday morning is for one year. It provides for orchestras in 36 class 6 houses belonging to the Ass'n and nine non-member houses. Demands for orchestras in other houses were waived because of their bankrupt or poor financial condition. Also it is stipulated that any new houses of class 6 status opening within a year must use a minimum of four pieces.

With Petrillo and the musicians' union board of governors tied up by injunctions during the walkout, the stagehands' and operators' unions stepped in with blunt requests for the exhibitors to quit stalling. Jack Miller, president of the Exhibitors' Ass'n, was told if he didn't reach a settlement with Petrillo the stage hands and operators would walk out of every picture house in Chicago.

## What Could Happen

Miller previously had stated the walkout of musicians was not hurting the exhibitors, as they didn't want them in most houses anyway. Prodded by Maloy and Browne, Miller went into conference with them and Petrillo Thursday morning in the Hotel Sherman. Miller was given a load of what would happen if he didn't make a settlement, and started calling in his exhibitors individually in attempts to reach an agreement. The conference developed into a hot argument, lasting 18 hours. At 3 a. m. Friday the new contract was agreed upon, and the exhibitors promised to withdraw the injunctions.

Asked what he thought of the new contract, Petrillo said: "We stopped the exhibitors from dispensing with orchestras in class 6 houses. Therefore it's a victory for us."

The contract in effect is similar to that just expired, although not as strong as Petrillo's original demands. Wage scales are the same as last year. Some of the houses held in reversionary by the Chicago Title & Trust Co. are not included.

A minimum of four musicians, exclusive of organists, is set for all houses. Those under a 44-week contract are the Northshore and Piccadilly; 40 weeks, Central Park, Tiffin, Manor, Alamo, Patio, Lido and Atlantic; 36, Lane Court; 35, Biltmore, Crystal, People's, Embassy, Marshall Square, Roseland State, Thalia, Broadway Strand and four L. & T. theatres not named; 20, Marquette; 15, the Strand; and 12, the theatre not named; 10, Twentieth Century, Commodore and Oakland Square.

Continuous playing for organists where no orchestra is employed is prohibited.

## Bankrupt Houses

Separate contracts reached with the Chicago Title & Trust Co. for bankrupt houses include seven men for the Crown; six for Commercial; four for Clidwell; 12 for Strand; five for Grove and West Englewood and eight for Parthenon. Nonmembers of the Exhibitors Ass'n signing for a minimum of four men on a 40-week contract are the Symphony, Elitz, Jackson Park, Shore, Pickwick, North Center, Drake, Ambassador and Lawndale.

The walkout was confined to over 200 class 6 neighborhood houses, with none of the Loop or vaude houses affected. Only stageband houses without music were the Stratford, Northshore and Piccadilly. Business was good Labor Day, but

fell off in most houses during the week while the musicians were out.

## Boston, Sept. 11.

The Boston stagehands and theatre managers have reached an agreement.

For the combination theatres, the carpenters, property man and electrician get a \$7.50 increase. Stagehands' increase is \$1.25 per performance, making \$6.25 per show with 15c. increase an hour for overtime. In the stock theatres all hands get \$5 increase, stagehands \$5 and \$11 increase.

The vaudeville first class house department heads get \$8 increase, the same amount for all other men, with the Sunday increase \$2 for the entire crew, making \$10 increase for the seven days.

In the four a day vaude houses two crews for the theatres an increase of \$2 per week for both crews. In the de luxe houses (pictures) all hands increase \$2.50; all other men \$17.50 increase. Increase for overtime 15c. per hour.

In the small picture houses a \$7 increase granted on seven-day week.

## St. Louis, Sept. 11.

An amicable settlement has been reached between the operators and exhibitors in St. Louis and the surrounding territory. As a result of the settlement men have gone back under the new schedule, which dates from Sept. 1. No increase in wages will be paid in the smaller neighborhoods, where the operators now receive \$54, but in the larger picture houses, where operators have been receiving \$63 a week, scale will be increased to \$68.

The picture theatre musicians have won a partial victory in a fight against "canned" music, report headway in their negotiations with the 27 members of the Associated Amusement Enterprises. The musicians' first victory came when they closed a contract with the Independent Moving Picture Show Owners' Association, controlling 53 theatres.

## Detroit, Sept. 11.

Picture operators in Michigan were granted wage increases ranging from 5 to 10 per cent of their owners when their new contracts were signed. Henderson M. Richey, business manager of the Motion Picture Theatre Owners of Michigan, was chairman of the exhibitor committee, while Max Ruben, business agent for the operators' union, set forth the demands of the workers.

Due to recent business depression it was decided not to increase salaries for a year in houses with seating capacities less than 500. Houses above that number will pay the increase according to their size. The contract is for two years.

## Kansas City, Sept. 11.

Theatre owners and picture operators have reached an agreement concerning the operators' wages for the ensuing year. The 1928 scale, now in effect and which varies according to the seating capacity, has been accepted.

This agreement does not have any bearing on the wages of the operators in the first run downtown houses.

## Rochester, Sept. 11.

Many theatres in the United States suffered labor difficulties last week in installing Movietone-Vita-phone. It is understood here. At the Rochester here the men were back in 15 minutes after being called out and installation was completed. Time for the first show this week. Even the Research Corporation of America, installing the machine, had notified the Rochester theatre it could not go through with the work on the date specified, and officials in New York were surprised when everything was set in time.

## San Francisco, Sept. 11.

Union musicians voted against accepting terms as laid down by the Allied Amusements (local managers) and negotiations have been resumed, with indications it will be the end of this week before a satisfactory working agreement has been effected.

Following a vote at union head-

## What a Landlord

Chicago, Sept. 11. Operating the Vendome rent free, and with a five and 10 cent admission scale, the Chicago Theatres Co. still isn't making enough money out of the spot to equal the hired help's salary. The rent free angle is attributed to an understanding landlord. The tenants blow he cut the rent in half, then cut that half in half and finally decided to let the boys hang around for nothing.

quarters, the managers were notified the musicians would insist on the six-day week (with pay for seven) at the neighborhood houses, the same as has been in effect in the first run downtown houses during the past two years. Salary increases aggregating 16 2-3 per cent, were also demanded.

Next meeting is scheduled for Sept. 11, with another for the day following. Meantime the agreement entered into two years ago, which expired Labor Day, has been continued in force by mutual consent, with any salary increases to be retroactive if adopted.

## Youngstown, O., Sept. 11.

Picture operators have been granted a \$5 a week increase in wages as result of a conference between theatre operators and union representatives. A sliding scale covers the Class A theatres.

## Davenport, Ia., Sept. 11.

The local musicians' union forced the Public Theatre to accept its demand for a six-piece orchestra in the Columbia theatre, the wired house, and ended controversy which threatened to tie up the local houses.

A 40-week guarantee clause was included in the current contracts which gave general increases of about 5 per cent. The Port Armstrong, also wired, opened Sunday with an orchestra but Public had slated an orchestra for this house regardless. The Spencer Square and the Family, minor houses, will open with organists only.

Unless the Calderone houses adjust their present controversy with the stagehands on Long Island by Sept. 24, the union musicians employed in those theatres will be called out in a sympathetic strike.

Mike Calderone has six houses that are embroiled in the stagehand trouble now with the musicians now taking sides through a call-out date being set by President Joseph Weber of the A. F. of L.

The Calderone houses include the Hempstead and Rivoli, Hempstead; Lynbrook theatre, Lynbrook; Valley Stream theatre, and Cove theatre, Glen Cove; Westbury theatre at Westbury.

A number of these houses are vaudeville, with the acts booked by the Arthur Fisher agency, New York.

## Earl Brink's Sudden Death

Buffalo, Sept. 11. Earl Brink, assistant sales manager of the Buffalo office of Paramount for 10 years died suddenly Sept. 7 of acute indigestion in his room at a hotel in Rochester.

He is survived by his wife, Gladys Robinson Brink, and two children.

## HYMAN OPENING MET

Edward L. Hyman, formerly managing director of the Manhattan and Brooklyn Mark Sussman and now assistant to Abe Sablosky in the Stanley Company home office in Philadelphia, will personally supervise the new Metropolitan, Philly, slated for opening Sept. 21.

Hyman also takes charge of the Philly Stanley, besides supervising a string of lesser houses.

## PATHE'S BIG SIGN

Los Angeles, Sept. 11. Pathe is erecting one of the largest signs in southern California atop its largest stage.

Sign will read Pathe Studios with each letter 48 feet high and 18 feet wide.

## RELEASING "MARRIAGE"

First National will release Judge Ben Lindner's "Companionate Marriage" made by Paramount. Picture opens Sept. 22 at the Pantheon, Toledo.

# \$2,291,800 Annually Spent by Studios On Rolling Stock; Plus Independent Liveries, Total Investment, \$3,456,400

Los Angeles, Sept. 11. A check on transportation equipment maintained and purchased by the studios shows they have \$2,093,900 tied up in permanent automotive rolling stock which is in addition to an approximate \$1,000,000 spent per annum to maintain this equipment.

Studios spend on an average of \$721,300 to outside auto livery and truck companies as a rental fee for transportation which their own equipment cannot handle.

Amount of investment tied up in

trailers and passenger buses engaged daily by the picture business were joined together they could transport an army of 23,399 people.

Number of trucks shown include anything from a one-ton to a five-ton truck, motor generators, camera trucks, wind machines and trailers. Cars under the miscellaneous prop. column include old type autos, taxicabs of every country and period, foreign make cars and foreign omnibuses.

Privately owned automobiles used in pictures, and to and from loca-

## Summary of Transportation Equipment Owned by Coast Picture Studios

(And Equipment Available to Rent Exclusively to Coast Producers)

Studios	Total number passenger cars	Total number passenger buses	Total number trucks	Total number motor generators	Total number wind machines	Total number trailers	Estimated average amount spent on auto livery for passenger cars and trucks per year
Paramount	18	4	11	5	10	10	\$194,500
Warners	18	4	11	5	10	10	350,000
Pathe	7	1	11	5	10	10	32,000
Hal Roach	22	4	17	5	10	10	100,000
Mack Sennett	12	1	10	5	10	10	69,000
Columbia	10	1	12	2	5	10	53,000
Christie	6	1	6	3	3	10	39,000
Caddo	4	1	8	1	1	10	44,500
M-G-M	6	1	49	5	247,500	115,000	247,500
First National	6	1	22	1	38,400	98,000	38,400
Tec-Art	3	1	6	1	20,000	40,000	20,000
Universal	24	1	62	29	356,000	28,000	356,000
Balance of the 11 studios are estimated to possess	60	25	65	15	485,000	820,000	485,000
Estimated equipment of studio auto livery and truck companies	150	25	150	125	1,362,500	.....	1,362,500
Totals	354	35	618	218	\$3,456,400	\$1,291,800	

rolling stock by independent auto livery and truck companies is estimated to be around \$1,362,500. Add what the studios spend to maintain their stock to the amount spent for hire total \$2,291,800.

A number of studios find it more economical to rent outside cars than to attempt to maintain their own. That explains in the following table of equipment owned by the various studios, that the aggregate equals the amount of equipment maintained by outside companies. If all automobiles, trucks,

are not listed, as it is very seldom a player or executive is requested to use his own car. In the event that they do, the business manager of the studio compensates the user at the rate of 10 cents per mile.

Producers' Association recently included the centralization of transportation equipment in its general plan of economy, but since this has not been carried out the problem will remain as is, which, after all, seems satisfactory to all concerned.

## COONEYS START AGAIN

Brothers Take Over Drake, in Chicago on 20 Year Lease

Chicago, Sept. 11. Cooney Bros., deposed heads of National Playhouses, Inc., now operating in reversionary by the Chicago Title & Trust Co., have re-entered show business with the purchase of the Drake theatre, Drake and Montrose avenues.

House originally was tenanted by the Ambassador Theatre Corp. E. B. Joy, of Jarrard & Co., brokers, has a first mortgage bond issue on the building.

Cooneys signed a 20 year lease with rent graduating from \$12,000 to \$22,000. House has 1,800 seats.

## CHI SATURDAY OPENINGS

Chicago, Sept. 11. Effective Sept. 22 the B. & K. Oriental, Northshore, Harding and Paradise will revert to Saturday openings.

Al Morey, following a tour of the Public circuit, will act as m. c. at the Harding starting Sept. 16.

## Suchman Handling

Reorganization of the Joelson-Suchman circuit staff has Harry Suchman now acting as general manager.

Office heretofore was handled by Julius Joelson from his Bronx headquarters.

Berger's 4 Months' Leave  
Ludwig Berger, German director whom Fox imported a year ago, has been granted a four months' leave of absence by Paramount. Latter firm now holds him under contract.

## Police Believe Shooting Result of Union Trouble

Kansas City, Sept. 11. Robert McDowell, 21, picture operator at the Grand Avenue theatre, was shot and dangerously wounded last week, police attributing the shooting to labor trouble. McDowell, with another operator, both non-union, were walking on one of the principal streets about 11:30 p. m. when one of three men jumped from a parked car and commenced to shoot. McDowell was wounded in the back and his assailant escaped. Several small downtown grind houses are operating as non-union, claiming they cannot keep open and pay the demands of the union operators. They have been having considerable trouble and the police think this is the result.

## Lewis, Handling B. & K. Sheet

Chicago, Sept. 11. Lloyd Lewis, of the Balaban and Katz publicity staff, is editing the firm's house organ called The Balaban-Katz Magazine. Publication, low in its fourth week, is being distributed gratis at all B. & K. houses. Advertising and publishing is handled by an outside concern.

## COSTUMES FOR HIRE

PRODUCTIONS  
EXPLOITATIONS  
PRESENTATIONS  
**BROOKS**  
COSTUMES  
123 W. 40th St. N.Y.C.



Talking Shorts

MOVIE-TONE, NEWSREEL

Issue of Sept. 8  
10 Mins.; 2 clips  
Strand, N. Y.

Spectacular punch is provided by a regiment of U. S. Cavalry in field maneuvers, which clip has been placed at the finish of a sight-show assembly otherwise rather mild. Troopers maneuver in open country in battle formation, line of machine gunners holding a position while mounted forces move about behind. Crackle of machine gun fire, swirling dust and galloping horses supply panorama of action with background of thrilling sounds.

News interest centers in record of the signing of the world peace treaty in the Quai d'Orsay, Paris, preceded by a speech by Briand in French and then showing the notables signing the document, leading with Stressemann for Germany and then Kellogg for the U. S. Applause of crowd in the chamber gives actuality to affair. Later Kellogg, after a spoken introduction by Ambassador Herriek, makes a brief address into the sound device for the benefit of world fans.

West Point football candidates in practice was a brisk bit, with the boys hitting the dummy and pushing the line-hitting machine accompanied by the typical exhortations of the coach. Prize winning dance couple before the assembled dancing-masters in Detroit convention step the "ecstasy glide." Mild clip, but interesting to dancehall addicts.

President Hindenberg, of Germany, christening a new liner had the former general making a speech in German that meant nothing, but the uproar of cheering and steamboat whistles as the new ship glides into the water is inspiring.

Timely was a brief bit of the kids going back to school after vacation and being greeted on the school-house steps by the teacher. Neat comedy interlude. Charles M. Schwab shown on his stock farm. Introduces his prize bull, and throws a line of same about efficiency in the factory and on the farm.

Then into the camera show for a parting kick, especially effective being shots of the charging horsemen coming head on toward the camera with thundering hoofs. Shots of the same charge taken from a pit, also a pulse quickener. Ten minutes of the audible newsreel preceded by seven minutes of silent reporting here, divided between Pathé and Fox. President Coolidge at the gun traps and shots of the American polo team that is to meet the Argentine players (slow motion of play on the Sands Point, L. I. field ground) were best for Pathé, while Fox had a dandy bit of May Sutton Bundy, once national tennis champ, teaching her two children, Billy, eight, and Dorothy, 12. Kids are great in action. The boy's tennis style for an eight-year-old would make an interesting exhibit on merit.

Rush

HAZEL GREEN and BAND

VITAPHONE NO. 2112

10 Minutes

Strand, Yonkers, N. Y.

Hazel Green, school girl in her Jazz Band in a quartet of instrumental and vocal numbers. After a musical introduction by the band Miss Green sings a parody on "Ain't She Sweet" to introduce the band. Mild record from any angle.

"Bird's Eye View of My Old Kentucky Home" is her second and "That's Why I Love You" concludes. The stout girl leads the band when not singing and a male tap dancer contributes two clever hoofing interludes. Miss Green also hops the buck for the finish.

Bryan Foy directed. Con.

COOPER and STEPT

VITAPHONE NO. 2159

Songs and Piano

7 Mins.; One

Clinton, New York

Bud Cooper, lyricist, and Sammy Stept, composer, are the entertainers in this pianolop titled "Song Hit Writers." Routine comprises three original numbers approximately mediated for novelty interpretation.

Cooper handles "Beside a Lazy Stream" and the closer, "No One But My Teetie," with Stept soloing "High Life Made a Low Life Out of Me" as the mid-section number. Stept has appeared in other Vita shorts with Al Bernard and Frank Kampman as a lyric team. Strictly a lyric turn, the full value of the songs is gotten across for excellent effect. Figures a pleasant light entry if at a minimum rental.

Abel.

"TUNING IN"

VITAPHONE NO. 2137

Radio Skit

10 Mins.; Two Sets

Clinton, New York

A peep behind the scenes of a radio broadcasting studio makes for whatever comedy and novelty exists in this frothy turn. Hugh Herbert, Murray Roth and Bryan Foy figure as the creative and directorial triumvirate.

Action switches back and forth from a receiving set in a home to the studio, where a sponsored program by a roller-skate manufacturer is on the air. Announcer is shown faking a lot of stuff. Besides announcing, he also pulls a cakewalk as a pseudo-soprano of renown, and also with coconut shells fakes a difficult tap dance routine, cautioning the fans to listen in on the difficult steps. A pompous farmers' senator from the west is a so-so character. The symphony orchestra of 7,000 is actually a quartet.

Finale has to do with a "Prisoners' Song" rendition and the sly listener-in-back in the parlor set shooting into the loud speaker with the bullet shown finding its mark in the studio as it emerges through the mike.

Idea could have been better developed. Impressed but mildly. Abel.

TWO DOVES

Weems and Gar

VITAPHONE NO. 2178

10 Mins.

Clinton, N. Y.

Brutal. Not a laugh in the whole thing.

Idea is of two negro aviators wrecked in the polar regions. After picking themselves up they go into chatter that trumps everything for pointless gags and general fatness.

Walter Weems and Ed Gar, individually clever monologists, are feeble in their united effort to make a Moran and Mack without either in the delivery or material of that pair. Weems wasn't even sure of his lines. Whole thing slipshod and carelessly edited.

One long yawn. Con.

JOSEPH E. HOWARD

VITAPHONE NO. 2596

Songs

6 Mins.

Sign. Lima, O.

Joe Howard singing his song successes of years ago. Means nothing unless Howard personally stage known in town and then not a great deal. Just a song act, to be used as if needed, but if Howard unknown, wasted.

Howard sings among four numbers his hope "Dreaming" number and "Who's Kissing Her Now?", popular in their day and their day was 20 years ago. Howard looks alright on the screen and plays a piano accompaniment for one song. Parlor set. Sine.

WINNIE LIGHTNER

VITAPHONE NO. 2591

7 Minutes

Strand, Yonkers, N. Y.

Winnie Lightner is a hot number for a talking short program. She sings three songs in her characteristic not manner, bouncing from one into the next without stalling. Mob pleaser.

Her numbers here are, chronologically, "Heaven Help a Sailor," "Raise Myself a Papa" and "We Love It."

All three have double entendre lyrics that seem to be sure fire before a pop audience. Although much of the Lightner personality is lost in the transition to the one-eyed monster, enough remains. Con.

JIMMY LYONS

VITAPHONE NO. 2409

7 Minutes

Strand, Yonkers, N. Y.

This is the third or fourth talker Jimmy Lyons has made. His Dutch dialect and personality register unusually well in the articulate phony and he gets as many laughs with his canned monolog as he does on the vaudeville stage. Good number for any program.

For his latest Lyons essays the familiar political speech a la late-chief Gordon. His gags on topical subjects are sure fire and his delivery is flawless.

Lyons gets every point across. His articulation is fine and the spacing of the laughs, through familiarity with his material, is just as accurate as though he were delivering in person and could hear the reactions. Con.

WEBER and FIELDS

VITAPHONE NO. 570

10 Minutes

Strand, Yonkers, N. Y.

The famous veterans offer some of their familiar "argument" material. The scene is the exterior of a Parisian cafe. Weber and Fields walk into the scene in evening dress and go into their argument. Good name record.

They use the "Mike I Love You" bit in which Lew Fields chokes his diminutive partner, Joe Weber, to illustrate his regard.

They laughed at the pair but the medium didn't do them their usual justice. Much of the mugging was lost because the entire scene was played in a medium shot.

Weber and Fields first recorded for a talking short on the DeForest Phonograph. From memory the same material as employed. DeForest records were not widely circulated, nor was the wiring for talkers in that time (about five years ago) the same as at present. Con.

"LUCKY IN LOVE" (10)

With Clyde Cook

VITAPHONE NO. 2284

15 Mins.

Clinton, N. Y.

Good.

Hugh Herbert and Murray Roth authored and Bryan Foy directed. Husband takes his last \$200 to enter a poker game in the flat above. When ahead in winnings he is to stomp on floor and wife is to come upstairs, feigning anger, and drag him from the game. She falls asleep and when finally arriving hubby has been cleaned. Former vaude skit.

Clyde Cook on the Vitaphone is entirely different from the silent picture personality. He does a comical goof-Englishman. Alice Knowlton screen-credited as wife.

Funny ideas with some clever touches during and after poker game. Land.

ABE LYMAN and Orchestra

VITAPHONE NO. 2338

10 Mins.; Draped Set

Clinton, New York

This is Lyman's second Vitaphone short. He does three numbers, "Waters of the Perikemon," "For the opener," "Did You Mean It?" tenored by Phil Neely, from the orchestra ranks, and flashing a violin and guitar either for effect or practical purpose, and closing with "Varsity Drag." This number was in Lyman's previous short played as musical accompaniment to a tap dance, however. Now it's a torrid jazz entry and a snapper for the finale.

As before, Lyman's voice is too high pitched and his mannerisms too self-conscious to warrant his assignment of talking bits. He announces his numbers in person, and is downstage at the trap cutting up with drumstick fol-de-rol. It's a good band entry, but not particularly distinguished as a presentation, one way or another.

Lyman will mean more to Chi and Coast exhibitors. Abel.

HEART TO HEART

First National production and release.

Mary Astor, Louise Fazenda and Lloyd Hughes featured.

Directed by Juliet W. Tompkins. Supplied by William Fox.

Paramount, N. Y., week of Sept. 8. Running time, 63

Princess Delatorre.

Mary Astor, Louise Fazenda and Lloyd Hughes.

Uncle Joe.

Lucien Littlefield.

Eileen Manning.

First National has made a festival of hokum out of a story of some novelty. Absence of artistic restraint does not, however, interfere with the picture getting laughs and lots of them. This advantage, plus crackerjack performances by Louise Fazenda, Lucien Littlefield and Mary Astor, will put the film across.

"Heart to Heart" is especially good for outside the de luges. It is spotted at the Paramount on the bill with Jackie Coogan's personal appearance and subordinated there to in advertising. Much of the humor is based on the doubtful premise that stumbling into or over any object is highly comic.

Louise Fazenda, who has at last given up those slapstick domestic, does a splendid piece of acting as a warm hearted small town housewife completely bewildered and mentally paralyzed by learning that her husband is supposedly carrying on with another woman. In several recent pictures Miss Fazenda has contributed good characterizations cleverly embroidered with a wealth of naturalism.

Lucien Littlefield, always the dependable character man, has to do most of the stunting in and over things. His performance is also carefully detailed for humorism. Mary Astor stands out on beauty and charm.

Story concerns an American girl who marries an Italian prince and being widowed, decides to revivify

Millertown, Ohio, after an absence of 14 years. Arriving on an early train and dressed simply, nobody recognizes her, although the town is festooned with signs and banners, "Welcome Home, Princess." At the home of her near-sighted aunt she is mistaken for a seamstress and put to work. Only her uncle and her boyhood sweetheart, now a window washer, recognize her.

Developments establish comedy. Land.

HOME, JAMES

Universal production and release. Directed by William Beaudine. Story by Gladys Johnson. No other credits given on billing of short title. Laura LaPlante, starred. Charles Delaney leading man. Comedy old man played by George Pearce. At the Rialto, N. Y., week of Sept. 10. Running time, 72 mins.

A light comedy romantic subject modeled after the O. Henry manner, but badly made. Only virtue is a certain ingenuity in winding up hoke comedy situations. The ultimate of story logic is subordinated to this end. They drag in most unconvincing things for a comedy twist. You resist the impossible situations but you do get a certain amount of comedy effect. Titles contribute much to the light treatment and titer entitled to credit.

Director has been at much pains to build up such comedy scenes as a shop girl crawling on hands and knees through a crowded department store in order to escape the eye of a nagging floor walker. Another gag worked up elaborately is girl climbing on high step ladder to get article from high place, with several perch and a time fall. All labored devices like that. They get their laughs from the pop mob, but they're scarcely worth while.

Story is pretty implausible. Son of millionaire easily in love at sight with shop girl and to save her from embarrassment poses as a chauffeur, brings her to his home in the supposed absence of his boss and then gets her involved in all sorts of complications. In this case hero's father, returning unexpectedly, has girl arrested and the misadventures are all smoothed out when he causes her to be arraigned before the judge, supposedly to be sentenced, but as it turns out to have the judge marry the pair on the theory that any woman who could make that hair brained boy work even for a day gave promise of accomplishing a great deal about him.

Miss La Plante does not make a happy maiden. She overdoes the cute stuff disgracefully, but she is good downright gag comedy. Hite the got laughs with too energetic methods, but lost out completely on the sympathetic romantic side. Young Delaney is an agreeable juvenile with a dead end about him and a likeable slow smile. Pearce's old man is fairly well balanced, and two rather good character sketches of a couple of oldsters were well enough done in the familiar manner by two type actresses. Slissified bully floor walker was a genuine film gag comedy.

Strictly for the neighborhood daily changes. Rush.

KREUTZER SONATA

(GERMAN MADE)

M. S. Films (German) production, made in Berlin from Count Leo Tolstoy's novel, directed by Erich von Stroheim. Eva Byron and Jans Petrovich. Presented in America under auspices of the Russian Student Club. Premiered at the celebration of Tolstoy Centennial Week at the Waldorf Astor, New York, Sept. 10. Running time, 46 minutes.

Made by a Russian-German cast in Berlin, the Kreutzer novella is a dreary cinematic transmutation of the great Russian novelist's study of matrimonial jealousy. As a picture limited, its appeal is principally limited to the picture values with contemporary American standards. Which is another way of stating it will not please the masses, although the Russian derivation may be utilized to two-fold exhibitor advantage both in the arty sure-scatters like the Fifth Ave. Playhouse and for ghetto neighborhoods with a Jewish following.

Whoever titled and edited the American version did some yomcan chopping to speed things. The short 46-minute feature evidences his sadistic cutting of some of the scenes projecting jerkily and falteringly. Eva Byron, the flirtatious wife, is Pola Negri-ish in makeup and suggestion but safe from Hollywood annexation. At times she is quite effective, but a tell-tale double chin nullifies her celluloid future on this side. Like most foreign thespians, she overdoes the masochistic more to Jans Petrovich's reserved characterization as the victim of the green-eyed monster. The violin virtuoso who completes the triangle is identified, doing little but appear oilily menacing.

Production cost a herring and rental fee should be ditto. In celebration of Tolstoy Centennial Week, the Russian Student Club, American Universities are sponsoring this importation in America. Abel.

Complete cast of "Interference," Par, includes Evelyn Brent, William Powell, Olive Brown, Doris Kenyon, Brandon Hurst, Clyde Cook, Tom Ricketts, Louis L. Lasker, New Donald Stuart and Raymond Lawrence.

Good Men and True

FBO releasing old timer made by P. A. Powers. Story credited Eugene M. Rhoads. Harry Carey starred. In cast: Noah Berry, Thomas H. Ince, Harry Carey, Volia Vola, William Steele. At Stanley, New York, one day, Sept. 10. Running time, 70 minutes.

In the pre-war days "Good Men and True" would have been a humor, but today, with its poor lighting, obvious acting, yellow titles and ancient wardrobe, this re-issue got razed even at the Stanley, 25c, grand.

Only chance is in houses that will pull antique day or in arty centers where they might like to get a line on old timers in their youth. It's too long to get by as second hand on ordinary bill and too musty to be featured unless public is advised of its age.

Noah Berry, as the cigar chewing scum politician, scowls with true villainy and demands cash and costs as a consolation demands. Volia Vola goes pop-eyed. Harry Carey, who wins the election after kicking a string of waiters in the belt and being framed for a couple of murders.

Tully Marshall as the benighted pa overhears the plot in an elaborate chink joint in a crude western village, and goes for a run. Audience an agreeable frame of mind will get a lot of laughs over the dusty directorial technique, but those fans who pay, expecting to find something modern—too bad.

TIRE AU FLANC

(FRENCH MADE)

Paris, Sept. 1.

This is a very amusing study of French military life in peaceful days before the war, adopted from the successful farce of Moeuzy-Eon and Sylviane, which held the stage at the Dejazet for 1,000 performances. The original talking show is better than the screen edition, notwithstanding the excellent efforts of the producer, Jean Renoir, for the Neo-Film (P. E. B. number).

The picture version, distributed by the Armor concern, is brought up to date. Action is sure to delight the French fans, but heavy drags have been through it in the barracks, and he will appreciate the adventures of Dubois, the spoilt child, feeling the pinch when he reaches the front. "Tire au Flanc" is a sort of local idiom for "passing the buck," but chiefly employed in the army.

Michel Simon is diverting in the part of the first Joseph: Michael Pomies is the young nobleman, and Jeanne Helbling (Georgette), Esther Kiss, Kinny Dorlay, Fridette Patton, Mm. Felix Gaudart (the colonel), Jean Romain, Zellas, Manuel Rally hold the other roles. Amusing French picture, for exportation purposes doubtful. Keadre.

5 and 10 Cent Annie

Warner Bros. production and release. Directed by Rex Beach. Screen play by Leon Zurade. Screen play by Charles Conrad. Louise Fazenda, Clyde Cook and William Fox. Premiered at the Waldorf Astor, New York, Sept. 10. Running time, 30 mins.

Mildly diverting comedy that will acceptably round out a double feature program. Heavy drags should be its running mate.

Story based on the romance between Annie (Miss Fazenda), clerk in the office and ten, and Elmer (Clyde Cook), street cleaner, is strictly slapstick. When the meek little White Wing inherits a million and a valet from his eccentric uncle (Deans), the valet, changing his name to Elmer, changes his new master in order to prevent him from acquiring Annie as a ball and chain. Annie, however, slips aboard ship dressed as a seaman and rescues her lover from his captors with the aid of a revenue cutter.

Silly but good enough as a comedy filler in the neighborhoods.

TESHA

(BRITISH MADE)

British International Pictures production. Directed by Rex Beach. Screen play from the novel of the same title by Baroness Emma Orczy. Premiered at the Waldorf Astor, New York, Sept. 10. Running time, 55 minutes. Previewed at the Hippodrome, August 24. Cast: Tesha, Jameson Thomas, Jameson Thomas, Paul Cavanagh.

If censors pass this film it will create a much more favorable impression towards British pictures than any that have yet been seen.

A delicate theme has been handled with delicacy, yet with a robustness of color that makes it 100 per cent entertaining. That it should be only the second film of the director, Victor Saville, is something approaching a wonder. But that it should have been made by the man who directed that awful atrocity, "The Arcadians," is nearer to a miracle.

There is something of lighting, sets, locations, camera work or acting (with one exception) that is below

(Continued on page 27)

# TIFFANY-STAHL ANNOUNCES

## TIFFANY TONE

Ten (10) Special Productions Synchronized  
with Music - Sound - Talking Effects  
THE FIRST OF WHICH ARE—

"THE TOILERS" A Reginald Barker Special Production  
Musical Score prepared and personally supervised by  
DR. HUGO RIESENFELD

"THE CAVALIER" A Special Production.  
Musical Score prepared and personally supervised by  
DR. HUGO RIESENFELD

"THE GHETTO" Featuring GEORGE JESSEL.  
In which the star who created the original role of "THE  
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"THE RAINBOW" A Reginald Barker Special  
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With as powerful a theme as "THE TOILERS."

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A REGINALD BARKER SPECIAL PRODUCTION



A tremendous epic of the mines hailed far and wide as one of the most powerful and dramatic screen pictures of the year.

With a cast including Douglas Fairbanks, Jr., and Jobyna Ralston and Harvey Clark and Wade Boteler.

"Toilers" Among Year's Best Films  
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TIFFANY-STAHL PRODUCTIONS INC.

1540 BROADWAY

NEW YORK CITY



# 'The CAVALIER'

SYNCHRONIZED BY R.C.A. PHOTOPHONE

A THRILLING TALE OF A KNIGHT ERRANT



With an extraordinary cast  
of players  
A powerful box office  
attraction



MUSICAL  
SCORES BY  
*Shugs Rosenfeld*

JACK SAVAGE



TIFFANY-STRAHL PRODUCTIONS INC.

1540 BROADWAY

NEW YORK CITY

# 10 TIFFANY COLOR SYMPHONIES

PHOTOGRAPHED THROUGHOUT  
IN "TECHNICOLOR"

They take the place of elaborate presentation acts. Something entirely new and novel.

Not fillers on the program — but — fillers of seats.

WE GUARANTEE that Tiffany Color Symphonies are produced exclusively for sound installed theatres and will not be shown elsewhere this season as silent pictures.

TIFFANY COLOR CLASSICS ARE THE TALK OF THE INDUSTRY —

TIFFANY SYMPHONIES WILL LEAD THE FIELD.



**TIFFANY**  
PRODUCTIONS

TIFFANY-STAHL PRODUCTIONS INC.

1540 BROADWAY

NEW YORK CITY

## Chatter in New York

Local gossip insists the stork has the Indian sign again on Mae Murray.

Madame Sophie Tucker, the British social lioness, is going to have Lady Mountbatten as her house-guest next month.

William Pawley, of "Gentlemen of the Press," was married to Sally Meyers last week. Brother Ed "Elmer Gantry" Pawley officiated as best man.

George Paulkner is out as Paramount's contact man with the dailies. Blake McVeigh, formerly exploiting the road shows, succeeds him.

Theodore Dreiser is finishing the season in New Hampshire, outside week-end drop-in distance.

Leonard Cline writes adventure fiction under a phony label.

Reporters ran Bebe Daniels ragged at the Tom McElhannon home in Great Neck. She's finishing her visit in Connecticut.

A. H. Sebastian is spending a week in town on new production business.

Mark Barron has gone to the Theatre Guild as Bob Sisk's assistant.

Sam Hoffenstein, the prosperous poet, is back in town with a new opera libretto.

Macy's fall catalog carries two solid pages of exotic essences for home beverage concoctors.

Dorothy Christy, who warbles in "The New Moon," is a sister of Jack Liden, the cinema star.

John Lamsinger, of College Humor, is coming to town for his fall shopping among the literati.

George Meyer turned down 30 grand to deliver a musical to Warner Brothers.

Al Jolson is throwing a fete for the reviewers in his Ritz Towers apartment today. "The Singing Fool" opens next week.

Russell Birdwell, the Telegram's snappy picture writer, used to do the Los Angeles chatter letter for N. E. A.

Elsie Herman, Universal's Jersey bathing beaut, is being bearded around by young Norman Demming.

Ted Goetz, of I. N. S., and Lou Smith, of United Artists, have taken a bachelor apartment in the keptee belt.

Tommy Hitchcock, Jr., has had an offer to be starred in a polo picture. Says no.

Burton Rascoe has gone to Jersey to get in shape for his crash with a new smart weekly next month.

Helen Santoro is leaving for the coast to join her husband, Jack Francis, on the Fox lot.

Those boys around Times Square

have gone flap and discarded stockings.

### Not Enough Nuts

One of the local press agents, who works for an immortal star, took his pay check to a pirty last week. Running out of dough in a game, he asked to have it cashed.

A broker, nuts on autographs, bought it for double its face figure.

### Taxi Racket in Jersey

Jersey theatreggers are running into a shake-down racket on the flats outside of Jersey City. Wildcat taxi-boys are helping themselves and making the customers walk if there's a squawk.

As the tubes run only every hour, the Jersey show fans have to kill time in the coffee pots around Times Square.

### Showmanship!

Trudy Eadrie was the pet of the Canadian swimming meet. When she found she couldn't make first in the girls' marathon, she stalled along and came in just outside the money. She told the newspaper boys she figured some of the girls might need the four to six hundred dollar prizes. The word got around and Gertrude was cheered more heartily than the money winners.

### Kidding the Boss

One of the independents, formerly a general chaser has gotten hold of a copy of George Moore's

Journal and acquired a sudden taste for "intellectual women." He has been running his press agent looney with demands to meet this or that name femme.

The P. A. obliged with one or two whom the boss immediately propositioned. Now the lad is rounding up dames and introducing them by impressive names. The boss is crowing over his conquests among the literary and social celebrities.

Floyd Scott of Keith's publicity staff has gone to Chicago to bring back his mother, recently recovered from illness. Scott formerly publicized the Ass'n in Chi.

Sam Shayne, publicist of Excellent Pictures, is growing a moustache.

Paul Yawitz, back in town from three months in Europe, reports and claims having met Queen Wilhelm of Holland and Queen Marie of Roumania. Yawitz continues with Ned Wayburn as p. a., refuting rumors that he is to become a producer.

Lynn Farnol to Pittsburgh and Boston doing special press work on "Two Lovers."

Warren Nolan beat all the girls playing jacks at the United Artists picnic Saturday at Indian Point.

Annual artists ball will be held this Saturday at the Westport Country club. John Held, Jr., is chairman, assisted by Everett Shinn, George Wright, George Clisbee, and William Meade Prince.

Professionals from New York, as well as the members of the Westport and Silvermine art colonies, will attend.

## Going Back

Baltimore, Sept. 11.

As a challenge to talkers in local first run houses E. A. Lake, of the Hippodrome, revived a stunt that dates back to the one-reeler days.

Billing it as "The human talking movies," Lake took a comedy show, stationed Joe Fields at the house "mike" and had him kid the comedy, amplifying his voice through the cone installed under the grand drape. Stunt was well received.

## Cyclone Wrecks House

St. Paul, Sept. 11.

A cyclone last week totally wrecked the Park, Austin, Minn. It is a Finkelstein & Ruben house and will be replaced by a \$100,000 theatre.

## Stanley's 3,000-Seater

Philadelphia, Sept. 11.

A \$2,000,000 theatre and store building will be erected at Frankford avenue and Orthodox street. It will be operated by the Stanley Company under a 20-year lease and will be known as the Circle.

An issue of \$1,200,000 first mortgage fee 6 per cent, sinking fund gold bonds of the Mercantile and Theatres Properties, Inc., has been underwritten by S. W. Straus and Co., secured by the land comprising 39,576 square feet to finance the building.

The capacity will be 3,050 seats.

## Buffalo House and \$60,000 Worth of Useless Musicians

Buffalo, Sept. 11.

Fox's Great Lakes continues its sparring about with the local musicians union. Under the current sound policy, the theatre is dispensing with its orchestra, but is saddled with a contract, with over a year to run, which calls for something like \$1,200 a week for the orchestra. To get its money's worth, the Great Lakes is now making the musicians grind out six hours a day over radio station WJEN, operated by the Great Lakes. In addition, part of the orchestra has been stationed in the mezzanine and is playing for the edification of the waiting patrons.

It is reported that the Shea neighborhood houses (Kensington and North Park) have served notice on the musicians union that the house orchestras will be abandoned for the coming season. Both houses are wired.

## Goldstone's Series

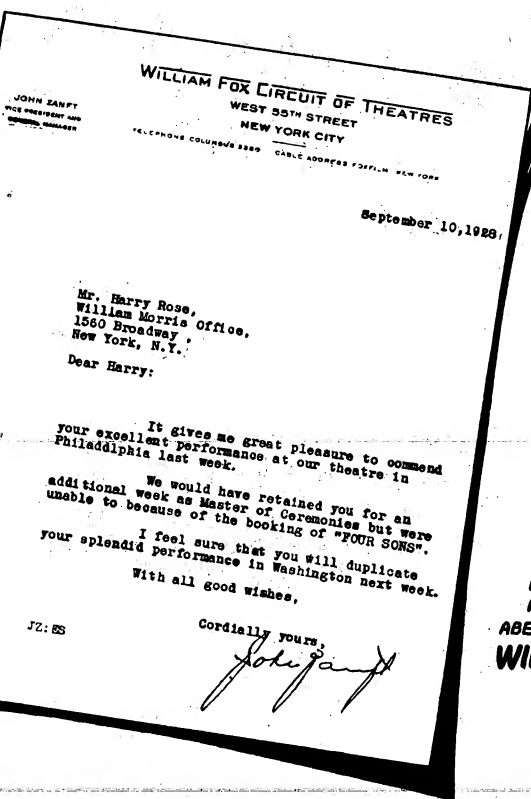
Phil Goldstone admits that he will make a series of features with sound on record in the east, but he refuses to go into detail until, he says, he is ready to "shoot."

Reached at the office of Alfred Weiss, president of Agfa Raw Film Company, with whom he was previously associated and is now understood to be tied up with on a picture program, Goldstone said that he had ordered his equipment moved here and would probably start work in a week.

THE WILLIAM MORRIS OFFICE  
APPRECIATE

MR. JOHN ZANFT'S  
COMMENDATION OF

HARRY ROSE  
"THE BROADWAY JESTER"



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"

M.G.M. MOVIE TONE, TOO!  
ARRANGED BY  
HARRY LENETSKA  
OF THE  
WILLIAM MORRIS  
OFFICE

It gives me great pleasure to commend your excellent performance at our theatre in Philadelphia last week. We would have retained you for an additional week as Master of Ceremonies but were unable to because of the booking of "FOUR SONGS". I feel sure that you will duplicate your splendid performance in Washington next week. With all good wishes,

JZ:ES

Cordially yours,  
*John Zanft*

FOX BOOKINGS  
PROCURED BY  
ABE LASTFOGEL OF THE  
WILLIAM MORRIS  
OFFICE

IN FACT THE WILLIAM MORRIS OFFICE ARE MY SOLE MANAGERS.



## CHAIN'S NEWS SERVICE FOR WAR ON CARNIVALS

Chicago, Sept. 11.

Jules J. Rubens, vice-president and general manager of Great States, has ordered establishment of a newspaper syndicate service at Great States' Chicago office.

Syndicate will furnish newspapers with a free feature service and will push a series of articles dealing with various rackets. Move is instituted as part of the circuit's war against carnivals and other outdoor amusements. Special writers have been retained to prepare material.

Dec. Opening for Fox, St. Louis St. Louis, Sept. 11.

New Fox theatre was to open Thanksgiving but labor trouble held construction up last spring. It will probably preclude opening before December.

## Reade Wiring Met, Bronx

Walter Reade has purchased the Metropolis (Bronx) theatre and building belonging to the estate of his late father, Henry Rosenberg, and his brother, Jerome Rosenberg. House seats 1,500 and will be wired. Quoted sale price is \$150,000.

## HANDLING LYNCH HOUSES

Chicago, Sept. 11.

George Ayelsworth, former manager of the Belpark theatre, is now field manager for the Lynch circuit. He is directly responsible for the DuFase theatre, Lombard; the York at Elmhurst, and the Villa Park at Villa Park. All theatres are in Illinois.

A new publication, called The Screen Book, carries only stories fictionalized from the new films. No payment is made for the material, the producers figuring it as publicity.

## 237-Ft. Sound Trailer

A sound and music synchronized trailer 237 feet long has been prepared by National Screen Service for "Wings." It is the first trailer with such treatment to be made available to wired theatres.

Music is synchronized with the scenes. Subtitles in the trailer have animated backgrounds with sound effects—airplane roar, machine guns fire, etc.

## Loew's Cleveland Sale

Cleveland, Sept. 11.

It's reported that Loew's may shortly sell its Stillman theatre to the Statler people. It's in the Statler Hotel building, with the Statlers contemplating breaking into the theatre for more room space. Provided the sale goes through, Loew's will cause a shift of policy between its State and Allen theatres.

## Capitol's 1st Sound

Wiring of the Capitol, New York, has been completed, and "Excess Baggage," the first sound picture to be shown here, comes in Sept. 22. "Dancing Daughters" will be the second sound picture.

## Hoffman's Tough Wait

Harry Hoffman, Staten Island picture house operator, granted a new trial for the killing of Mrs. Margaret Bauer several years ago, is in Raymond street jail awaiting his new chance to escape a Sing Sing sentence.

Second trial was interrupted by the collapse of his counsel, the former Ex-Judge Leonard Sntken. Case is tentatively set for the early part of October.

## AMBROSE LEAVES U. A., CHI.

Chicago, Sept. 11.

James S. Ambrose, local manager for U. A., has tendered his resignation effective Sept. 15. He goes into business for himself, specializing in financial publicity, with offices in New York.

Abe Fisher, Chicago district manager for Columbia, replaces Ambrose.

## FBO'S FIRST ALL-TALKER

Los Angeles, Sept. 11.

Benjamin Glazer, supervisor of sound for Pathe and FBO is working on the screen treatment of FBO's first talking picture.

It is being adapted from an original and goes into production around Sept. 21.

Aif Goulding to direct the next Karl Dane and George Arthur picture, "All at Sea," M-G.

Edward T. Love on continuity for "Broadway," U.

## Philly's Indie House Playing Big Names

Philadelphia, Sept. 11.

Carman theatre, at Germantown and Allegheny avenues, a good 35 blocks from old Bill Penn, is setting the pace here in local presentations despite being a neighborhood house.

Last week Cleo Mayfield and Cecil Lean topped the stage layout and this week Eddie Dowling and a unit composed of members of the "Honeymoon Lane" troupe are the feature. Next week Raymond Hitchcock is booked.

Management insists upon weaving the stars into the show instead of having them simply do their specialties.

Business at the house has been strong since it opened last season, but lately it has been sensational and, in proportion, better than the downtown theatres.

The Carman is an independent house managed by George Gravenstein. It occasionally plays first run pictures from some of the indie companies.

## Publicity Staff Changes

Changes in the Paramount-Publicity departments include Blake McVeigh again under Charlie McCarthy.

Jack McInerney, who got out the Publix Manuel, house organ, has also been relieved.

# ROY DEL RUTH

DIRECTED

## "THE TERROR"

All-Vitaphone Production for

WARNER BROS.

NOW PREPARING TO DIRECT

## "THE DESERT SONG"

An All Vitaphone Production with All Star Cast for

WARNER BROS.

In the Los Angeles Times

## Harry Carr Recently Said:

"White Shadows in the South Seas" is an extraordinary piece of dramatic writing in one regard.

There is the conventional "heavy" to be sure; but he is not the real villain of the piece. The villain is you—who sit in the orchestra chairs. You represent the white civilization which is spoiling life and happiness for the little native girl and her lover.

I can only recall one other play in which this broad device was used. The reason that "The Covered Wagon" had an epic sweep was that the emigrants represented one love element; Oregon the other. Oregon was, in a large sense, the sweetheart to be sought. The "heavy" in that case was the accumulated hardships and dangers.

A lot of wisecracks have been written about epics; but this is the real difference between an epic and just a play.

The Screen Plays for both of these pictures were written by

## JACK CUNNINGHAM

who has just finished the most distinctive big production of the year—

based on  
"The Thrall of Leif the Lucky"

The First Sound and Color Picture Ever Produced  
Made by The Technicolor Motion Picture Company



# WHY GIRLS GO WRONG

A Frank Austin Production

## A ROAD SHOW SPECIAL

For First Run Theatres

### A Vital Theme Superbly Screened!

Box Office Power Unlimited!

### It Is Ready for You Now!

You'll hear more of beautiful MARY JOHNSON and ravishing NINA VANNA, the two sisters in "WHY GIRLS GO WRONG," whose work is of stellar quality.

High-class audiences will welcome it!

—Variety.

The scene where the girl stands on a wet pavement and considers the situation approaches genius!  
—Mordaunt Hall in NEW YORK TIMES.

# ROAD SHOW PICTURES

INCORPORATED

489 Fifth Avenue

Suite 503

New York City



San Francisco, Sept. 4.  
Clara Bow in "The Fleet's In!"  
broke the hoodoo at the Granada  
wires shattering the week-end house  
record. Labor Day week-end house  
grosses at this house.  
—Variety

# REET 'em grab 'em, goal 'em and go!

¶ George Marion, Jr., ace of title writers, contributed the headline for this ad. It's just one of his hundred sizzling sayings that help make "THE FLEET'S IN!" the riot that it is. ¶ Clara Bow's best picture, bar none. Worth ten "It's"! Clara's the most popular female star on the screen today. 35,000 fan letters a month, the Hollywood record, proves that — if you need any more proof than your box-office.



¶ First run exhibitors all over the country are booking "THE FLEET'S IN!" for extended runs. Anything else would be a crime to their pocketbooks. It's one of those heaven-sent naturals that mop up a town. ¶ Malcolm St. Clair produced it. James Hall is Clara's sea-going sheik. ¶ Just one more reason the trade is saying that if you haven't got PARAMOUNT you're out in the cold this season!

## CLARA BOW

## "THE Fleet's In"

¶ "The Fleet's In!", "Wings", "The Patriot", "The Wedding March", Anne Nichols' "Abie's Irish Rose", "Docks of New York", "Warming Up" — not four or five big pictures and the rest a blank, but great product week after week makes

### PARAMOUNT—Motion Picture Headquarters

## 4 Wired Houses in Syracuse Hold Sound Film Specials This Week

Syracuse, N. Y., Sept. 11. This town may be the pioneer currently in the sight and sound field of the smaller cities.

Drawing population not over 200,000 and there are four wired houses here. Each this week has a sound special picture, with the outlook at this time for two of them to hold over.

The pictures are "The Terror" (W. B.), at the Eckel; "Tumpest" (U. A.), at Strand; "Street Angel" (Fox), at Empire, and "Two Lovers" (U. A.), at Loew's State.

### U. A.'s Prologs

Los Angeles, Sept. 11. Joseph M. Schenck's opposition to stage prologs seems to have vanished. United Artists theatre switched to a stage presentation policy with the current show.

Although the stage number is a brief one, more extensive acts will be inaugurated with the next offering, "The Battle of the Sexes." Dr. Hugo Riesenfeld will direct the stage presentations.

Until adoption of the new policy, the U. A. was the only first run house in town not using stage acts.

### B'way, Tacoma, Wins Against Local Union

Tacoma, Sept. 11. After dark for eight months, the Broadway (West Coast) will reopen Thursday.

It has been a battle against the local union, which demanded that the Broadway carry a pit orchestra of 18 men. The house refused to employ over 11. That has been ceded.

Ben Grimm III. Ben Grimm, editor of Universal's house organ, "The Gold Nugget," is reported seriously ill at his home in Jersey City.

He will be incapacitated for many weeks.

Satisfaction at the box office is guaranteed to exhibitors playing

**ALFRED E. GREEN PRODUCTIONS**

All de luxe houses use them!

**ETHEL MEGLIN'S**  
FAMOUS WONDER KIDDES  
FEATURED WITH  
FANCHON AND MARCO

**JESSE CRAWFORD**  
ORGAN CONCERT  
PARAMOUNT THEATRE  
NEW YORK

Week of Sept. 8th  
"MY TREASURES"  
(T. B. Harms, Inc.)

### Exhib Against Sundays

Chicago, Sept. 11. Showmen were unable to understand why the owner of the Virginia theatre, Champaign, Ill., fought the recent opening of that town to Sunday shows. Explanation is that converting the town into a full week might induce some theatre chain to come in as opposition.

### Minn. Distribs and Exhibs Patch Up Differences

Minneapolis, Sept. 11. Following a visit here of C. C. Pettijohn, general counsel of the Film Board of Trade, and a conference between him and W. A. Steffes, head of the Northwest Theater Owners' Association, distributors in the territory and members of the theater owners' association have patched up their differences. Arbitration will be resumed.

It was agreed that the cases tried recently by an "outlaw board," comprising representatives of the distributors and non-association members exhibitors, should be thrown out of the records and retried.

Row came about when association members refused to participate in any arbitration hearing involving United Artists.

### HARLEM STRINGS MERGE

Steiner & Blinderman and Meyer & Schneider's 20 Pooled

Papers were drawn last week whereby the Meyer & Schneider houses and the Steiner & Blinderman circuit will merge under one directing head. The M. & S. houses, number 11, are scattered in South Harlem and will thus combine with the S. & B. theatres, nine, also in Harlem.

Readjustment of film booking is expected to help the houses. It may be that several will be closed permanently.

### Great States' 8

Peoria, Ill., Sept. 11. The Great States Theatres, Inc., adding eight houses last week to its Illinois chain, now dominates the Illinois field with more than 50 houses in the key and principal cities of the state beside supervising programs in 12 smaller towns.

Julius J. Rubens, vice-president and general manager, announced last week the addition of the Lincoln-Dixie and Washington, Chicago Heights; Harvey and Garden theatres, Harvey; Lyric and Grand, Blue Island and Hippodrome and Grand theatres, Alton.

The Alton houses were secured through partnership agreement with W. M. Savage but in the other three cities the houses were taken over from the Fitzpatrick-McElroy circuit.

### SLOWLY RETIRING

Chicago, Sept. 11. Retiring gradually from show business through sale of their theatres, Fitzpatrick & McElroy are at present devoting most of their time to outside interests.

Kenneth Fitzpatrick is chief stockholder of the First National Bank of Blue Island, Ill., and also has an interest in the Bain banks of Chicago. Don McElroy is operating numerous salary loan agencies.

"Wings" Sound Trailer  
Paramount has completed a sound trailer for "Wings."

It is composed of 250 feet of punch scenes assembled by Russell Holman, Paramount advertising manager.

## Richards of Saenger Co. Taking in 24 Suburban Houses as Partners

New Orleans, Sept. 11.

Merger of 24 leading suburban film theatres of New Orleans into a \$2,000,000 profit-sharing corporation, with E. V. Richards, of the Saenger interests, as president, is in formation.

An audit company is engaged in appraising each theatre, with each individual owner to be given stock in the new corporation in proportion to the value of the property contributed to the combine. The merger, it was stated, is the result of a high rent situation confronting the suburban managers, along with the expense of wiring against the seating capacities and average grosses.

### Scrapped and Wired

When appraisal has been completed, six of the merged houses will be scrapped, while eight of the remaining 18 will be wired, meaning that eight outlying sections will be provided with talking pictures which would not have been possible, it is stated, without the merger.

The combination apparently was promoted by Richards, who, besides his Saenger connections, is heavily interested in and practically controls seven of the houses entering into the deal.

Among theatres included in the merger are the Capitol, Carrollton, National, Fine Arts, Isis, Escorial, Fern, Folly, Granada, Mecca, Piety, Poplar, Prytanis, Rivoli, Tivoli, Variety and Washington.

### Freddie Joe Smith and Hadley

Still Publixing EVERYWHERE A HIT

"VARIETY" SAID: ORIENTAL, CHICAGO  
"These boys have developed acrobatic legwork to sensational proportions. They start as comedy dancers, later losing their funny clothes to get serious and excellent. Forced into a speech."

"ZITZ" SAID: CAPITOL, NEW YORK  
"Smith and Hadley, two male dancers, deserve headline billing for excellent footwork."

SEATTLE "TIMES" SAID: SEATTLE THEATRE  
"Two boys who just about disrupted the program schedule yesterday were Smith and Hadley, exponents of difficult, graceful and comical dance steps."

SAN FRANCISCO "NEWS" SAID: GRANADA THEATRE  
"One of the most clever dancing teams that has been here in weeks is Smith and Hadley. After doing some 'rube' stuff they execute some really difficult steps."

OMAHA "BEE-NEWS" SAID: RIVIERA THEATRE  
"When it comes to dance acts, Smith and Hadley need retire for none."

Week of Sept. 8

Metropolitan,  
Houston, Texas

Regards to  
MAX TURNER  
JERRY CARGILL

DORIS WHITMORE

World's Youngest Prima Donna,  
Toe Dancer and Violinist

Now with  
FANCHON and MARCO'S  
"UP IN THE AIR" IDEA

### CHARLES ALTHOFF



"VARIETY" said, "Charles Althoff doing his 'Rube Fiddler' as perfect a characterization as was ever portrayed on any stage. Anyone can appreciate Mr. Althoff, but all the more is the beauty of his art to the one who is 'wise' in the way theatrical. Some of his bits there should be patented, copyrighted, locked up, imprisoned or what not to protect them."—Abel.

**FANCHON & MARCO IDEAS**

The Original of Their Type,  
the Most Consistent of Their Kind.

AT THE PARAMOUNT, NEW YORK (This Week Sept. 8th)

**Alice Roy**

A BLONDE SINGING AND DANCING COMEDIENNE

with JOSEPH SANTLEY'S "HIGH HAT" UNIT

ENTIRE PUBLIX TO FOLLOW



# Exploitation Raid of the Hour!

## FBO's

**SENSATION  
SOCKER  
SURROUNDED BY  
AMAZING  
EXPLOITATION!**

*Giants of Finance Twisted  
Around the Jewelled Fingers of Dizzy, Dazzling,  
Daring Blondes!*

Just as all past records will  
be twisted around your fingers when you unleash the  
Sensational Thrills of this  
Wall Street Knockout!

Presented by  
WILLIAM LE BARON

# STOCKS and BLONDES

Directed by  
**DUDLEY MURPHY**

with  
*Jacqueline*

**LOGAN**

**GERTRUDE ASTOR  
'SKEETS' GALLAGHER**



# WE'RE THRILLED CECIL B. DE MILLE!

*We've just heard the  
great plans for your  
big M-G-M productions*

**CECIL B. DeMille**  
**MONEY** showman  
**NOW** with M-G-M  
**WILL** make the most  
**SENSATIONAL** attractions  
**OF** film history (*it's a promise*)  
**FOR** the showmen of

## METRO-GOLDWYN-MAYER DOING THINGS!



### 3 EXTENDED RUNS IN A ROW!

M-G-M stars are extended run stars. One right after another these big hits had to be held over for two weeks at the Capitol, N. Y., and elsewhere:

**JOHN GILBERT**  
**FOUR WALLS**

—  
**GRETA GARBO**  
**THE MYSTERIOUS LADY**

—  
**MARION DAVIES**  
**THE CARDBOARD LOVER**



### BIG NAMES FOR M-G-M MOVIETONE SHORTS!

Every day headline celebs added to big list of star talent for M-G-M Movietone Short Subjects. Here are a few more just signed:

**VAN & SCHENCK**  
**FRANCES WILLIAMS**  
**EVA LA GALLIENE**  
**ODETTE MYRTLE**  
**CHARLES KING, etc.**

Sound Studios East and West. "Our Dancing Daughters," "Excess Baggage," "While The City Sleeps" ready to SEE and HEAR!



### "ALIAS JIMMY VALENTINE" PREVIEW SENSATIONAL!

The Daily Review's Hollywood correspondent caught a preview of M-G-M's newest marvel, William Haines in "Alias Jimmy Valentine". Listen to him:

"Put this down on the list. It will click in any locality. It is one of the sure fire hits for the coming season. And if you have installation, they will have a 'talkie' version for you."

Have You Seen  
**ODDS AND  
ENDS**  
The Magazine  
of the Moment  
**WRITE: M-G-M,**  
1540 B'WAY, N.Y.

**M-G-M—THE BOYS THAT NEVER STOP DELIVERING!**

# Brylawski Installs Bristolphone; Costs \$4,000 and Interchangeable

Gotham's Bristolphone talker, on the disk principle, comparable to Vitaphone in its mechanics, costs \$4,000 to install for a lease of three years. It is interchangeable either for Movietone or Vitaphone.

A Julian Brylawski's Academy at Hagerstown, Md., is the first installation. Production schedule insures 500 deliveries by Nov 1 and 1,000 by Jan. 1, it is claimed.

Prof. William H. Bristol, formerly of the faculty of the Stevens College of Technology, has been engaged in electrical sound device manufacturing since 1889, with the factory at Waterbury, Conn.

Gotham's initial talker production is "Times Square."

## Butts Promoted

Chicago, Sept. 11.

W. D. Butts, former general manager of the eight Great States theatres at Peoria, Ill., is now field manager of the circuit.

He will act as assistant to Billy Elson.

## Six Film Peddlers' First Try Hits Jam

Oren Woody and Bert Adler, who recently organized Woody-Adler, Inc., to handle sensational films on a road show percentage basis ran into difficulties on their first booking for "Fighting The White Slave Traffic."

Scheduled to open Sept. 23 at the Capitol, Newark, N. J., Sergeant Lawrence, official censor, stated that not only would he not license the picture but he would not even look at or consider licensing a picture with such a title.

The distributors have gone to bat to obtain a showing for their picture, claiming it is harmless. The film is foreign made and allegedly based on the report of the League of Nations on white slavery conditions in Greece, Turkey and Budapest.

## Two More on B'way For Midnite Shows

Loew has caught the midnight habit and will inaugurate 12 p. m. shows at both the Capitol and State on Broadway.

Just the pictures in each house will be unwound, the extra shows being tacked on within the next two weeks.

As regards the big Broadway grind film houses this now leaves only the Roxy as holding out against the late hour idea.

## S. F. Bulletin Raises Rate and Loses Trade

San Francisco, Sept. 11.

With one or two exceptions, every theatrical enterprise in the city has withdrawn its advertising from the "Bulletin," following a boost in advertising rates, effective Sept. 10. "Bulletin," which claims a city circulation of 47,000 as compared with \$7,000 city circulation claimed by the "Examiner," boosted its rate from \$3.50 per inch to \$4.90 on users of 40 inches minimum, and its \$4.20 minimum rate for 20 inches is advanced to \$5.50 (approximately the "Examiner" charge).

West Coast Theatres initiated the move to eliminate the "Bulletin," independent afternoon daily, as an advertising medium, and most of the other houses in town followed suit.

The "Bulletin," at one time rated as one of the leading San Francisco dailies, but at the present time rates last among the five daily publications.

## West Coast Buys All Product But U. A. Films

Los Angeles, Sept. 11.

West Coast Theatres has purchased its entire picture supply for 1928-1929 from all major companies but United Artists.

It is understood that West Coast does not want to book the U. A. pictures on a percentage basis, running around 70 per cent., which is the demand made by that selling organization.

## PUBLIC TRI-CITY CHANGES

Davenport, Ia., Sept. 11.

Complete change in the management of every theatre in the six tri-city Public theatres has been made. Everett K. Cummings, former tri-city manager of the Public houses, has taken up duties at the recently erected Capitol, Cedar Rapids. George M. Watson becomes house manager there.

F. O. Slenker goes to the New Port and also supervises the Spencer. Henry Davidson will manage the Columbia and supervise the Garden. Justine Thelke will manage the Garden, and Fred Greenfield, the Spencer.

New House for Lake George Lake George, N. Y., Sept. 11.

Lake George will not be theatreless next summer. Mrs. W. H. Carpenter, owner of the town's sole picture house destroyed by fire recently, has announced a new auditorium will be built in the same

## Mindlin's Sure-Seat String Now Down to One House

Mike Mindlin is out of the 55th Street Playhouse, with the owners, LeBlanche and Powell, placing Joe Fleisler in charge.

Mindlin has been out of the St. George, Brooklyn, for three months and lost his lease on the Playhouse, Chicago. His circuit of sure-seaters is at present confined to the Fifth Avenue Playhouse and the unbuilt house on 57th street financed by Otto Kahn and thus far without a name.

Mindlin is dickering for sites in Buffalo and Rochester, but that's indefinite.

## "Godless Girl" Out in L. A.

Los Angeles, Sept. 11.

"Simba," the Martin Johnson jungle picture, succeeds "The Godless Girl," Oct. 8, at the Biltmore.

## Educational

Chicago, Sept. 11.

Balaban & Katz house managers are attending showings of sound pictures every Thursday morning in a wired projection room on the top floor of a Chicago theatre building. It's an educational affair.

## Buys Derby Theatre

Derby, Conn., Sept. 11.

W. N. Biehn, New York realtor, has purchased the Commodore Hull theatre here by paying the Home Trust Company \$1,500 on the \$75,000 second mortgage held on the house.

Biehn, said to be acting for Alfred Gottesman, New York, will have to pay off \$23,000 in claims. It is understood the house will reopen in a few months.

## Stockholders Vote Control In Meeting on G-B Theatre

Chicago, Sept. 11.

At a meeting of 900 stockholders in the Gregory-Hornasek Theatre Corp., now operated by the Chicago Title & Trust Co., through an unfriendly stockholder's suit, it was voted to raise additional cash for operating the houses and placing the stockholders in control.

Three directors were appointed to examine the company's books with a committee of four additional stockholders. Corporation controls the La Grange, Palace, Milo and the recently bombed Parthenon.

## After 15 Years of Film—Stock

After offering straight pictures for 15 years, the Tremont theatre, Bronx, changed to a stock proposition Sept. 10.

Tremont is one of Sydney Cohen's houses.

# IT MUST BE A GAG!

CLEVELAND PLAIN DEALER JANUARY 14, 1928

## On the Marvels of Stage "Mind Reading"

BY WILLIAM F. McDERMOTT.

EARL CARROLL'S current "Vanities" differs from any revue that I am able to remember in that it employs a "mind-reading" act to close the show. Ostensibly Julius Tannen is the "mind-reader," but the heavy work is really done by Norman Frescott, a vaudeville entertainer, who passes through the auditorium and induces patrons to tell their names and birth dates which are then miraculously reported from the stage by Tannen.

The stunt, like most of its kind, is mystifying.

## Telepathy or Something.

I don't know how secure telepathy rests as an established fact, but I am quite sure that the "mind-reading" performance in "Vanities" is a clever—a very clever—trick.



WILLIAM F. McDERMOTT

AND

# NORMAN FRESCOTT

Has a Gag for You Too

Mr. Motion Picture Theatre Manager or Producer

IT'S STILL UP HIS SLEEVE

DO YOU WANT IT?

THE ADDRESS IS—

1900 Franklin Circle

Hollywood, Calif.

**FOX**  
**MOVIETONE**

What was the first short comedy to be made by Movietone?

William Fox made the first movietone short comedy of Charles "Chic" Sale in "They're Coming to Get Me," directed by Marcel Silver, which had its premiere at the Sam H. Harris Theatre, May 25, 1927, in conjunction with the showing of "7th Heaven."

**FOX** first and foremost  
Sound on Film

## BROOKS TRIO

SINGING BANJOISTS

Now with

FANCHON and MARCO'S  
"UP IN THE AIR" IDEA

## VINCE SILK

3d YEAR WITH WEST COAST  
Opening the New

Golden Gate Theatre

Thanks to Fanchon and Marco,  
Harry Sugerman and Lynn Yost



## Literati

### Caesar's Farewell

By Arthur Caesar

Dear Boys, Girls and You Others:—The cinema-guns have got me. For years, I lived in a delightful fool's paradise, tranquilly repeating "There is no work, there is no work. Everything's hunky but there is no work." I was encouraged in this restful and irresponsible attitude by a kind spouse, who seemed to understand and excuse the vagaries of this Caesarian body, on the generous basis of genius, art and helplessness.

Now, alas, they've got me. I lie here embalmed in ice, press clippings and cinema-cuttings. On my chest lies a funeral wreath from Walter Winchell and Mark Hellinger, and written in big black letters on the coffin is the following inscription, "Mr. Winnie Sheehan, Fox Studios, Hollywood, California, use no hooks for six months."

Perhaps, my good Roumanians, I do you wrong. If so, it is a grievous fault, but have I not myself swung the light fantastic polonaise, deep into the hearts of the Win-

chillites, and for no better reason than is written in the bankbook of their success? Have I not delighted in casting the sinful first stone at citizen critic Cohen for no greater sin than the sight of him riding home in a motor, while I walked hopefully down Broadway, looking for a pass to the subway? And now it is my turn for the bayonet. How can I hope to escape it, with the powerful Fox autograph more valuable than Balkan banknotes hugged safely in my inside pocket? Sharpen and hone your death-dealing instruments and go to it. Here is the naked breast of a Caesar.

In my desperate effort to escape the punishment of labor by the sweat of my brow I have wandered into strange places. Yet I would be glad to give them away for two ducats for the flea circus on 42nd Street. To me, Broadway is an excellent potpourri of all the boulevards of Europe, with Russian dressing.

#### A Different B'way

Broadway, the subject of songs for the hill-billies, filled with warning against the sex o' sin soirees, is not my Broadway. Broadway fashioned for the neurotic palates of rural Borgias, is not my Broadway. Broadway painted red and gilded with sin for Knights of Pythias, sauerbraten, boys and married men seeking a last fling before life closes in on them, is not my Broadway. My street is different. It is young and competitive. It dreams of glorious tomorrows and is willing to procrastinate through dull today. It has no regretful yesterdays. It is forever hopeful. It lies with a magnificent posture, it makes a pretense at being hard, and weeps over lost collar buttons. It plays the sucker and laughs at him simultaneously. It believes in the virtue of women but marries a Ziegfeld jane.

It makes a man fight to reach the vulgar heights in which he stands bedazzled by so many colored bulbs, and then makes him fight again to keep his place. It hisses at the lay-off and then goes looking for a job for him. It gags

about poverty, then sneaks up to the racketeer with a cup in his hand and drops its last nickel. Gentlemen, farewell.

I am going west with every intention of staying on the Fox field with honor. I have a great faith in the medium of the talkers. I have always had a great faith in talking. Now, for the first time, I am to be paid for it.

Should you hear of my return from that field because Winnie Sheehan thinks it best for the good of the service, you will find an illbi containing all the standard excuses for my defeat in vault No. 41 at the Manufacturer's Trust Co., and let me assure you it is a masterpiece of an alibi.

Farewell, we who are about to cry salute you.

Caesar Res.

#### Editor's Note

Well, that's over with. Let Caesar go and by the grace of the West Coast let him lie, to do as they will, live or die (ousy).

Broadway is so thankful to Rex Caesar for the boost. And in return it will put another thousand on the bum, as it nearly did Mr. Caesar. For, poor nut, he believed in it as you may imagine from his forlorn apiel, and probably still believes in it, although Broadway kept him broke.

Let him go!

#### Kobler Resigns

A. J. Kobler, advertising director and general manager of the American Weekly, Hearst's Sunday paper magazine combination, which has attained the largest circulation of any published unit on earth, has resigned. Kobler was probably the highest paid executive in the entire Hearst service, averaging about \$250,000 annually.

Differences with Col. Knox, new general manager of the Hearst properties, led to the break. Kobler, whose contract had a formidable period to run, made a cash settlement running into startling figures. He will enter the publishing business.

Kobler is a millionaire. His art collection is valued at an incredible figure alone. He is the principal figure in the popularizing of newspaper color advertising and conceived the idea of combining the Sunday feature sections of the

Hearst papers and selling pages therein over a pooled circulation.

There are reports that he will unite with M. Koenigsberg, until recently the syndicate head of Hearst's enterprises. These are conjectural. It is likely, however, that Kobler will purchase a daily paper, whether in New York or not is not settled.

#### Foreign Royalty

Beth Brown, writer of several books, including her latest, "Applause," just out, and another, "Ballyhoo," in the hit seller class, got a phone call from a German agent stating "Ballyhoo" would be printed in Germany.

"Goody, goody," said Beth over the phone. "That's 10c. a copy."

"Right, Miss Brown," answered the foreigner, "but you forget the publisher gets 5c."

"Well, anyway," replied Miss Brown, "I'll still get 5c."

"You should," was the answer, "but you overlook the translator. He must have 2c."

"That leaves me 3c. a copy, anyway," sadly remarked the authoress.

"Yes, that's 3c, but don't forget the agent must have his 1c."

"Well, anyway," commented Miss Brown, "if you fix it so I won't have to pay to have the book published in German, go ahead."

#### Hershfield's Col Over

Favorable comment attending the increased popularity and general improvement of Harry Hershfield's "Broadway Unlimited" column in the New York "Evening Journal" recalls that it takes from six months to a year for a new cartoon strip or a new cartoon phrase to catch on. That is why syndicates never sign a cartoonist for less than six months.

Similarly, any other syndicated subject takes at least one-half year to catch on. Hershfield, the cartoonist-creator of "Able the Agent," "Homeless Hector" and other subjects, has made his column catch on in less than five months.

King Features has "Broadway Unlimited" slated for syndication in 200 Hearst papers by the first of the year.

"Hatrack" Author Weds Herbert Asbury, author of the

famed "Hatrack," which appeared in the Mercury two years ago, was married in Chicago to Helen Hahn, a Chicago girl.

Asbury is a member of the staff of the New York Herald Tribune.

#### Irvine's Latest Book

St. John Irvine, who is to come over shortly as the New York World's guest critic, has his own ideas of what a play should be like. The noted British dramatic critic and playwright is holding up his departure for these shores to complete a book called "How to Write a Play." The Macmillan Co. will publish it as soon as it can, to cash in on the attention Irvine is expected to create while over here.

#### Free-Lance Tribulations

Concerning free-lance writing and its bitter trials and tribulations, one of the boys bucking the hit-or-miss writing game via hall bedroom, cake and beans route, tells some facts. Unless a writer has "arrived" in the popular periodicals like Liberty, Colliers or the Statepost, he has tough sledding.

The "confessionals" pay one to two cents a word; the lesser ones (Continued on page 31)

**DAVE GOOD**  
MASTER OF CEREMONIES  
COLORADO THEATRE, DENVER  
Thanks to Fanchon and Marco

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

Summer Attraction  
Film Road Show

**UNWED MOTHERS**

Percentage  
Booking Anywhere—Send Dates  
SAMUEL CUMMINS  
Publix Welfare Pictures Corp.  
723 Seventh Ave., New York

**STANLEY and BIRNES**

Finishing Our  
Fanchon and Marco Route  
At Salt Lake City  
Capitol Theatre, Oct. 1  
Direction WM. MORRIS AGENCY



# CHARLES PREVIN

America's Most Versatile  
Musical Director

Director of Music

at the New

**FOX THEATRE**  
BROOKLYN

"Variety"  
says:

"All importance at the individual components in his Previn, a veritable personality, at the helm. Whether or not for real, Ash being still under wraps at the Paramount—Previn was certainly held in restraint when at the press conference concerning much had been back to his St. Louis theatre dating from a powerful personality in the maestro who is a happy compromise between a denified symphony conductor and a denified symphony conductor. They're gonna love Previn when watching Wagnerian in his date enough maestro conducting in his of the Blue Danube Blues, a se of paraphrase demands, as the "Dance of the Straws," can inspire the audience to effect of his recalcitrant mop of intelligent sense hands and an in-farfare of trumpets into an in-musical moods. Whether or not Broadway is the superlative or not of way to Brooklyn with his style of conducting."

# BULL'S EYE HITS!

SEE and HEAR  
**MAY McAVOY**  
AND **CONRAD NAGEL**  
IN  
**"CAUGHT IN THE FOG"**  
BASED ON THE STORY BY JEROME KINGSTON  
SCENARIO BY CHARLES R. CONDON  
DIRECTED BY HOWARD BRETHERTON

## 18 SPECIAL WARNER WINNERS for 1928-29

*Two Negatives with Each*

STATE STREET SADIE	HARD-BOILED ROSE
WOMEN THEY TALK ABOUT	THE LITTLE WILDCAT
CAUGHT IN THE FOG	ONE STOLEN NIGHT
THE MIDNIGHT TAXI	MILLION-DOLLAR COLLAR
LAND OF THE SILVER FOX	NO DEFENSE
BEWARE OF BACHELORS	FANCY BAGGAGE
KID GLOVES	THE GREYHOUND LIMITED
FROM HEADQUARTERS	SHE KNEW MEN
STOLEN KISSES	FROZEN RIVER



All Hits!  
**18**  
**SPECIAL**  
**WARNER**  
**WINNERS**

ONE WITH VITAPHONE  
**2**  
ONE WITHOUT VITAPHONE  
**NEGATIVES**

**W**HAT Warner Bros. Promise, Warner Bros. Deliver! We promised you 18 Special Warner Winners—and Winners they are! "State Street Sadie," in its second triumphal week at the N. Y. Strand, is keeping the seats filled inside and the crowds lined outside. "Caught in the Fog" is of the same calibre! So is "Land of the Silver Fox!" So are they all!

**PLAY THE SPECIAL WARNER WINNERS TO WIN!**

See and Hear  
**RIN-TIN-TIN**  
in  
**Land of the Silver Fox**  
with  
**LEILA HYAMS**  
JOHN MILJAN CARROLL NYE  
STORY BY CHARLES CONDON  
DIRECTED BY RAY ENRIGHT  
SCENARIO BY HOWARD SMITH  
TOM SANTSCHI

"State Street Sadie" was held over by popular demand for a 2nd week at the Mark Strand, N. Y. C.

# No Let-up Record Biz Fox Specials; 3 Films Net Million, 8 Weeks at Roxy

**"Street Angel" Breaks All Records, Strand, Milwaukee  
"Four Sons" and "Fazil" Smash Records, Too**

**Street Angel**

**Four Sons**

**Fazil**

**The Air Circus\***

**Mother Knows Best\***

**Sunrise**

**The Red Dance**

**Mother Machree**

**The River Pirate**

**Win That Girl**

**Plastered in Paris**

**Making the Grade\***

**Dry Martini**

**Me, Gangster**

**Movietone or Silent Prints**

**\* Actors speak their parts in dialog on film**

**Looks  
like**

**FOX**

**has ALL the record-wreckers!**

Exhibits playing the Fox product this year are learning things about the capacity of their houses that not even the architects who planned them ever dreamed of. Fox specials continue jamming in the mobs to such proportions that house records regarded as set for all time are being shattered at a dizzy pace. Some of the records:

## STREET ANGEL

Netted almost half-a-million dollars in 28 days at the Roxy!

Broke all records at Strand, Milwaukee, by \$5,000! In seven days, 42,000 people crowded house with capacity of 1,187 seats. Held over 2nd week.

Broke record at Strand, Louisville, Ky.

Holds long-run record at New Theatre, Baltimore, Md.

Broke weekly record at Palace, Montreal, previously held by another Fox picture, "Over the Hill," by more than \$5,000! This is \$2,300 more than biggest week for any picture in any Canadian theatre at any time. Held over 2nd week.

## FOUR SONS

Broke world's record at the Roxy—\$143,906.75 week's net! Topping previous records of "What Price Glory" and "Street Angel"!

Broke record at Great Lakes Theatre, Buffalo, previously held by "Street Angel." Held over 2nd week.

Broke record at Embassy Theatre, Allentown, Pa., also held by "Street Angel." Held over 2nd week, duplicating success of "Street Angel," which was first picture ever held over at this house.

Broke record at New Theatre, Baltimore, Md., established by "Street Angel."

## FAZIL

In three days 79,241 people jammed the Roxy, breaking all records for week-end!

Broke all records at Warfield, San Francisco, and all records for entire city!

Beat "Street Angel" record at Liberty Theatre, Oklahoma City, by more than \$500.



**TESHA**

(Continued from page 12)

the best American standards. In the first three reels there is rather too much footage, and the action becomes draggy. But that is easily remedied with scissors.

It is a problem story, worked out to a logical end. But it will offend the mid-brows, as it will please the low and high.

Tesha is a premiere danseuse. As a child all her natural instincts have been thwarted in the process of turning her into a dancer. She is taken from her dolls. And having a maternal instinct, she finds compensation in sculpturing figures of her dream children.

Then she meets Dobree. He is rich and still nearly young; more than anything he desires a son to carry on the family traditions and business. He and Tesha fall in love, for she is willing to abandon

her profession for a home and children.

But several years pass and no children come. In spite of themselves they are becoming estranged. Tesha discovers from the family doctor that it is the fault of shell-shock. In a moment of despair, seeking any end to keep her husband's love, she "gives herself" to a momentary acquaintance. The next time she meets him in her own home, to discover he is her husband's oldest friend, and he to find his love-light is his friend's wife.

Much of the credit for this, the best British picture yet to leave the Quota, should go to Jameson Thomas, who carries most of the film away. Maria Corda is not too well cast. She lacks emotion; sometimes she seems almost listless. To have got the best out of so difficult a part would have needed a director who could take someone like Lya de Putti and impose on her primitive passion a thick layer of the eternal maternal.

But where the film raises a doubt is not in its direction or its acting. It is in the choice of subject. Unusual though the theme is, and delicately as it has been handled, it is one which may be banned by even the fairly broadminded. What will happen to it in Puritan places is a complete black-out. *Frail.*

**MIDNIGHT LIFE**

Gotham production, featuring Francis X. Bushman, Gertrude Olmstead, Eddie Buzzell. Directed by Scott Dunlap from a story by Reginald Wright Kaufmann. Titles by Julius Sutherland. Robert Bradin cameraman. Cast includes Monte Carter, Carlton Egan and George Bellair. At Loew's New York, on double feature bill, Sept. 7. Running time, 57 mins.

Again the influence of "Broadway" in the films. Bad men in a night club, the curtain's parting for the talent to go on and off the stairway up to the dressing rooms. All reminiscent of the play.

And Francis X. Bushman as a lieutenant of detectives who sucks a toothpick and is very quiet and menacing. Eddie Buzzell as a dumb hoofer and Gertrude Olmstead as the partner are the love interest. Monte Carter is the cafe man with

slide rackets who rifles silver dollars between his hands a la Coliseum. The movie touch is in changing the modest French boulevardier to silk warehouse piffing and in having the man higher up none other than the most eminently respectable citizen in town.

"Midnight Life" is understood to have been made in six days and is accordingly lax and wanting in detail. It is good, melodramatic for the most part appraised by Class C standards. There is action, suspense and colorful background. Story resemblance won't worry them in Idaho.

"Midnight" marks the appearance of Eddie Buzzell, musical comedy comic. Cast as a dumbbell cabaret dancer, that six-day shooting schedule must have made it doubly tough for one not acquainted with camera technique. Buzzell photographs well, but in the absence of good direction wanders rather aimlessly through the picture. Miss Olmstead makes an easy looking heroine in a soubrette costume of form-fitting black satin. *Land.*

**Troublesome Wives**  
(BRITISH MADE)

London, Aug. 31.  
Produced by Archibald Nettleford for production. Directed by Harry Hughes. Adapted from "Summer Lightning." Censor's Certificate "U." Viewed at the Palace, London, August 21. Running time, 70 minutes.

Tony Paget.....Eric Beasley Williams  
Betty Paget.....Mabel Poulton  
North Cameron.....Lillian Oldland  
Alex. Cameron.....Roy Russell  
Maxwell.....Reginald Fox

Don't seem to have been able to have made up their minds whether they were making a melo or a comedy. But it's so poor it doesn't matter anyway. Sure it's fast action, but that doesn't make a film, which after all has to have something more than motion. The star—Mabel Poulton—has nothing to do but rush about.

Everything in the picture is so obvious. The foreign star called Maxwell couldn't be mistaken by the dumbest fan for anything else when first seen.

As a stage play "Summer Lightning" was nothing to rave about. As a motion picture, at least as it's here made, it's something to rave at.

The story is of stolen aeroplane plans, a wife who flirts, and a grass widow who aids and abets her. Pursuit, recovery of 'plane model, domestic peace restored.

A second feature for the sticks here. One of those things that will get a laugh at the idea of us making movies if it gets into any other place.

The whole thing is incredibly silly. *Frail.*

**Beautiful But Dumb**

Tiffany-Stahl production and release. Directed by Elmer Clifton from story credited John Netteford. Titles by Frederick and Fanny Hatton. Jackson Row, cameraman. In the cast: Patsy Ruth Miller, Charles Byer, G. Yolla, George Bellair. At Loew's New York, one day, Sept. 4, one-half of double bill. Running time, 70 minutes.

With a story amounting to less than an outline, and that old "Beautiful, but Dumb" cannot attribute its slowness to direction and cast. Where a little meat in the script would have eased it over as a good program offering, its present story status makes a production, otherwise completely worthless, one of those things.

Patsy Ruth Miller does her best and Director Clifton tries to pep up things by working in a cabaret scene, but the staid dame who spruces up to make her boss and, of course, makes him, takes a terrifically long and uneventful 70 minutes to unreal.

**THE RINGER**

(BRITISH MADE)

Produced by British Lion Film Company. Adapted from the Edgar Wallace play by Mary Murtille. Directed by Arthur Maude. Censor's Certificate "A." Viewed at the London Hippodrome, August 28. Distributed by Ideal Films Co. Running time, 84 minutes.

CAST  
Dr. Lyndon.....Leslie Faber  
Corra Ann Milton.....Annette Hanson  
Inspector Wembury.....Nigel Harrie  
Inspector Bliss.....Maynard Helles  
Maurice Meister.....Lawson Rust  
Johnny Lenley.....John Hamilton

"The Ringer" was a big stage hit here. It is running in 200 theatres in Germany, it has been translated

into most languages, and it is being produced in New York this fall "under the personal attention of Edgar Wallace."

Successful as the film version will be here, it is not likely to get the same amount of international distribution as the stage play. Maybe it will get a good break in Germany, where some other Wallace stories have been produced as films. But it is just one of those movies; not so bad and not so good. A program picture that will get them in on the title, won't let them down too badly, but adds nothing to the history of the advancement of British picture-making.

The prologue, showing Meister's earlier connection with the Ringer's sister, confuses the issue somewhat, especially as two girls playing in it are so much alike as to be almost undistinguishable.

Suspense and guessing as to the identity of the Ringer is not as sustained as in the play, though Leslie Faber, in the chief part, gives as good a performance as he did on the stage. Lawson Rust's Meister is overdrawn, but the rest of the cast is adequate, with Annette Hanson outstanding.

Arthur Maude has made a workmanlike job of the direction, and the script has followed the stage version very closely.

While it will look the limit here on the vogue and on its absence of Ufa complexes and whirling machinery and doubled-crossed street symbolism, it is merely the sort of stuff that Universal used to turn out and sometimes still does, by the machine process. *Frail.*

**THE THUNDER GOD**

Present production (late rights). Directed by Charles J. Hunt from a story by James Oliver Curwood. Lila Lee featured. Cast includes Cornelius Keefe, Walter Lang. On double bill at Loew's New York Sept. 7. Running time, 50 mins.

Typical movie yarn about log camp and the efforts of the villain to prevent heroine getting her legs down the river in time. It's one of Hollywood's oldest plot stencils. Designed and made for the daily

**ALFRED BROWER**

World's Fastest Russian Dancer  
Re-organized by FANCHON & MARCO  
Direction WILLIAM MORRIS

**GEORGIA LANE**  
DANCERS

Complete Units Appearing in Fanchon and Marco "Ideal" Shows  
STUDIOS: DENVER, COLO.



NOW  
PLAYING  
THE  
DE LUXE  
PICTURE  
HOUSES

Martin Sampter  
Manager

**JOE PENNER**



**HERBERT HOOVER WILL BE PRESIDENT**

JACK JOYCE will continue to be a success over the Publix Circuit

LAST WEEK: CHICAGO THEATRE, CHICAGO  
THIS WEEK: UPTOWN THEATRE—CHICAGO, ILL.  
Direction—WILLIAM MORRIS OFFICE

**LOWRY**  
Master of Ceremonies



SKOURAS BROTHERS  
**AMBASSADOR**  
ST. LOUIS, MO

**TRADO TWINS**

Featured in Fanchon and Marco Ideas  
Warfield Theatre, San Francisco  
WEEK SEPT. 15-21  
Hello, Frank Gaby

Michigan Vaude Mgrs. Ass'n

**Charlie MACK**  
Booking the most extensive circuit of vaudeville and presentation theatres between New York and Chicago  
Michigan Theatre Bldg.  
DETROIT  
Standard Acts, Write or Wire

**ROBER**

IN  
A 2 REEL TALKIE-COMEDY  
"A REGULAR BUSINESS MAN"  
(By John Stokes) (Strand NOW)  
(Bryant 8027)

**SENSATIONAL DANCERS**

**Four Covans**  
Featured with  
FANCHON AND MARCO'S  
"HI-YALLER IDEA"

**NEW HOTEL ANNAPOLIS**

Washington, D. C.  
Single, \$12.50  
Double, \$25.00  
In the Heart of Theatre District  
11-12 and H Sts.

ALWAYS PLAYING THE BEST

**JUE FONG**

WORLD'S GREATEST CHINESE TENOR  
A POSITIVE SENSATION  
PLAYING WEST COAST CIRCUIT  
Many Thanks to Fanchon and Marco

NEW YORK OFFICE:  
1560 BROADWAY

**BILLY SCHARY**  
ARTISTS' REPRESENTATIVE

613 TAFT BLDG.  
HOLLYWOOD, CAL.  
HEMPSTEAD 3594

BACK AGAIN with PAUL ASH at the PARAMOUNT, New York (Week of Sept. 8th)

**GINGER ROGERS**

"THE CO-ED COMEDIENNE"

with

**JOSEPH SANTLEY'S "HIGH HAT" UNIT**

Direction WILLIAM MORRIS—MAX TURNER

Press Comment, The "World," Sept. 10th

"One young singing comedienne, called Ginger Rogers, was immensely attractive and ought to be seen by alert musical-comedy men everywhere."  
—QUINN MARTIN.

## WEST COAST NOTES

Sam De Grasse, Anders, Randolph and Charles Clary added to "Erik the Great" (U).

Roy Pomeroy, Par director of sound effects, has signed contracts with five assistant technicians. They are Albert W. De Sart, sound recording engineer and a one-time bandmaster in the navy; Farciot Edouard and J. Roy Hunt, sound department cinematographers; Frank Hanson, transmission engineer, and

S. J. Twining, in charge of sensitivity control.

Jack Gain, executive manager for Par studio, is on a two weeks' business visit to New York.

Horace Jackson and Scott Littleton signed to dialog writing staff of Pathe.

Cecil B. DeMille has left his old quarters in the Pathe studio for his new home at M-G.

James Horne, signed to direct by Hal Roach, is already at work. This is his second engagement at the same studio.

Gertrude Astor in "Synthetic Sin," FN. She then goes to Inspiration for a part in "She Goes to War."

Harold Hurley, chief assistant to Arch Reeve, head of Par's Coast publicity department, transferred as assistant to B. F. Schulberg, general manager of studio.

Clive Brook, Theodore Voneltz, Richard Arlen and Arnold Kent will play in "The Four Feathers," Par. Other cast members are Charles Lane, Noah Beery, Noble Johnson and Fay Wray.

Roscoe Karns added to "Gold Braid," M-G.

Tom Mix's next for FBO will be

"Outlawed." Sally Blane, for the second time, is playing opposite the star.

Ervin Gelsey, former story editor for M-G, will function in the same capacity for William LeBaron, in charge of Pathe's story department.

Lillian Elliott added to "Nize Baby," M-G.

Jean Arthur added to "The Canary Murder Case," Par.

Vivian Oakland, added to "Man in Hobbles," T-S.

Jack Natterford, writing original for next T-S special to be directed by Reginald Barker.

Leslie Mason, titling "Fog," Fox.

Ray Harris and Monte Brice, making final treatment on "Charm School," Par.

Allen C. Jones, cameraman, signed to five year contract by U.

B. E. Brown succeeds Harold Dodds as assistant casting director at U.

Lloyd Hughes, in "The Mysterious Island," M-G.

Bessie Love and Anita Page, added to "Broadway Melody," M-G.

Lucy Dorraine, former Ufa star,

has her first American screen role in support of Billie Dove.

Theodor Von Eltz, in "Four Feathers," Par.

Robert Z. Leonard has taken over direction of "The Little Angel," M-G. Sam Wood, original director, is in the Hollywood Hospital for an appendicitis operation.

Par has started shooting on "The Shop Worn Angel" with but three members of the cast set, Nancy Carroll, Gary Cooper and Paul Lukas.

Willis Goldbeck to write original

and direct same for Pathe. It is Goldbeck's first try at the megaphone.

Lila Lee for "Queen of the Night Clubs," WB.

Charles Morton opposite Janet Gaynor in "Holland," Fox.

Curtis Benton writing continuity for "The Minstrel Man."

Andrew J. Callaghan, western manager for Technicolor, on location at Gallup, N. M., with "Redskin," doubled when Victor Schertz-

(Continued on page 58)

## HERMIE KING

Musical Master of Ceremonies  
Direction Fanchon and Marco  
Fifth Ave. Theatre, Seattle

## Gino Severi

MUSICAL DIRECTOR  
CALIFORNIA THEATRE  
SAN FRANCISCO  
Direction:  
WEST COAST THEATRES, Inc.

At Liberty—After September 22

## NATE BUSBY

## THE BLACK LAUGH

Singing—Dancing—Talking—Comedian

Stopping the Show at the  
STANLEY, JERSEY CITY—WEEK, SEPTEMBER 7  
BRANFORD, NEWARK—WEEK SEPTEMBER 15

# Talk About Your "TALKIES"!

## Do You Know That



### MADE THE FIRST SUCCESSFUL PHONOFILMS FOR DeFOREST IN 1923

I have had considerable experience with Specht's orchestras. His was the FIRST ORGANIZATION OF THIS SORT TO BE RECORDED ON THE PHONO-FILM. We have never had so satisfactory an orchestra for this purpose. Specht's men play with an enthusiasm and verve which is infectious. His men are REAL MUSICIANS and reflect the magnetic leadership of Mr. Specht.

Very truly yours,  
(Signed) LEE DE FOREST.  
(The daddy of radio broadcasting).

These Specht photofilms were reproduced at the Rialto, Rivoli and other New York theatres as well as at the Rialto, Coolidge, Will Mahoney, etc. Same were also acclaimed "the miracle of the century" in Canada, Great Britain and all over the world.

#### MANAGERS

Here is an orchestra of eleven real versatile musicians, entertainers, singers and dancers with an international reputation for its consistent delivery of quality programs on the theatre stage, in the cafe, over radio, in the ballroom, on the phonograph records, in phonofilms, in concert or dance programs.

EUROPE HAS REALLY PATRONIZED A SCORE OF SPECHT ORCHESTRAS. THIS SUMMER SAW SIX NEW SPECHT UNITS IN EUROPE  
Six Years of Consistent Success on Broadway—Sixteen Weeks at the Same Theatre in Detroit—Sixteen Consecutive Weeks at the Capitol Theatre in New York City—Also Loew Vaudeville Theatres

"THE CLIPPER," IN 1924, COMMENTED: "PAUL SPECHT'S ULTRA-SYMPHONIC DANCE STYLE IS MUSICALLY FAR IN ADVANCE OF THE PRESENT STRIDE"

#### WHAT THEY SAY TODAY

The New York "Herald Tribune" (Radio Critic) said: "Specht's Orchestra does things in what advertising men call 'an amazingly different manner'"  
GREAT LAKES THEATRE  
Buffalo, N. Y., July 10, 1928.

Mr. Paul Specht,  
Swiss Gardens,  
Cincinnati, Ohio.

Dear Paul:

Just a line or two to say thank you for the fine co-operation of you and your boys while at the Great Lakes Theatre last week. It is seldom, even among performers, noted for their accommodation, to find an organization as easy to work with as your orchestra. And the public, too, as you must know from the fine reception they gave you, appreciated your music. Both while you were here and in the three days since you left, many have spoken to me expressing their pleasure at your programs. The box office—bringing in the commercial side of it—shows in its weekly total just how much the Buffalo public liked you.

With kindest personal regards both to yourself and all the boys.

Sincerely,

H. M. ADDISON

Mr. Paul L. Specht,  
c/o Swiss Gardens,  
Reading Road,  
Bond Hill, Cincinnati, Ohio.

Dear Mr. Specht:

I am mighty sorry that I have been so tied up that I haven't been able to come out and see you recently, but sincerely hope to do so before you conclude your all too brief stay at Swiss Gardens. The general comment which we have received on your programs is that your music is different, and I believe that can be attributed to three characteristics. First, you have orchestration of character. Second, musicians of precision that you and the men are on the job all the time considering each and every broadcast program of just as great importance as a ball concert to a physical audience. With such a combination you will long be remembered by Cincinnatians and the audience of WLW.

Yours very truly,  
THE CROSSLY RADIO CORPORATION,  
H. Ford Billings,  
Director of Broadcasting,  
Stations WLW-VSA.

From "Crosley News"

#### SHADES OF CHOPIN! MUSIC CLASSICS REVISED BY RADIO

Shades of the classic dead can be imagined hovering around the WLW transmitter each night listening with varying expressions of surprise while Paul Specht's orchestra at Swiss Gardens takes strange liberties with their musical masterpieces.

Chopin, Tchaikowsky, Rubenstein, none are sacred. All become something new and "smart" before the superb cleverness of the Specht artistic synopses from "Etudes" and rhythmic synopses from the tinkle of a minute.

WLW audiences appear to like these modern interpretations of the masterpieces of music.

"The Bitter" in a 20th century edition," one WLW listener called the musical paraphrases. Another suggested that it is "radio's way of interpreting the masters for the musically illiterate to whom primordial rhythm alone has an appeal."

From Pittsburgh "Press"

#### SPECHT BAND STAYS

Paul Specht's orchestra has been held over for another week at the New Willows, Oshkosh. The orchestra played to capacity crowds every night last week and are one of the real hits of the season.

From "The Dance Magazine"

Paul Specht opened in the Jardin Royal, New York, in February, with a bang. The long leader is clicking well on the bright street these days, and the Jardin Royal is good. It's right under the noses of a million passers-by, which is good for anybody's name outside.

From Cincinnati "Enquirer"

#### NIGHT CLUB'S VOGUE BRINGS PROSPERITY TO DANCE ORCHESTRA

To Paul Specht and his International Orchestra goes the honor of breaking all attendance records at Swiss Gardens, where this musical unit started a two weeks' engagement last Sunday.

HMA:M

HFB:MB

WATCH FOR OUR JARDIN ROYALE "OPENING" ANNOUNCEMENT!

Keith Agent—PAT CASEY AGENCY

Pantages and Indep. Rep.—JACK JORDAN  
Personal Representative—MAX HART AGENCY

PAUL SPECHT, 1585 Broadway

PHONE CHICKERING 4429

Cable Address: "Specorch," New York

# What will Love be like in 1948?

Will Free Love be Freer?  
Will Sin become Virtue?  
Will they Conventionalize  
Unconventionality?  
Will there be no such thing  
as Marriage?  
Will the Love-Habits of  
Centuries be changed?

## "COMPANIONATE MARRIAGE"

The Love Story that  
was Written on the  
Front Pages of  
America!

Now FIRST NATIONAL  
brings it to the Screen  
in the Scoop Sensa-  
tion of the Minute!

Mile upon mile of front-page pub-  
licity, plus magazines, lectures,  
books, have built unexampled  
public interest in this audacious  
love-plan.

Now YOU can break with a great  
feature picture that will SHOW  
them how dramatically Companion-  
ate Marriage would alter the age-  
old basis of Society!

Dignified, impartial, authoritative;  
written by the famous originator  
of this daring scheme—  
JUDGE BEN B. LINDSEY

**A Class Production—**  
Presented by The C. M. Corporation  
Directed by Erle C. Kenton

**With a Class Cast—**

including  
BETTY BRONSON—ALEC B. FRANCIS  
Edw. Martindel—Hedda Hopper



'COMPANIONATE' PAID  
TRADE THEORY

Concerning Children

JUDGE LINDSEY'S  
MARRIAGE BOOK TO  
BE MADE FILM PLAY

WHAT IS COMPANIONATE MARRIAGE?

First Exponents Tell How They Live Experiment

Says Companionate Marriage Solves No Problems

Author Who Inspired Judge Lindsey's Book Gives Six Reasons Against Modernist Union

My View of Companionate Marriage

As Told By H. HENCKEN

READY NOW You must work fast

**"Expect to make up *all***  
**Summer Losses with**  
**Uncle Tom** **R. J. Stinnett**  
**WESTERN UNION** **Capitol Theatre, Dallas**  
CLASS OF SERVICE  
This is a full-rate Cable.  
J. C. WILLEVER, FIRST VICE-PRESIDENT  
OREGON AUG 28 1928

**CLASS OF SERVICE**  
This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

Received at

M VAN PRAAG

UNIV FILM EXCH 730 5 AVE NY  
PRICE FOR UNCLE TOM O  
NG RETURN

at  
NEWCOMB  
the check  
ress.

VAN PRAAG  
UNIV FILM EXCH 730 5 AVE NY  
HAVE PAID HIGHEST PRICE FOR UNCLE TOM OF ANY PICTURE SINCE I HAVE  
BEEN IN BUSINESS SINCE COUNTING RETURNS SATURDAY SUNDAY MONDAY  
OPENING OF THIS PICTURE MUST SAY NEVER HAPPIER IN MY LIFE I HAVE  
MADE WONDERFUL INVESTMENT PICTURE BREAKING ALL HOUSE RECORDS  
TURNED APPROXIMATELY THOUSAND PEOPLE AWAY SATURDAY AND SUNDAY  
COMMENTS FROM PATRONS WONDERFUL I CONGRATULATE YOU ON THIS  
MARVELOUS PRODUCTION WITH CARL LAEMMLE MAKING THIS TYPE PRODUCTION  
CANNOT SEE HOW HE COULD EVER LOSE HIS INDEPENDENCE  
W E TEBBETS ORIENTAL THEATRE

Omaha  
house records." "Uncle Tom' pulled biggest lineup in histo  
World Realty Co., Harry

W E TEBBETS ORIENTAL THEATRE

# Smashing all box-office records in hundreds of theatres

**Read these few  
extracts from the  
hundreds of telegrams  
pouring in**

Omaha, Sept. 1.  
 "Uncle Tom' pulled biggest lineup in history. Broke all  
 house records." **World Realty Co., Harry Goldberg.**

Kansas City, Mo., Sept. 5.  
 "Uncle Tom' enthusiastically received. Everybody talking  
 about it."  
*Globe Theatre, Flynn Brothers.*

Oklahoma City, Aug. 20.  
 "Uncle Tom's Cabin' more than capacity business all per-  
 formances." **Liberty Theatre, Robt. D. Hutchinson.**

Oklahoma City, Aug. 25.  
 "Forced to hold 'Uncle Tom's Cabin' over second week. First  
 time our history we have done this."  
*Liberty Theatre, Robt. D. Hutchinson.*

Havre, Mont., Aug. 14.  
 "Biggest three-day run. Great mistake not booked 'Uncle  
 Tom's Cabin' for five days. Arrange return engagement."  
*Joe D. Moore.*

Enid, Okla., Aug. 18.  
 " 'Uncle Tom's Cabin' established a record which, I believe  
 will stand for some time to come."  
**Bob Browning, Mgr., Aztec Theatre.**

Fort Smith, Ark., Sept. 7.  
 "Biggest business in history of theatre with 'Uncle Tom Cabin.'"  
*Hoyt Kirkpatrick, Mgr., Palace Theatre.*

Dallas, Texas, Aug. 30.  
 "Average business last six weeks two fifty Stop 'Uncle Tom  
 opened twelve hundred seven dollars."  
**R. J. Stinnett, Capitol Theatre.**

Kane, Pa.  
 " 'Uncle Tom's Cabin' opened to record breaking business in  
 spite heavy opposition."  
 E. W. Albertson - Chase Street Theatre.

**-- Silent or Sound - Carl Laemmle Leads the Way!!!**



# JOE



# VERDI

Formerly  
(CLARK and VERDI)

Just completed tour of  
West Coast Theatres, Inc.,  
as feature of

FANCHON & MARCO'S  
"Great White Way" Idea

NOW PLAYING  
Grauman's Egyptian  
Theatre  
HOLLYWOOD, CAL.  
Next Week Doing the  
Same  
JUST A' HOLDOVER

"VARIETY," May 23:  
"The semi wind up, at Loew's  
State with Joe Verdi and  
Benny Rubin getting together,  
proved the punch spot. Verdi  
(Clark & Verdi) made his  
initial bow in picture houses  
out here and looks like he's set  
for a long time. His wop with  
the guitar is a sure-fire laugh."

Denk You Benny Rubin  
Youse Too Fanchon and  
Marco

## LITERATI

(Continued from page 24)  
and the short story mags figure it  
flat at a penny a word, and they  
make you wait until publication.  
The detective mags usually pay two  
cents a word on acceptance, but  
favor the staff hacks primarily.

The high-brow literary monthlies  
are little better, averaging 1½ cents  
a word, with release date months  
later unless particularly timely. An  
author meantime has plenty of time  
to starve or die. The poetry maga-  
zines let it go with a "thanks ter-  
ribly" or a free subscription to pay  
the rent with.

Variety's informant avers that,  
despite all the salve handed out by  
the big editors, they want "names"  
and prove it by grabbing up snide  
stuff under a w.k. monicker and re-  
jecting worthier material from un-  
knowns. Proof of this is advanced  
by the now arrived authors who  
resurrect old rejections and dispose  
of them pronto now where they  
were refused at a time of greater  
need. This accounts for what may  
seem to be unusual diligence on the  
part of an author. Instead of being  
prolific, the arrived scribe is ac-  
tually ransacking the old trunks for  
mss. and polishing it up anew for  
the immediate market.

One free-lance avers he was in  
on a little plot to test his grouch  
with a hi-hat mag, sending it one  
of Kipling's earlier yarns, copied  
verbatim from obscure sources and  
having it rejected with a note it was  
not up to standard.

The Macfaddens are the biggest  
spendthrifts, going as high as \$10  
and \$12 a page for Saturday Graphic  
hack stuff in the magazine section.

Newspaper Club Bonds  
The Newspaper Club of New York  
will shortly float a bond issue of

West Coast Motion Picture  
Directory of Players, Direc-  
tors and Writers

Titles by  
**MALCOLM  
STUART  
BOYLAN**  
FOX

**HARRY DELF**  
WRITER AND DIRECTOR

Current Release:  
"THE FAMILY PICNIC"  
A FOX MOVIE-TONE

Future Release:  
"MYSTERY MANSION"  
A FOX MOVIE-TONE

and  
"THE LADIES' MAN"  
with CHIC SALE  
A FOX MOVIE-TONE

NOW FREE-LANCING  
Granite 3716



**WINIFRED  
DUNN**  
Writing  
Billie Dove's Next  
Starring Vehicle  
for  
First National



**JOHN F.  
GOODRICH**  
FREE  
LANCING

**LIGHTIG  
AND  
ENGLANDER**  
TEN YEARS IN HOLLYWOOD

Representing  
DIRECTORS, ARTISTS, WRITERS  
WARNER BLDG. Hollywood 1968

**JOHN WATERS**

Directing for  
M. G. M.

\$10,000, to be sold to members only.  
in an attempt to liquidate its cur-  
rent indebtedness, the bulk of which  
was incurred by the establishment  
of the present club headquarters.  
The bonds will yield 5 per cent.  
According to a recent report by  
John J. Leary, president, the club  
is now operating within its income,  
with a membership of 700, 400 of  
whom are active newspaper men.

### Secret Service Stories

Some phases of the experiences of  
Gaston B. Means, Secret Service  
operative during the Harding ad-  
ministration, later serving a sen-  
tence in Atlanta for Volstead and  
bribery convictions, are to be woven  
into a series of yarns for one of the  
Macfadden publications, most likely  
"True Detective Stories." Means  
was recently discharged from At-  
lanta. Some of the most famous  
cases in American criminal history  
were covered by Means, privately  
and officially.

In the October Plain Talk, out  
next week, Steve Clow has a strik-  
ing character story of Means.

Clow also has completed a series,  
"Famous Escapes from Atlanta,"  
which the Sunday magazine section  
of the New York World starts soon.

### Young Russell's Solo Trip

L. T. Russell, Jr., son of the New-  
ark "Ledger" publisher, is working  
his way around the world after  
quitting the paper over a tiff with  
his father.

The younger Russell is reported  
to have objected when his father  
re-engaged a certain editor.

### Kate Corbaley Promoted

Kate Corbaley has been promoted  
from the writing room to the post  
of assistant to Albert Lewin, story  
chief at Metro-Goldwyn. She suc-  
ceeds Erving Gelsey, who went to  
Pathe.

### Benchley's Political Short

Bob Benchley's next Fox Movie-  
tone short, as yet untitled, will have  
as its locale a hick town political  
rally with the comedian as the or-  
ator of the day.

Shooting started Monday at Tuck-  
ahoe, with Fox intending to rush  
the short, due to its timeliness.

### Off British Private Press

Book jobbers have quit importing  
the work of private presses in Eng-  
land. Baker Taylor people, largest  
book wholesalers in the country, re-  
cently informed a customer that  
they usually lose money on bringing  
these books into the country.

Being a business house, they have  
to pay duty on the books, which  
raises the price to about 15 cents on  
each shilling (25 cents). Where a  
private individual can get the books  
at usual rate of 25 cents per shilling,  
it costs the wholesalers 40 cents a  
shilling.

### Barnes Replaces Barron

Mark Barron's retirement as as-  
sistant dramatic editor of the New  
York "Herald Tribune" brings to  
the job Howard Barnes, from the  
morning "World."

On the latter sheet Barnes di-  
vided his time between city assign-  
ments and the dramatic desk. Bar-  
ron has gone to the Theatre Guild  
to do publicity.

### New London Film Weekly

Cedric Bellfrage Hollywood cor-  
respondent for English publica-  
tions, and contributor to American  
fan publications, has been appoint-  
ed Hollywood contact man for a  
new London film weekly about to  
be published.

### Hecht-McArthur's "Swan Song"

Ben Hecht and Charles A. Mc-  
Arthur, authors of "The Front  
Page," almost became producers.  
A money man propositioned them  
with a b. r. but they decided to  
stick to writing and let well enough  
alone. Both are in the throes of  
"Swan Song," a new play with a  
theatrical dance theme. Producer  
as yet not found. Hecht is also  
working on a new novel.

### Howey Adds 35,000

In the month Walter Howey has  
been managing editor of the New  
York Mirror (tab), a 35,000 cir-  
culation increase is credited to him.

Charles G. Loeb, who until re-  
cently edited a juvenile page in the  
Yonkers (N. Y.) "Statesman," has  
been signed by Metro-Goldwyn to  
write "Our Gang" comedies.

Doubleday, Doran is to extend its  
class weekly, The Sketch, over the  
national field, instead of confining  
it to New York society, arts, etc.,  
only. Beverly Nichols, English  
(Continued on page 33)

Another Triumphant Success at the



**ORIENTAL THEATRE**  
CHICAGO—THIS WEEK



**"CLOSE-UPS"**

Conceived and Produced

By **WILL J. HARRIS**

# WILL AUBREY

**"The Rambling Philosopher"**

Alias

**"The Bard of the Byways"**

Alias

**The Last of the Troubadors**

Is at the

**ORIENTAL, CHICAGO**

**THIS WEEK**

For His Picture House Debut—

**AND HOW HE LOVES IT**

Personal Management: Nat Kalchein

WILLIAM MORRIS OFFICE

# Thelma-Velma Connor

Singing Crooning Melodies

Direction: WILLIAM MORRIS OFFICE

JOHNNY

TIM

# MILLS and SHEA

IN

**"Heads Over Heels in Fun"**

Direction: WILLIAM MORRIS OFFICE

BILLY

BOBBY

# GRAY and WHITE

**"Students of Steps"**

Second Return Engagement for Publix Circuit

Direction: WILLIAM MORRIS OFFICE

# WALTER D

HAS SOME NEW

## OUT OF THE DAWN

By WALTER DONALDSON

## JUST ANOTHER NIGHT

WALTER DONALDSON'S NEW WALTZ SONG

## ANYTHING

## JUST LIKE A MELODY OUT OF THE SKY

## IN A BAMBOO

HAVE YOU HEARD T  
WHEN YOU SAID  
(DID YOU REALLY M

**DONALDSON**

**DOUGLAS**

WILLIE HOROWITZ — 54 WEST RANDOLPH ST., CHICAGO, ILL. (WOODS THEATRE BLDG.)  
BILLY COTY — 99 OXFORD ST., ARLINGTON, MASS. (BOSTON REP.) RICHARD J. POWERS — 845 S. BROADWAY, LOS ANGELES, CAL.

1595 BROADWAY

# DONALDSON

SONGS FOR YOU

## SHE'S WONDERFUL

By

GUS KAHN & WALTER DONALDSON

A NEW COMEDY SONG WITH MALE AND FEMALE VERSIONS

YOU SAY

YOU'RE IN LOVE  
AND I'M IN LOVE

THEME SONG OF THE NEW 'TALKIE SMASH' "HIT OF THE SHOW"

DO GARDEN

BECAUSE MY BABY DON'T  
MEAN MAYBE NOW

THE NEW BALLAD?

"GOOD NIGHT"

MEAN "GOOD-BYE"?)

S AND GUMBLE INC.

AY, NEW YORK

MUSIC  
PUBLISHERS

FOREIGN REPRESENTATIVES - KEITH PROWSE & CO. LONDON, ENGLAND J. ALBERT & SON, SYDNEY, AUSTRALIA  
PUBLICATIONS FRANCIS DAY PARIS, FRANCE FRANCIS DAY & HUNTER - BERLIN, GERMANY

## Reed Albee Reported Decorating New York Palace on Pop's Orders

It's understood that Reed Albee, acting under orders from his father, E. F. Albee, has received the contract to redecorate the Keith Palace, New York.

Albee, Sr., while nominally the president of Keith-Albee-Orpheum, has been giving his entire official attention, it is said, to the theatre end of the circuit. The new E. F. Keith Memorial theatre, in Boston, shortly opening, has been under the elder Albee's supervision, that having been started by him before he sold his control of Keith's.

As overseer of Keith theatres the matter of the Palace, New York, came under his supervision. It was the original intention of the Kennedy-Murdoch direction of the Keith Circuit to close the Palace during August for renovation, but with the increasing business at that house over the summer, that house was abandoned.

With the decorative scheme in mind after these many years the Palace has been open, Albee, pere, is said to have slipped the job to Reed. The younger Albee has had theatre training, lastly with the Keith's Riverside and 81st Street, New York. Formerly Reed was an executive of Keith's at a reported salary of \$25,000 annually. He resigned shortly after the Murdoch-Kennedy regime commenced.

It is not reported when Reed will start the Palace job. It will not interfere with the theatre's operation.

## Heavy Tax Impost On Alex the Great

Los Angeles, Sept. 11.

On a plea of guilty to the charge of evading payment of income tax for 1924 a fine of \$2,500 was assessed Claude Alexander Conlin, known on the Pantages Circuit as Alexander the Great.

Additionally the vaudevillian must pay \$75,000 in cash as a compromise on action brought by Government. Latter figure includes accumulated penalties for 1924-5-6-8.

Government alleged Alexander's gross income for 1924 was \$239,000 and that on this sum he owed the Treasury Department \$33,496. Alexander confessed to a gross income of \$123,040 for the year but claimed he was loser by \$10,000 on the year.

## CODY'S 15 K-O WEEKS

Los Angeles, Sept. 11.

Lew Cody has completed three pictures for M.-G. on his present contract and shortly leaves for the east to begin a tour of 15 weeks on Keith-Orpheum.

Upon his return here he is due to make three more M.-G. pictures.

## WIRING HIP, CLEVELAND

Cleveland, Sept. 11.

Keith's Hippodrome, this city, will be wired by Western Electric. Jack Royal, acting for Keith's, signed the contract last week.

## IRVING YATES' LEGIT

Irving Yates, the Loew agent, will enter the legit producing game with "The K Guy," by Walter De Leon and Alethea Luce.

Show opens Oct. 1 in New Rochelle, N. Y., pending the finding of a Broadway house.

1500 BROADWAY, NEW YORK

XXX

William Morris  
CALL BOARD

Have booked Valentine and Bell two complete world tours, three European tours in the last seven years. Sailing Friday, Ile de France.

CHICAGO: 1111 BUTLER BLDG.

## Marco Deal Awaits Keith Duo's Return

Los Angeles, Sept. 11.

The deal between Keith's and Fanchon and Marco lies dormant because of the absence in Europe of John J. Murdoch and Joseph P. Kennedy.

Meanwhile West Coast Theatres has made overtures to the producing team to continue under a new contract after Jan. 1.

Mike Marco and Harold B. Franklin conferred with Winnie Sheehan at the Fox Studios with Sheehan suggesting Marco go east and outline to William Fox the ideas he has in mind for the application of the Fanchon and Marco production system on a national scale.

Marco will go to New York Sept. 20 in pursuance of this suggestion. About Oct. 1 the Keith officials are expected back from Europe, and the Keith proposition may then be again taken up.

West Coast's proposed contract does not suit Marco, it is understood.

## Can't Pay Union Scale 3 Houses on Blacklist

Providence, Sept. 11.

Three movie houses have been put on the M. P. O. blacklist by Local 223. A publicity campaign is afoot by the union men to boycott Conn's Olympia, Liberty and Uptown, suburban houses.

H. F. Slater, business agent of the local, alleges that the failure of these managements to employ union operators is the cause.

Picture men claim that in the small houses they cannot afford to pay the same scale of wages as do the downtown theatres.

## Social Soph

Sophie Tucker, returning from abroad Monday, made the society picture sections of the tabs when photographed with Lady Mountbatten, England's richest heiress, who will be a guest of General and Mrs. Cornelius Vanderbilt of New York and Newport during the next few weeks. Sophie and the titled lady have been friends for some time.

Before going west for a Warner talker, the madame may hop into the two or five-a-day, Chicago's fires preferred.

## Tilden Doubling

Big Bill Tilden, booked at the Palace, New York, this week, requested the management to spot him early so as to enable him to attend the tennis matches at Forest Hills.

Tilden will cover the stadium and double back to the Palace.

## \$5,500 for Mae Murray

Mae Murray has been routed for 10 weeks by the Keith Circuit. The picture star will open at the Palace, Chicago, Nov. 19, at a reported salary of \$5,500 weekly. Booked by Charles Morrison.

## Dowling at Palace

Eddie Dowling has been signed by Keith-Orpheum and opens at the Palace, New York, Sept. 17. Dowling has been playing a few weeks for Loew.

## TED DONER WORKING AGAIN

Los Angeles, Sept. 11. Ted Doner has fully recovered from his serious injuries suffered in an auto accident last March. He returns to the stage in a Fanchon and Marco idea at Loew State Sept. 20.

## Faculty Member as Manager

Syracuse, Sept. 11. Vacancy caused by the resignation of H. M. Hobbs, assistant manager and director of publicity of Keith's, will be filled by John Donaldson.

Latter former Columbia three letter man and at present faculty

## Band Flashed Out

Chicago, Sept. 11.

What should a 10-piece family band do when it gets a four-week route. One playing in the midwest for \$700 per week immediately purchased \$1,500 worth of new instruments, to be paid for at \$350 weekly. Then they purchased costumes, to be paid for on the same scale. Finding this left them no salary, they drew \$150 in advance and started on the four-week route.

A few days later the instrument company got worried and took away the instruments. The costume company followed suit. The act gave up in its first week, and was just where it started.

Except that home was quite a few miles away.

## Arbitration for Fields- Coppicus Tied-up Coin

Elvin N. Edwards, District Attorney of Nassau County (Great Neck, L. I.), New York, and Francis L. Driscoll, an attorney, are arbitrators on behalf of W. C. Fields and F. C. Coppicus in the arbitration of the \$14,000 deposited for the last two weeks' salary to cover Moran and Mack and Fields' concert tour under Coppicus' directions.

When Fields walked out because of an objection to his name being in smaller type than the Crows, Coppicus cut the tour short. The \$14,000 is deposited in escrow with the Hamilton National Bank and contractual provision calls for an arbitration of any and all issues concerning this amount.

Coppicus is suing Fields and Moran and Mack in the New York Supreme Court for \$25,000 damages arising from the same situation. Coppicus estimated his nightly profit at \$1,000 and alleges he incurred other expenses and litigations with local concert managers who had booked Moran and Mack and Fields.

## 4 Pole Sitters Quit

Minneapolis, Sept. 11.

Four pole sitting contestants at the local dance marathon went on strike for more pay the eighth day of the competition. Leaving their lofty perches en masse, they confronted the management with the claim that their salaries were not commensurate with their profession.

Management declined to meet the demand for additional remuneration and paid off the sitters.

Present marathon, the third in the Twin Cities within the short space of a few months, may prove a bloomer financially. First two contests netted \$80,000 and \$100,000, respectively, but now the public apparently is fed up.

## Authoress as Act

Vina Delmar, author "Bad Girl," makes her vaude and stage debut at the Palace, New York, late this month under direction of Jack Curtiss.

Miss Delmar was the subject of a recent article in Liberty and prior to that received national publicity when her book was banned in Boston. She is the daughter of a theatrical family.

## JACK OSTERMAN AT STATE

Jack Osterman will fill in one more week as m. c. before starting rehearsals in a new Shubert musical, probably "The Cabaret Boys."

Next week Osterman will officiate at Loew's State on Broadway, the first time that house has engaged an m. c. only. Currently Osterman is in his second week at the Capitol, New York, also a Loew house.

## VIOLA/DANA'S NEW ACT

Viola Dana, who withdrew from stage work, owing to illness, has come into New York to get a new act shaped up for a vaude debut in the East.

## TWO FROM ONE

Wells and Hayman have dissolved as a vaude team.

Harry Wells has formed a new alliance with Alice Havens, while Bob Hayman will do a new act with Joe Smith.

## CHANGE OF VENUE

House Case Brought To New York By Shuberts

Disclosing that both of the Shuberts reside in the Shubert theatre building which houses their apartments, Harry Rogers Theatrical Enterprises, Inc., consented to a change of venue in transferring the trial of its suit against the Shuberts from Westchester County to New York County. Argument on the injunctive motion came up yesterday (Tuesday) before Justice Louis J. Valente over the services of Billy House, comedian with "Luckee Girl," which opens at the Casino, New York, Saturday.

Rogers, who sponsored and developed House in vaudeville, alleges that the Shuberts enticed him away from their management and induced the actor to breach his written contract, which expires in 1931. O'Brien, Malevinsky & Driscoll and Lyman Hest, joint counsel for Rogers, will cite legal precedent of the Shuberts' own victories against Gallagher and Shean and others whom they successfully restrained from breaching covenants with the managers.

From a \$325 comedian, Shuberts jumped House into the \$1,000 class, after Rogers had refused to relinquish his star for production owing to a 35-week vaudeville route. House walked out on the act in Atlantic City, refusing to go to Baltimore the following week, owing to rehearsal calls with the Shubert musical.

## Orpheum, L.A., Staff Strike; Singer Fires Entire Bunch

Los Angeles, Sept. 11.

Harry Singer, western representative of Keith's, made a clean sweep of the house staff at the local Orpheum. Switching Fred J. Campbell over from the Hill Street as manager of the Orpheum replacing George Sackett precipitated a sympathetic strike of ushers, doormen and other house attaches.

The strike hit about 10 minutes before opening the doors Sunday night. The staff was in uniform and had functioned properly at the matinee.

Singer rushed ushers to the Orpheum from the Hill Street and Broadway Palace and permanently replaced all the striking employees. Performance was not interfered with. New staff went to work next day.

## "Echoes" Tab Blows

"Echoes" of Broadway," tab, playing independent vaude houses, blew up at the Globe, Bethlehem, Pa., last week, with Abner Goldberg, producer, leaving the cast of 25 on the lot.

The tab had been out all summer, booked on the Gus Sun Circuit and was a smashing success, according to Harry Gordon, featured comic and half owner of the outfit.

When the blow off came Gordon wired New York for finances to return the company and announced he would take over the troupe for reopening on the Sun Circuit.

## \$2,125 for Grange

The Fox-booked Poll houses have booked Harold "Red" Grange for a tour at \$2,125 weekly.

Grange played two Keith houses "showing" and was offered \$2,000 weekly by the Keith bookers. He turned it down in favor of Fox.

## Vita's New Clause

Los Angeles, Sept. 11.

Warner Bros. is now issuing a contract to those making Vitaphone shorts with a new clause. It provides that after making a subject for W. B., an artist cannot make another subject for six months for any other company.

## DANCER WEDS PRINCE

Washington, Sept. 11.

Prince Alexander Barintinsky, grandson of Czar Alexander II of Russia, and Olga Messalskaya, daughter of a former Russian princess but now on the stage as a dancer under the name of Lola Blanche, were married here last week.

Miss Blanche and her royal husband left for Buffalo, N. Y., following the ceremony, where she is playing the current week.

Society gave them quite a send-off here.

## Queen Wompasini Tells Of Her Beant Contest

Lake Placid, N. Y., Sept. 6.

Editor Variety:

Enclosed find two photos of myself taken immediately after they crowned me Queen Wompasini, champion beauty of Lake Placid. And take a good look. If you're still young enough to think the same way as the judges who awarded me prize one, that might help to square the following squawk:

I take exception to Variety's dirty crack about me repaying the judges for their good judgment, or, rather, paying them in advance to make sure their judgment would be good. You don't seem to know Lake Placid or the people who live there, and you wouldn't want to know the people who judge at beauty (?) contests.

They are not smart enough to cash in on their decisions. That's why Lou Clayton (my husband and your friend but only my husband), and I moved here from Paul Smith's where they were too smart.

All they wanted here was a look and the best look wins. And they got one look at me. And that is why and how I won.

And I'm glad Lou wasn't one of the judges. And I'm glad the judges didn't ask for coin. Not that I wouldn't have given in, or up, but Lou would have called it a bad investment. And I hope some day he'll forget he's only my husband and look at me through a beauty contest judge's gam-colored glasses, and get smart. And you, too.

If you don't think my new title adds distinction and grace to that well known Broadway trio, Clayton, Durante and Jackson, you're wrong again. Think of what it means to Lou Clayton to say his wife won a beauty contest, and to Jimmy Durante to say that his partner's wife won a contest, and to Eddie Jackson to say that the wife of his partner's partner won a contest, and to their public to say that one of the well known Broadway trio before them is the partner of a man whose partner has a wife who won a beauty contest, etc.

Queen Wompasini  
(Mrs. Lou Clayton).

## Loew Leaves Birmingham, Worst Town in South

Birmingham, Ala., Sept. 11.

Loew's will cease operating the Masonic Temple here with vaudeville for the Birmingham Amusement Co. this Saturday.

The Temple is a semi-neighborhood house with location against it. Loew's mostly used this town for a jump break, but hereafter will conveniently route from Atlanta to Memphis.

This city is looked upon as the worst show town of any size in the south. The variety field here is wholly covered by the Interstate and Public houses. A theatre pool often has been spoken of for Birmingham with none existing.

The Loew exit is not the result of any kind of a deal. Loew is just leaving and probably tickled to death to get out.

## Offering Ethel Hertle

Ethel Hertle, New York mermaid, who copped the \$10,000 swim in Toronto recently, is being offered for personal appearances.

Gertrude Ederle, favorite in the long distance pool, finished sixth. The champion conquerer had turned down \$500 a day for six days at the Toronto Exposition in order to compete.

## NEW ACTS

Rhythmic Design, seven girls, produced by Irving Yates.

"College Days," produced by Henry Sulkin.

Lynn Overman, sketch.

Moore and Powell.

Howard H. and Raphael.

Barish have formed a vaude producing partnership and will put out three new flash acts.

## WOOLF'S 2D TALKER

Edgar and Woolf, come next week on another Movietone two-reeler with Lionel Atwill starred.

New sketch is titled "My Right of Love," is dramatic and will include five interludes. Woolf authored and is to direct at the 10th Ave. studio.



# Keith's Formal Opening Sept. 16 With Major and Pop Vaude; Complete List of Keith Houses

Next week (Sept. 16) is regarded by the Keith Circuit as its official opening. It will see an effort on the part of the two circuits (Keith's and Orpheum) to sell the public the idea of Keith-Orpheum vaudeville.

To distinguish between houses playing big and small time vaudeville acts, regardless of whether with or without "major vaudeville" will be used to describe what was formerly known as big time.

An instance is Milwaukee, where the Palace-Orpheum plays attractions coming directly from the Palace, Chicago, while the Riverside plays acts booked out of the Chicago office. The former will be the "major" vaudeville house.

A complete roster of the Keith-Orpheum houses follows:

Keith-Orpheum Theatres	
Palace	Akron
Georgia	Atlanta
New Garden	Baltimore
Elbow	Boston
Keith's Boston	Boston
B. F. Keith's	Boston
Memorial	Brooklyn
St. James	Brooklyn
Albee	Brooklyn
Bushwick	Brooklyn
Flatbush	Brooklyn
Greenpoint	Brooklyn
Kenners	Brooklyn
Madison	Brooklyn
Orpheum	Brooklyn
Prospect	Brooklyn
Orpheum	Brooklyn
American	Chicago
Belmont	Chicago
Englewood	Chicago
Riverside	Chicago
State-Lake	Chicago
Tower	Chicago
Fountain Sq.	Cincinnati
Keith's	Cincinnati
Palace	Cincinnati
105th St.	Cleveland
Palace	Cleveland
Palace	Columbus
Tilghon	Coney Island
Capitol	Davenport, Ia.
Keith's	Dayton
Orpheum	Denver
Orpheum	Des Moines
Uptown	Detroit (closed)
Grand	Detroit
Columbia	Evansville, Ind.
Strand	Far R'kaway, L. I.
Keith's	Flushing, L. I.
Keith's	Grand Rapids
Regent	Grand Rapids
Albee	Hartford
	W. Va.
Keith's	Indianapolis
Keith's	Jersey City
State	Jersey City
Mainstreet	Kansas City
Orpheum	Kansas City
Broadway-Palace	Los Angeles
Hillstreet	Los Angeles
Orpheum	Los Angeles
Majestic	Louisville
Mary Anderson	Louisville
National	Louisville
Rialto	Louisville
Keith's	Lowell, Mass.
Garrick	Madison, Wis.
Orpheum	Madison, Wis.
Palace	Manchester, N. H.
Palace	Memphis
Palace	Milwaukee
Riverside	Minneapolis
Hennepin	Minneapolis
1th St.	Montreal
Imperial	New Brunswick
State	N. J.
Orpheum	New Orleans
Palace	New Orleans
Broadway	New York
Cameo	New York
Chester	New York
Coliseum	New York
51st St.	New York
Fordham	New York
Franklin	New York
Hamilton	New York
Hippodrome	New York
Jefferson	New York
Palace	New York
Regent	New York
Riverside	New York
Royal	New York
Orpheum	Oakland, Cal.
Orpheum	Omaha
Keith's	Omaha
Keith's	Philadelphia
Keith's	(closed)
Albee	Portland, Me.
Temple	Providence
Palace	Rochester, N. Y.
Orpheum	Rockford, Ill.
Golden Gate	San Francisco
Orpheum	San Francisco
Orpheum	Seattle
Granada	Sioux City, Ia.
Orpheum	South Bend, Ind.
Palace	South Bend, Ind.
Orpheum	Springfield, Ill.
Palace	Springfield, Ill.
Grand O. H.	St. Louis
Orpheum	St. Louis
St. Louis	St. Louis
Palace	St. Paul
Keith's	Syracuse, N. Y.

## This Virginia Drew

Virginia Drew, appearing in vaudeville, is not the Virginia Drew who recently committed suicide.

The latter's name was associated at the time of the suicide with the name of Maxwell Bodenheim, Greenwich Village literature.

## Kate Pullman's Gag On Eugenic Babe

Chicago, Sept. 11.

Kate Pullman has had her publicity break over her alleged eugenic baby.

Variety's story last week was picked up by the local dailies for a play, while the Cincinnati papers were looking for the native business man there Kate stated was the babe's father. Now Kate says it wasn't the Cincinnati, but some one she forgot.

Around locally the someone Kate forgot is thought to have been Roscoe Ails, her former vaudeville partner.

When Roscoe and Kate were living together as common-law husband and wife, as Kate alleged, while touring in vaudeville, they bounced themselves into a scrap and separation at Allentown, Pa. That was late last spring, Kate at that time, according to her own statement, expected to be a mother.

## Ails' Eugenic Record

It is the second time Ails has performed in a fatherly eugenic capacity. Previously it was with Mrs. Grace Mailhouse-Burnham, about which Variety printed a story that did not find much credit that Ails was the father Mrs. Burnham mentioned without disclosing his name. That becoming known to Miss Pullman started the break between her and Ails that ended in an Allentown hotel one morning at 4 o'clock.

Immediately after the rupture with Ails, Miss Pullman came to her mother's home in Chicago. She is back there now, after leaving the hospital following her baby's birth.

The inside stuff appeared to be known by a group of local dailies but they carried the story for its news value.

Kate will likely leap back into the varieties shortly, now that Roscoe was another girl in his act.

## Archie and Gertie Falls As Team Despite Divorce

Archie and Gertie Falls, who separated matrimonially about five months ago, have reunited professionally. They have been booked for this season by the Keith-Orpheum circuit.

The marriage was disrupted after 18 years and the former Mrs. Falls married a non-professional, but the ex's will continue together as a vaud team.

They are the parents of Mae Falls, Reading and Boyce.

## FIVE-MINUTE DIVORCE

St. Louis, Sept. 11.

W. Arthur Stickney, local first-nighter, was divorced by Mrs. Louis Byrne Stickney, with the quickest decree granted in St. Louis County in years. Stickney, son of the local cigar man, was in court, but did not contest the suit.

Gross alimony of \$3,500 was awarded the wife. The suit occupied exactly five minutes of the court's time.

Indiana	Terre Haute
Keith's	Toledo
Capitol	Trenton, N. J.
Trenton	Union City, N. J.
Orpheum	Vancouver
Washington	Vancouver
Keith's	(closed)
Keith's	White Plains, N. Y.
Orpheum	Winnipeg
Keith's	Youngstown, O.

## KEITH BACK IN DETROIT

Shows Going Into Oriental Sept. 23  
—Temple Still Dark

Detroit, Sept. 11.

Oriental theatre, formerly operated by Charlie Miles, but now in the hands of the American Bond & Mortgage Company, receivers, will become the downtown outlet here for Keith vaudeville, Sept. 23. House replaces the old Temple, dark since spring, though still a Keith property on a long term lease.

Oriental opened a year ago with Pan vaude and went independent when thrown into receivership.

Wayne Christie, will probably book the Oriental. Local Hollywood and Uptown are also on Christie's books.

Future disposal of the Temple has not been determined. The heavy rental paid by Keith, reported to exceed \$50,000 a year, was contracted for by E. F. Albee and so far has served only to scare prospective tenants away.

## PROCTOR CUTS OUT KEITH'S 25% CUT

## Divorces Itself from Profit Percentage for Keith Bookings

F. F. Proctor has discontinued the 25 per cent. cut of the profit to the Keith agency for booking the Proctor vaudeville houses. That agreement has been in effect for several years.

It is not related whether Proctor paid off the Keith circuit for the discontinuance or just said it was time to quit. In any event Proctor is paying nothing at present and possibly not a booking fee.

With the severance of the E. F. Albee authority in the Keith office, the Proctor circuit at once assumed independence, for the first time in about 16 years. Previously the Proctor Circuit had been treated by Albee in his orders and communications as though his own.

Proctor recently issued instructions that none of his house managers attend Keith-called meetings without his consent, and also delivered his bills next week directly to the trade papers, including Variety. Proctor's delivery of its bills to Variety is in direct violation of Albee's standing order in the Keith office. That in itself explained how thoroughly divorced from Keith operation Albee had been placed by the Kennedy-Murdoch purchase of his control.

When Proctor entered the profit arrangement with Keith's a long time since, Keith's for a while seemingly also operated besides booking the Proctor circuit. Proctor meanwhile increased his theatre holdings, mostly by building, with Keith's gradually only doing the booking, but clinging to the annual profit cut.

Of late Mr. Proctor has been reported in negotiation for a possible sale of his chain, without anything definite forthcoming.

## Mattie Sullivan Sent To L. I. Institution

Mattie Sullivan, vaude single and formerly of burlesque, was committed to Kings Park, L. I. last week after suffering a nervous breakdown.

Miss Sullivan quit burlesque three seasons ago, diverting into vaudeville as a single. The actress was stricken two weeks ago and confined to her home.

## ETHEL WATERS' FURNITURE

Ethel Waters, colored songstress, appeared before Magistrate Bushel in Washington Heights Court last week on a charge of having secreted mortgaged property filed by Jessie Prim, white. The court, after listening to the testimony, dismissed the complaint and advised plaintiff that she take the matter to a civil court.

Miss Prim alleged Miss Waters had bought furniture amounting to \$300 from Levine Bros. last July and that the mortgage had been transferred to her (Miss Prim) with \$155.

## READE FIGHTS KEITH IN N. J.; ASKS THEATRE RECEIVERSHIP

### Scarce Pleasure

Los Angeles, Sept. 11.

Jack North, banjo songster, made a Vitaphone short.

"I saw my sound picture billed, so dropped in to hear and see myself billed for the first time.

"Great stuff. I walked out on myself," he said.

## Bobbie Devoe Told To Gallop Right Home

Bobbie DeVoe, 21, of the 41st Street Hotel, acrobatic dancer, who pleaded guilty in Special Sessions to unlawfully possessing a revolver was given a suspended sentence with the understanding that she get out of town by six o'clock p. m.

Bobbie was warned that if picked up after that hour she would be sentenced to the Workhouse. It is understood Miss DeVoe left for her home in Washington immediately.

The girl, on the stage only six months, was arrested by detectives of the West 30th street station on July 25 last. The officers had called at the 41st Street Hotel to search for suspicious characters. As they were passing the room occupied by Miss DeVoe they heard a woman shout: "If you don't get out of here I'll shoot you."

Entering the room they found Miss DeVoe with a small calibre revolver in her hand. A man escaped through another door. The girl explained that the man had annoyed her and she had taken the gun from a dresser drawer to protect herself. She later admitted that the man was a member of the same act she belonged to and that she had brought the revolver from Chicago.

In court Miss DeVoe said she had not appeared since last May. The justices received a plea of leniency from an uncle of the defendant who is a federal attorney in Washington. Because of this and as she had no previous record, suspended sentence was imposed.

## Peaches' Dower Rights

New Haven, Conn., Sept. 11.

A new lawsuit by Peaches Browning against her wealthy and elderly husband will go to trial in New York. It involves property valued at \$350,000, which Peaches alleges was fraudulently transferred prior to the marriage to deprive her of her dower right as wife.

With the action pending for months Peaches learned of Justice Lydon's finding, to let the suit reach trial, while playing the Strand, New Britain, Conn.

## Geo. F. Taylor, Suicide

Baltimore, Sept. 11.

George F. (Dixie) Taylor, the human member of the one-time vaudeville act, "Jasper the Dog," was found dead in his room in a West Franklin street rooming house in this city last Thursday afternoon.

There were two bullet wounds in the body and a small revolver near the chair in which the dead man was seated. A note addressed to C. S. Dorrance of this city indicated suicide, stating that the actor realized that his health was failing rapidly and wished not to become a burden to friends.

Taylor retired from vaudeville about 10 years ago following the death of his highly trained dog. Since then he had lived the greater part of the time in this city.

## DROPS VAUDE AFTER 12 YRS.

Croskey's, Philadelphia, goes presentation Sept. 24.

House was recently wired, and, for the first time in 12 years, its straight vaude-split week policy is dropped.

Houlton-Whiting for Keith  
Completing 20 weeks in Pantages houses, Pat Houlton and Charlotte Whiting opened a Keith tour, Sept. 6, in Pittsburgh.

Resisting efforts of the Keith people to take his stock and drive him from his interest in the Trenton-New Brunswick Theatres Co., Walter Reade obtained an order in the New Jersey Chancery Court calling upon Keith's to show cause why a receiver should not be appointed for the five theatres involved in the concern.

Reade sets up that he made a "gift" of 50 percent of the Trenton-New Brunswick stock to Keith's in order to keep them from invading Trenton. Under his own management the five houses had made an annual profit of \$100,000 approximately, but since the Keith people have ignored his suggestions the properties have showed a net loss, it's alleged, so that it has been necessary since Jan. 1 to pay \$60,000 into the treasury. In that time the actual net loss has been \$27,000.

Recently the Keith administration notified Reade that he was removed from the general management of the chain, he was "fired" and steps would be taken to take over his remaining interest of 25 percent in stock under an agreement made in 1922.

Reade bases his demand for a receiver upon the allegation that the Keith-Albee-Orpheum company is itself operating at a loss, on information and belief.

Complaint states that Reade, finding vaudeville policy a failure went to the Keith people on one recent occasion with contracts for the installation of sound appliances for Movietone, was ignored. He says he made arrangements for an advantageous sale of a New Brunswick property which would have provided \$100,000 in cash, but the Keith people disregarded his plan, after once approving it.

## Wishing Keith In

Relating the formation of the company and the "gift" of a half interest to Keith, the complaint says:

"Complainant (Reade) further alleges that he personally conceived the idea of the organization and it was originally intended that the said corporation should be owned and controlled by complainant and Frank V. Storrs (the program man, and Reade's partner) and that prior to the actual organization, in order to hedge the B. F. Theatres Co. (now merged into the K-A-O) from erecting, owning and conducting a theatre in the city of Trenton a 50 percent interest was given to the said B. F. Keith Theatres Co. (during the E. F. Albee reign) without the payment of any money or consideration on its part other than its agreement not to erect or conduct a separate theatre in the city of Trenton."

Stock then was divided 25 percent to Storrs, 25 percent to Reade and 50 percent to Keith. All stock was placed in a voting trust with Edwin C. Albee's son-in-law as trustee. Agreement was entered into that if at any time it became necessary to provide money for the enterprise the different interests would contribute pro rata of their holdings.

As a result of losses it became necessary to pay into the treasury \$60,000 and Reade was instructed to provide \$12,500. He paid \$5,000 and refused to pay the rest "because of the failure of the remaining stockholders and directors to cease the unprofitable and disastrous method of operation."

The five theatres involved are the Capitol, Trent, Palace and South Broad, Trenton and State and Rivoli, New Brunswick. Five are on lease with 17 years to run and one is owned outright.

The order to show cause in the action was argued before Vice-Chancellor Backes, in Newark, Sept. 18.

Reade and Keith's are jointly interested also in the operation of the Hippodrome, Cleveland.

## Ed Lang in Charge

Chicago, Sept. 11.

Ed Lang, veteran booker, has been appointed Chicago manager of the New Wisconsin Vaudeville Booking Exchange, Milwaukee.

Officers include M. Shea, general manager; Charles Richmond, book-keeping manager; Paul Mosier, assistant book-keeping manager, and W. Miles, secretary-treasurer.

## Proctor's 5th Ave., Reopening, Will Start Split Week Bills on Sunday

The Proctor offices up to the first of the week had not definitely decided as to booking a feature picture in conjunction with its readjusted Fifth Avenue bills.

The Fifth Avenue opens Saturday (Sept. 16), but after its first split week programs are played, will start its shows on Sundays instead of Mondays. The Thursday mid-week change will remain as formerly.

This is the first time, as far as known, where any Keith booked house in New York brought a new show into a local house on Sunday.

Proctor's will start with a bill of from seven to 10 acts, the number, however, to be fully settled when the film phase is decided.

With Billy Quaid, former manager, remaining at the Fabian house, in Passaic, Duke Mills will manage the Fifth Avenue.

The Fifth Avenue has been dark for redecorating. The admission will remain the same as it was last season.

### CARLOS-DELPHI AGAIN

Reunion After Two Years and Court Trial

Carlos and Delphi have reunited as a vaude team and will resume their former dancing act for a route over the Pantages Circuit.

The team split two years ago when Ann Delphi, engaged to be married at the time, had her partner arrested for assault because of allegedly uncalled-for forceful treatment in the apache dance number of their act.

Sid Carlos was arraigned in the Adams Street Court, Brooklyn, N. Y., at the time, with the case dismissed after a hearing.

Miss Delphi claimed her partner had tossed her against a proscenium arch, which had not been part of the business of the act. Carlos had several dancing acts testify that it could have been an accident and the dancer was acquitted.

### Managing Poli String

Charles Strakosch, formerly with the Stanley Company in Pittsburgh, has assumed general management of the New England Fox theatre (Poli) with headquarters in New Haven.

Jack Fegler, who handled Poli publicity from New Haven, has joined the Hanft-Metzer advertising agency as eastern representative. J. Victor Wilson, manager of the Bijou, New Haven, and Tommy Melghan, 15 years with Poli, located in Worcester, are reported leaving the circuit.

James Powers, manager of the Bijou and Hyperion, New Haven, also resigned.

He becomes associated with the Shine interests of Rochester.

### Trio Leaving Lyons

A general exodus of commissioned agents in the Lyons & Lyons office is likely to out the staff to half its present size in a short time.

Following Rufus LeMaire's walk-out two weeks ago, three more are about to leave. They are Roy Mack, Al Nelnick and Bert Lawrence, the first two having come on from Chicago to join the agency.

### Savoy in Chicago

Chicago, Sept. 11. Paul Savoy, former free-lance booker for Pantages at Detroit, has closed the Detroit office and moved to Chicago. He will attempt to build up a circuit of houses for the local Pan office.

Nan Elliott will continue as manager of the Chicago Pantages offices.

**Hauser Twins' London Date.**  
Hauzer Twins, with Jack Bloom, pianist, sail for London Dec. 20. They will double over from vaude into the Kit Cat club.

They first play out a Keith route.

## Fox Replaces Vaude, Maybe Temporarily

Fox circuit houses in New York are back to former vaude bills after experimentation on a combo of stage and sound features.

The Academy, New York, went back to former policy of eight acts this week as well as other houses of the Fox Circuit.

The experiment with talkers proved okay with bills being split with four stage acts and four on Movietone. It is figured that Fox went back to vaude bills to keep up-to-date with acts previously contracted for but will swing back to the half reel-half real combo again later.

## Nazarro Promptly Let Out When Reporting Late

Milwaukee, Sept. 11. Nat Nazarro was let out at the Wisconsin without ceremony last week. Nazarro, for six weeks as m. c., walked in a half hour late for the Friday show and was immediately dismissed by Eddie Welsfeld, stage manager.

Nazarro's contract still had two weeks to run when the blow off came. As it happened, Monk Watson, imported from Detroit, was sitting in the house and was called in to handle the baton. Watson was billed to open when Nazarro closed, but jumped in about two weeks and a day ahead of schedule.

No reason for not giving Nazarro a chance to explain was offered by the house.

### ILL AND INJURED

Muriel Thomas, in vaude with John Sully, out again after tonsil operation in New York.

Buzz Barton, 13, with FBO, fell through a false door of a stage studio while filming, suffering a sprained wrist.

Lina Basquette operated upon for intestinal malady at Hollywood Hospital, Sept. 6. Will be confined to hospital for a week.

Ruth Taylor, screen actress, ill with intestinal influenza complicated by colitis. Will be confined to her home for three weeks more.

La Rada Day, 17, screen actress, badly burned in a gas explosion in her Hollywood home, is recovering. Harry Hale, 22, booth projectionist, suffered injuries which may prove fatal Sept. 6. He was thrown from his car in an auto accident in Los Angeles.

Freddie Cummings, Coast stage director, was stricken with a heart attack Sept. 4. Complete rest and quiet ordered by physicians.

Emory Ettelson, of the Diamond Sun office, is out of the Illinois Masonic hospital after a three weeks' illness.

Malvern, stunt man, injured when falling from mast of ship during scene in "Isle of Lost Men" (Rayart). Recovering at Hollywood Hospital.

Benny Bennett of the Madison Square Garden box office took his vacation in sections, concluding with a trip to Detroit, where he fractured his left wrist. He slipped and fell when going ashore from a speed boat that traveled 60 miles an hour.

Fred Giesca, San Francisco legit booking manager, at St. Mary's Hospital, San Francisco, suffering from a heart attack. His condition is serious, though not critical.

Virginia Lee Corbin, in the Hollywood Community Hospital with an injured left hand suffered when a pistol, with which she was toying, accidentally discharged.

Kempton Greene, after an illness of three years in Florida, is convalescing at the Dunwoody House, Newton Square, Pa.

Don Lee and Louise at the Palace, New York, last week, had to leave the bill Saturday night due to the breakdown of Mr. Lee. He was removed to the Park West Hospital suffering from anemia. He expects to reopen at Cincinnati, Sunday, Sept. 16.

Emerson Smith (Cuby and Smith) operated upon for appendicitis in Philadelphia hospital; doing nicely.

Write to the ill and injured

### A DANCER IN VT.

Mrs. Charles Henry Gray, whose husband is in the box office of the Vanderbilt, New York, returned from vacation flashing a silver cup won in a dance contest.

That was held in a place called New London, Vermont.

## K-O UNIT PRODUCERS IN TOUGH SPOT AGAIN

Several Keith producers are said to be holding the bag and trying desperately to get their production costs back since the edict went out against them.

Producers allege that the Keith production department, headed by John Schultz, will produce five or six more units, but that the K-O officials don't want their producers to go any further until the circuit can find spots. Peeling in K-O official circles seems to be against too many units. It is thought they may take the edge off the straight vaude bills. Against this the outside producers point to the business rolled up by Jay Filippini's unit, produced by Max Hayes but not routed yet, being booked on a week to week basis. The Harry Carroll unit, produced by the office, has been routed and a Ken Murray unit is now in course of production with an assured route. Later is the next office effort.

Office units are produced by the Keith Acts Corp., a non-profit making concern and subsidiary of Keith-Orpheum. Corporation was formed to save the circuit the usual producer's profits. Curtailment of producers was also necessary, according to Keith officials, to insure the circuit spots for names and attractions which would be too heavy an added expense to place on the same bill with a unit. A six or seven-act bill could play these extra acts if a straight vaude or vaudefilm policy were in effect where a unit would be unable to incorporate the act.

## Split Week Houses Using 10-Point System

Chicago, Sept. 11.

Sunday - Wednesday openings, based on the 10-point system, have been installed in Madison, Wis., and Rockford, Peoria, Galesburg, Decatur, Bloomington and Quincy, Ill.

The 10-point system divides a gross into 10 equal portions, with Sunday representing three, Saturday two and weekdays one apiece. Sunday-Wednesday openings allot equal number of points to last and first-half shows, thus giving each identical drawing opportunity. This point system was first put in vaudeville houses by Jules J. Rubens, of Great States.

### New Troutout House

Chicago, Sept. 11.

Keith-Orpheum will discontinue using the American, famous Sam "Kut" Kahl house, for showing purposes after next week.

Hereafter the Ritz, on the northwest side, will be the troutout spot playing eight showing acts every Wednesday at expense money.

### LAURETTE TAYLOR'S SKETCH

Laurette Taylor, in a new sketch by her husband, Hartley Manners, has been offered to the Keith office for eight weeks.

M. S. Benheim office is handling the legit star.

### INCORPORATIONS

New York

Telephone Corp., Manhattan, sound and music with action; O. E. Goebel, H. Walter Reynolds, John G. Donovan.

Jack K. Jones, Manhattan, theatricals; Jack Jordan, Thomas D. Osborne, Seymour D. Plonin.

American News Film Productions, Manhattan; Anna E. Lubbo, Anna Jansy, Louis Zimmerman.

Audie-International Play Bureau; Leo Guzik, Louis Zimmerman, Irving Salsman.

Cukor-Kondoff Operating Co., Manhattan, theatres; George Cukor, F. Kelly, John Wilder.

Affiliated European Producers, Manhattan, amusement; Samuel H. Solomon, Isidor Streicher, Margaret Degradador.

True Craft Studios, Manhattan, theatrical properties; \$100,000; Samuel Rubin, Joseph S. Klein, Charlotte F. Runk.

Biophone Disc Pictures, Manhattan, talking pictures; Leo Guzik, Irving Salsman and Anna Jansy.

## Keith Music Depts. Now Important; 35 Houses Will Use Organ Specialties

## Agents Must Stick to Keith Floor, Says Ford

John J. Ford, of the Keith Circuit, has rescinded his free-for-all booking order. He has opined that agents should concern themselves chiefly with their own organization, i.e., Keith's, if they would do business on the floor.

However, the Keith decision still stands to book big attractions regardless if the circuit wants them badly enough, buying talent from everybody.

### N. Y. Stage Hands

#### May Settle This Week

It is doubtful if the negotiations between the vaudeville managers and the stagehands of New York Local No. 1 over a new scale and working conditions will be amicably adjusted before the end of the week or the first of next.

One of the main things the stagehands are after is a minimum allowance of three hours to putting on a show with the overtime work bringing about \$6.75 to the heads of the departments and \$4.50 for the extras.

Under the old contract the vaude stagehands put on the show and took it out, working without any show hour allowance, the present weekly salary being \$65.

The local s.h. are also in conference with the de luxe picture house heads regarding an increase that will amount to at least \$8 more on the week. This is equivalent to the legit scale.

### Labor for Smith

While organized labor through the A. F. of L. has taken a non-partisan political stand, at least 40 organized affiliated bodies have come out for Smith.

A labor committee was formed for the furthering of the Smith campaign. It is headed by George L. Berry, International president of the Printing Pressmen and Assistants.

On the committee are William F. Canavan, president of the International Stagehands and M. P. Operators of the United States and Canada, and Joseph N. Weber, president of American Federation of Musicians.

The active representation of both Canavan and Weber as Smith workers, however, does not commit either of their organizations definitely to either candidate.

### Poli's Hancock Answer

New Haven, Conn., Sept. 11.

A plea attacking the legality of the \$10,000 suit brought by Hancock Company, Inc., against the S. Z. Poli interests has been entered in the Hartford Superior court by the Poli attorneys.

It is claimed that the Poli interests and individuals live in New Haven and the suit should have been brought here instead of Hartford. The plea also asks for the lifting of the attachment laid against the Poli holdings by Hancock. The matter will be heard in Hartford late this month.

### JUDGMENTS

Arthur B. Reeve; Lord & Taylor; \$124.

Ocean Front Hotels Corp., Theo. Schwartzmann and ano.; D. Sherman; \$7,456.

Same; same; \$2,680.

Tangerine Gardens, Inc.; Indep. Indemnity Co.; \$336.

Wm. Anthony McGuire; Tom Nip; \$2,126.

N. J. Granlund; E. Stroock; \$329.

Rush Hughes; Firestone Tire & Rubber Co.; \$1,047.

Latz Op. Co.; Vacuum Oil Co.; \$75.

### PROCTOR MANAGERS

William O'Day of Proctor's 125th Street will manage the circuit's Avenue theatre. George Engel at the 125th Street may succeed O'Day. It's reported that Charles Welch may manage Proctor's new 58th Street, due to open this fall.

Taking its cue from the picture houses, the music departments of the Keith circuit have now become important. Milton Schwartzwald, musical conductor and composer, is in charge of pit orchestras and Frederick Kinsley, organist at the Hippodrome, confines himself to supervising organ presentations. By the middle of November, 35 to 40 Keith houses will be using organ slides and staging console specialties.

Orchestration department, as regards the acts, is concerning itself with the standardization of instrumental personnel so that each act will have the proper music when it plays a house. Conductors in each house will be responsible for mutilation or marking of music.

#### At Less Cost

Keith's music division is also undertaking to produce the orchestration at considerably less than cost, thus insuring conformity to specifications. This is a Keith service originally fostered by Major L. E. Thompson, Keith executive, instrumental in getting Schwartzwald and Kinsley installed in their departments, with John J. Ford, right hand man to Kennedy, backing up these executives in every respect.

New Kenmore theatre in Brooklyn has both an elevated organ and orchestra pit, with Arlo Holst at the console and Al Shapiro conducting the orchestra of 15. At the new Flushing, in view of the extremely low water level because of Flushing Bay, only an elevating organ is possible. This house opens in November.

#### New Keith Organists

New organists around New York in Keith houses are Lillian Roesch, at the Riverside; Walter Wild, formerly at the Strand, at the Hippodrome; Walter Anderson at the Madison Ridgewood section of Brooklyn, N. Y.; Paul Brass at the Chester, in the Bronx.

Charles Stein, formerly at the Roxy, is the new baton wielder at the Riverside. Other orchestra leader changes are slated for the new season.

### George Young Resigns

Philadelphia, Sept. 11.

George Young, veteran local representative for Keith, lately handling the Globe, vaude house, in Atlantic City, has tendered his resignation after 15 years with that organization.

Young goes over to the Stanley Company to manage the new lot that it opens here Sept. 22. The house will play pictures and presentation.

### Loew's Suburb, Legit

Loew's former vaudefilm houses in New Rochelle, N. Y., will play legit productions, the Shuberts booking it starting Sept. 24.

It is favorably regarded as a try-out theatre because more accessible than others located further up the line and in Connecticut.

The house has been closed since the new Loew's-Keith's pooling deal in New Rochelle where both have brand new houses.

### Billy Watson's Flash

"Music Box Revue," a Henry Belit production featuring "Sliding" Billy Watson, will make its Keith-Orpheum debut in two weeks at an out of town house.

Watson is the veteran Columbia burlesque comedian and headed his own show. There are 20 girls in the act.

### ROSENBERG JOINS WEBER

Phil Rosenberg has joined the Ike Weber offices to handle the vaude departments of Tom Howard and Weber, under their new agreement, will produce 15 acts supplied by Howard.

"First under way is 'Ketch-Moving,' headed by George Shelton, former Columbia wheel comic.

### Piser in Mandel-Rose Office

Henry Piser, former Loew agent, who lost his franchise, is back in the Mandel-Rose office in the Locw building.

## SANDERS BACK WITH ORPHEUM

Earl Sanders, now with Publix and former Orpheum booker, returns to the Keith office in charge of Orpheum bookings within three weeks. Saunders will be in charge of Orpheum bookings.

Arthur Willis is currently booking the Orpheum senior houses and may remain in that office as assistant to Sanders. Roy Meyers may also be called back to Keith's, as Sanders' assistant.

Arrangements to have Saunders return to the Keith organization were consummated by cable between J. J. Kennedy and Sam Katz, the two circuits having a reciprocal arrangement as regards office personnel and officials.

Sanders resigned from the Orpheum Circuit to enter the real estate business, shortly after Marcus Helman was elected to the Orpheum presidency. He returned to show business via William Morris agency which he left after a short tenure to become a Publix booker.

It is reported Saunders, when approached by the Keith people to return, made it a condition that Helman would have no supervision over him. This was acceded to by John Ford, Kennedy's representative in Keith's. H. Hollowell will succeed Sanders at Publix.

### Houses Opening

Fay's, Philadelphia, reopened Labor Day. Now booked by Lipschultz and Maser.

Capitol, Palisades, N. J., reopens this week with presentations supplanting vaude.

Palace, Danbury, Conn., opened Sept. 8 with a four act show supplied by the Amalgamated Exchange. Booked by Buddy Irwin.

Ritz, Bronx, opens next month.

Loew's new picture house, 167th and River streets, New York, opens Sept. 12.

Loew's wire Fairmont (177th street and Tremont avenue), with vaudefilm, opens Sept. 12.

Willis (Bronx), after repeated policies, reopens Sept. 12 with vaudefilm.

Strand, 161st street and Westchester, Bronx, dark all summer, reopened Sept. 3, named the Arcadia Pictures.

Stanley, Utica, N. Y., opened Sept. 10. This is a new 3,000-seater in the chain, playing pictures and presentations. Wired.

Rialto, Palisades, N. J., resumes vaude next week after a summer of straight films. Five acts on a split week, booked by Walter Plimmer Agency.

The Lyric, Hackensack, N. J., reopened last week with vaudefilm, five acts on split week, booked by Keith's.

New Capitol theatre (Publix), Cedar Rapids, Iowa, opened last week. It has a stage band policy employing four acts. George Spoehr, m. c., and band is local. Seats 2,200.

New Atlantic, Atlantic, Iowa, has reopened playing pictures.

Lyric, Bridgeport, Conn., former Poll house, reopens Sept. 17 playing Mutual burlesque. E. L. Lynch has resigned as manager, succeeded by E. Fitzpatrick.

West Coast reopens its Broadway, Tacoma, Sept. 13.

Loew's 46th Street, the old Universal, opens in Brooklyn this week.

Alhambra, Brooklyn, one of the Julius Joelson houses, offering straight films, takes on vaudeville starting Sept. 14.

### EQUITY MEETING

A number of important matters are scheduled for the meeting of the Actors' Equity Association in the Hotel Astor, New York, Sept. 21.

The biggest item of interest is the Alien Actors' status. It is expected to be threshed out to a final.

David Esterson, former theatre man, reported missing from Norwalk, Conn., is in New York. He dropped in just to prove he wasn't hiding.

James W. Coty, formerly of the Earl Carroll office, is now with Andy Wright as general stage manager.

### VARIETY THEATRES.

**HIPPODROME.**—Miss Sally Burrill and Mr. Herman Hyde have the air of enjoying the burlesque which is all that they give us in place of an expected song and dance show. And if they themselves, to whom the whole business may by this time be stale, can take it in that spirit, there is the more reason that we others should enjoy it. There is a triumph of impertinence—never has an audience been so successfully, cheeked from beginning to end of a performance. They risk the step from the ridiculous to the sublime, and their success is a reminder—if laughter leaves time for thought—of how well even the cheeked can be pleased by the cheek that has neither bounds nor misgivings. Rambling on through their skeleton of a programme, with an inconsequence which can scarcely be credited even when it is seen, these two performers stand in much the same relation to the art they traffic in as does Mr. Frank Van Hoven to that of the magician. Perhaps Mr. Van Hoven is quite incapable of genuine conjuring, while these two can certainly play and dance and sing; but they tantalise us with suggestions of what they might do rather than do any of it, and the tantalising is both the substance and the sting of their show. They leave us most decidedly asking for more. When the Hyde-Burrill fiasco was not on the stage the best thing there was . . . H. D. N.

THE MANCHESTER GUARDIAN  
TUESDAY, AUGUST 7, 1928.

## 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

If anybody missed the fact that "Front Page" had some raw language, steps were taken to stop that. Complaint was made to District Attorney Egan and the fact duly recorded in the newspapers.

The D. A.'s office examined the performance and then decided nothing would be done about the complaints, which also was formally noted in the public prints.

Mr. and Mrs. Charles Coburn will revive "The Yellow Jacket" in November. J. Harry Menzies, who wrote the fantasy, will stage the revival. Benrimo also will produce "The Red Cord," a Chinese play with music, adapted from Thomas Grant Springer's novel.

Lyle Womack filed suit for divorce in Balboa, Canal Zone, against Ruth Elder, charging cruelty. Undisputed suit will not be contested. Decree may be obtained by December, effective by June.

Actors Theatre, inactive for two years, will function again, having taken the Comedy theatre. Equity is not interested in the venture.

Ethel Barrymore will act as advisory director on five plays to be offered, one by Zoe Akins, one by Rachel Crothers, a piece from the Hungarian, another from Germany, a drama by R. Dana Skinner and a comedy by David Carb. Production starts in three weeks.

Peter McClean, night watchman at Werba's, Brooklyn, was black-jacked by thugs during his nightly rounds, but managed to crawl to a window and call for help before they cracked the safe.

McClean was formerly an actor. He is now 70.

Harry Thaw must appear for examination in the suit of Charles E. Davenport, picture director, for \$50,000 for alleged breach of contract. Davenport charges Thaw hired him

to direct three pictures, discharged him and finished the films himself.

Jed F. Shaw, general manager for Winthrop Ames, and Mark Nathan have entered into partnership to produce. First venture will be "These Few Ashes" by Leonard Ide.

### LOS ANGELES

Ona Brown, divorced wife of Clarence Brown, director, and Harvey Barnes, Jr., Pittsburgh, will be married in January. Mrs. Brown's final divorce decree from the director was granted last March.

Sally Eilers, Wampas Baby Star, announced the breaking of her engagement to Matty Kemp, screen actor. Both are under contract to Mack Sennett.

Genevieve Nicklin was granted a divorce from Allan B. Nicklin, film cameraman. She charged desertion.

Application for dismissal of divorce suit by Mrs. Heat Stiles against Vernon Stiles, former opera singer, filed in Los Angeles court. Reconciliation between Stiles and his wife reported.

Maude Leone, actress, first wife of Willard Mack, filed suit in Los Angeles superior court asking \$11,350 damages from the Los Angeles Railway. It's the result of injuries alleged to have been received in an accident Feb. 7.

Theodore Ray, 24, will face trial Sept. 16 on charges growing out of the alleged blinding of Jane Buckmaster, film extra, from liquor furnished police say Ray admits he furnished. Physicians at the General Hospital declare the girl's sight is permanently impaired. Ray, when arraigned, pleaded not guilty and asked for a jury trial.

Peter W. Sims, vaude actor, found guilty of failing to support his wife and seven children and sentenced to one year. Sentence suspended on condition that he immediately take care of his family.

Joan Crawford, M-G-M player, and Douglas Fairbanks, Jr., admit they are engaged to be married.

Mildred Bromley, vaude actress, using the name of Ann Howe, forbidden to use latter name in California. Action brought against her by Elizabeth Page, radio entertainer, who claimed prior rights to name Ann Howe.

Gladys Ruth Morgan granted divorce from Byron Morgan, scenarist, in Los Angeles, Sept. 8. Cruelty, grounds.

As latest move in will contest over estate of late Earl A. Fraser, beach resort amusement man, Mrs. Ethel Prentiss, sister of Fraser, filed petition in probate court at Los Angeles, asking reduction of allowance to Fraser's widow, who is contesting the will. Mrs. Prentiss attacked character of widow, alleging that latter had brought about her marriage to Fraser through fraud.

### CHICAGO

"Rio Rita" opens at the Illinois Oct. 14, following "Whispering Friends."

Shuberts will transfer the "Greenwich V. F." from the Grand to the Majestic Sept. 15. American Opera in Grand Oct. 1 for four weeks. Plans are tentative. If "A Night in

### K on Cap

The brand new set of ushers and the doormen who have replaced those fired from the Palace theatre are attired in new light blue uniforms with a single letter K instead of K-A on the cap.

People are wondering whether the K stands for Kennedy or Kelli.

Spaulin continues at the Majestic "Silent House" may move from the rights to Princess, to make room for "The Red Robe" at Garrick.

Helen Ackerman, chorus girl with the "Greenwich Village Follies," here is suing Slayton L. Smythe, broker, for \$900. She charges that Smythe's dog started a fight with her chow and that in the excitement her legs were bitten by the attacking canine.

Leo Geammario, formerly trainer of Rodolph Valentino's thoroughbred horses, arrived in Chicago this week, riding a horse and leading a pack mule. He is making his way from coast to coast.

Ruth Page, dancer of the Ravinia opera company, has been selected as one of the girls who will dance at the coronation of the Emperor of Japan.

Riverview, Chicago amusement park, will close for the season Sept. 16.

Frances Lewinthal, formerly dramatic coach at the University of California, will organize a children's theatre here for the Jewish People's Institute.

### SAN FRANCISCO

Suit for \$100,000 damages was filed against Clara Bow and James Hall, playing the leads in Par's "The Fleet's In," by Harry I. Stafford, attorney for the Pavilion Ice Rink Co., owners of Roseland dance hall here, alleging that the screen actors' vehicle is a libel upon the reputation and fair name of the Roseland. Certain dance hall scenes in "The Fleet's In" are laid in a "Roseland" dance hall in San Francisco, and the owners of the resort of that name claim that while the conduct of Miss Bow while in the "dance hall" (on the screen) was not objectionable, a bunch of Hollywood extras are pictured in a disgraceful fight scene, all of which, it is charged, tends to discredit the enviable reputation of the dance pavilion. Stafford, in addition to filing the suit for damages, announced he would take steps to have the picture barred. "The Fleet's In" continued to make high attendance records at the Granada here.

Margaret B. Lee filed suit for divorce against Frank M. Lee, picture projectionist, alleging cruelty. She charges her husband forces her to accompany him to the booth of his theatre every night and makes her spend four hours there while he is projecting pictures on the screen.

Curran D. Swint, dramatic editor of the San Francisco News, made his debut as a picture actor when he played the role of a police sergeant in "The Bachelor Club," now being filmed at the Graf studios, San Mateo.

Clergymen who first were in sympathy with the proposal to ban boxing contests in California, are now out to kill the repeal of the law being sought by the Hearst newspapers and some Southern California reformers. Rev. Leslie C. Kelly, pastor of St. Paul's Episcopal Church, has come out openly in favor of a continuance of legalized boxing in the state.

## Inside Stuff—Vaudeville

Independent houses which have found their vaudeville policies not so attractive have been trying to land musical tabs strong enough to stay indefinitely. One indie owner spent \$500 going around and looking at established tabs. Where he sought prospective bookings he was told the companies were entirely satisfied to stay where they were.

Some of the money-makers now on the chosen spots have a local following built up by speeches made by the company favorites. One actor-manager invites audiences to call him Red when they meet him on the street. In the smaller towns this intimacy has helped box offices.

A recent story about two gaggers who gagged each other into an argument outside the Friars and gugged themselves into renewed friendship, concerned Ben Bernie and Harry Rose—not Billy Rose.

Billy has been at the Metro-Goldwyn studios on the coast for the past two months. When he heard about the yarn he telegraphed that only by means of television could he have been involved in the word fest. It nearly came out that it was a couple of other fellows, Billy admitting he is a rotten boxer, anyhow.

## Theatres Proposed

Connersville, Ind.—\$70,000. Owner, Auditorium Company, Connersville. Architect, C. E. Working & Son, 307 American Trust building.

Delos, Wis.—New stores and office, \$50,000. Owner, withheld. Architect, United Studios, 14 West Lake street, Chicago. Policy not given.

Ebensburg, Pa.—Owner, R. Allison, Alhambra theatre, Cresson, Pa. Architect not selected. Policy, pictures.

Joplin, Mo.—Electric, \$20,000. Owner, Grubel Bros., Inc., 645 Main street, Kansas City, Kan. Architect, Truman E. Martinic, 420 North Wall street, Joplin. Policy, pictures.

Monmouth, Ill.—Also stores and apartments, \$75,000. Owner, Community Theatre, care Chamber of Commerce. Architect, M. J. Klein, 301 Main street, Peoria, Ill. Policy not given.

New York City, N. Y.—\$1,250,000. Owner, V. Youmans, 67 West 44th street. Site not selected. Policy, legitimate. Architect not selected.

Ocean City, N. J.—Also hotel and pier, \$4,000,000. Owner, Ocean City Million Dollar Pier Company, care F. B. Loveland, Title and Trust Building, Ocean City, Ariz. G. Kessler, 16 West 46th street, New York City. Policy not given.

Ravenna, Ohio.—Plans completed for new theatres by the Ravenna Theatre Co., Inc., to cost \$150,000. Expected to be completed by Jan. 1. 1,800-seat capacity. No policy announced.

### LITERATI

(Continued from page 31)

novelist and playwright, is to edit it under the new plan.

#### English Liberty

The weekly which Gilbert Frankau, English novelist, is to sponsor in London, is to be called Britannia. It is reported more than \$2,000,000 is behind the venture, a great deal of it Frankau's own money. Besides authoring many best sellers, Frankau also has much money through his family. It is Frankau's ambition to make the publication another Liberty; hence its title of Britannia.

And still another columnist on New York. He is Bill Lipman of the New York World, and he will call his column "Gotham Daze." It is to be syndicated by his newspaper. What makes Lipman's column more unusual is that he was born in New York City.

Francis Albertanti, of the Madison Square Garden press department, has joined the New York American staff.

Russel J. Birdwell, who has succeeded Leonard Hall as dramatic critic of the New York Telegram, was the press agent for "Old Glory," the New York Mirror plane in which Phil Payne lost his life at sea.

More recently Birdwell has been conducting a Hollywood chatter column for NEA Service, Scripps-Howard feature syndicate.

Paramount has already secured an option on the picture rights to S. S. Van Dine's latest mystery thriller, "The Bishop Murder Case." Story starts serially next month in Hearst's American Magazine.

Drama and cinema are combined on the Boston "Herald" in the person of William E. Greenough, former night city editor of the same paper.

Greenough combines the jobs formerly held by Anne Ford and Mrs. Davenport, respectively.

Macfadden Publications doesn't like the way Cabaret Stories, a new monthly, uses a B. L. Macfadden publication on its cover. B. L. Macfadden, Inc., is being sued for an injunction accordingly.

John O'Hara has resigned from the editorial staff of the New York Herald Tribune to become dramatic critic of the news weekly, Time.

Boston has a new publication called The Bostonian. It is a monthly.

## ATTENTION!

We believe that the Auburn car is used more by the Theatrical Profession than any other make in the United States. We already have a long list of Standard Acts and Orchestra Leaders who are using Auburns, but to make our records complete, would appreciate it if all acts who now own Auburns would write us and let us know their experience with these cars in their business.

ROY FAULKNER,  
Vice-President.

AUBURN AUTOMOBILE  
COMPANY,  
Auburn, Ind.



**ANN GARRISON  
and Co.**

In "THE CIRCUS"  
Introducing My Original Dance Creation  
"Stamping It Down"  
THIS WEEK (SEPT. 9)  
Hennon, Minneapolis, Minn.  
Palace-Orpheum, St. Paul, Minn.  
SEPT. 16 TO 19, INC.  
Orpheum, Sioux City, Iowa  
SEPT. 20 TO 22, INC.  
Touring Keith-Orpheum Circuit  
Direction JOHN SCHULTZ

**HUGO MORRIS & FEIL MURRAY**

Announce that Because of Their Instantaneous Hit

**BEN BERNIE**

and his Roosevelt Orchestra

**WERE HELD OVER AT THE PALACE, NEW YORK, WEEK OF SEPT. 10**

HERMAN and JEFF BERNIE, Personal Reps., 745 7th Ave., New York City



(Here is what one paper said: I will not have the others printed because you wouldn't understand them any more than I do)

**The Chicago Tribune**  
DAILY NEWS NEW YORK

Published Daily in Paris by  
**THE TRIBUNE COMPANY OF FRANCE**

PARIS, SATURDAY, AUGUST 4, 1928

## "Whispering Baritone" Makes Big Hit With German Music Followers

### Jack Smith Records Have Had Big Success

BERLIN, Aug. 3.—The musical and theatrical elite of Berlin have turned out in full force to welcome Jack Smith, the "whispering baritone" whose renditions of American song hits on the phonograph have been swaying Germanic hearts and tickling Germanic ears for many years now.

Smith is a veritable institution in musical Germany. His records are probably the most popular of any singer's and sell like Whiteman's do in America. In fact the craze has reached such proportions that no German household is complete without one of Smith's interpretations and at parties—well, you must play at least one to be any sort of a host.

It was inevitable that such popularity would create a demand on the part of the German public to see the singer in person. Accordingly, nobody was surprised when Kurt Robitschek, the general manager of the Cabarett der Komiker here, signed Smith to appear at his place at a salary which Mr. Robitschek declared "would make the most popular German musical star burn right up."

Smith is also signed to appear in the new Friedrich Hollaender revue, *Es Kommt Jeder Dran*. He arrived here this week and, as stated above, was given a rousing reception.

As an introductory note, so to speak, to his Berlin stay, Smith gave a special

program of songs at the Deutscher Künstler Theater for an invited audience of people from the Berlin press and stage. The house was packed with prominent critics, writers, and musical comedy stars since the performance only started long after all Berlin shows had closed.

After a short introductory number by Hollaender and his "Musical Weipstraube," Smith made his appearance. He combined his remarkable sense of showmanship with a pleasant voice and won the immediate approval of the crowd. Among the songs which were especially favored were Cecilia, *My Blue Heaven*, and two Irving Berlin songs, *The Song Has Ended* and *Blue Skies*. The applause at the end of his recital was deafening with the young American called out again and again to sing.

Smith opens his regular appearance to-night when he starts with *Es Kommt Jeder Dran*. He will double up at the Cabarett der Komiker where he will share billing honors with the foremost comedian of Austria, the Viennese, Hans Moser.

September, London

October, Amsterdam

November, Vienna and Budapest

December, Paris

January, Monte Carlo

**BUT I HOPE IN FEBRUARY TO BE BACK HOME AGAIN!!**

**T. D. KEMP, Jr.**  
Personal Manager  
1607 Broadway, New York

**VICTOR RECORDS**

# "IT GOES LIKE THIS" (THAT FUNNY MELODY)

*The Comedy Song They're All Raving About!*

by IRVING CAESAR & CLIFF FRIEND

**Plenty  
Of Extra  
Material—  
A Laugh  
A Line!**

**A Sensation  
For The  
Biggest Acts  
In The Show  
Business!  
Don't Miss It!!**

**It Goes  
Like This**

Lyric by  
IRVING CAESAR

Music by  
CLIFF FRIEND

**It Goes Like This**  
That Funny Melody  
Fox Trot Song

Allo modto

There's a fun-ny mel-o-dy, It's a pret-ty mel-o-  
Ev-ry-bod-y that you meet, All the kid-dies on the

dy, street, Some-one brought it o-ver from a-cross the sea, Ev-er since the day it  
They all know this lit-tle mel-o-dy so sweet, It's a catch-y lit-tle

came, I have tried to learn its name, What's it all a-bout? May-be you can help me out.  
air, You can hear it ev-ry-where, Ask a man who knows And I'll tell you how it goes.

**CHORUS**

It goes like this: La-la-la, la-la-la, la-la-la, La-La-La, It goes like

this: Dee-dee-dee, dee-dee-dee, dee-dee-dee, Dee, Dee, Dee, Then it goes: Dy, dy-dy-dy, Dy,

Dy; Then it goes: Doh-doh-doh-doh, doh; And right in the mid-dle of the dog-gone thing,

Ev-ry-bod-y starts to sing: Ta-ra-tah-tah, it goes like this: Ta-ra-tah-tah, it

goes like that. What can the name of it be? It goes like

this: Too-doo-doo too-doo-doo too-doo-doo, Too-doo-doo, Oh, what a

fun-ny mel-o-dy. (How does it go?) It goes like dy.

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**"YOU CAN'T GO WRONG  
WITH ANY FEIST SONG"**

**LEO. FEIST, INC.**  
711 7TH AVE., NEW YORK CITY.

SAN FRANCISCO 935 MARKET ST.	CINCINNATI 107 LYRIC THEA. BLDG.	PHILADELPHIA 1228 MARKET ST.	KANSAS CITY GAYETY THEA. BLDG.	CHICAGO 175 W. RANDOLPH ST.	BOSTON 181 TREMONT ST.
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*Dance  
Orchestrations*  
**50¢**

AT YOUR DEALER  
OR DIRECT!

## Stock Engagements

Stock burlesque placements through Ike Weber offices are: For Issy Hirst's Gayety, Washington, Artie Leeming, Mae Janese, Ann Meyers, Ruth Madison, Jean McCoy and Eddie Aitken; for Gayety, Rochester, Bert Bernard, Minerva Marsh, Estelle Harer, Ethel Albertini; for Majestic, Jersey City, Eddie Hall, Pete Curley, Charles Hendricks, Mary Walton, Daley Twins, Les Spensier, Al Pharr, Lee Smith, Mickey O'Connor, Ethel Spears, Calve Lerdy, Betty McAllister, Peggy Wilson; for Park, Brooklyn, Sid Rogers, Charles Cole, Florence Kane.

## HADRAK THE MYSTICCLOWN IN WHITE MAGIC

Mr. Showman: Sir, reread David Sturgis Aug. 29. Reworded negative to positive, he speaks. Toss your darkness to dawn. Showfolk, no other, are shepherds of the heart Soul (Jan. 28/21). Arise, smile, veritas self-righteousness. Our job, hidden (Jan. 42/16). Voice, vote, Smith (Ezek. 1:20). Artists, use care, no knocka, we have goods. Fruit, birth to impersonal Love, heart over head, only life path. Impersonal love revelation vehicle, our sublime dancing girl-crown act, no ending seven years' rehearsal (Jan. 42/24). Your clowns tears to humanities smile, my number 999, sister 1000 (Zech. 4:14). Reality. You need us. Suitable anywhere, preferably added feature better movie shows. First water find act to reliable booker. Rita Hardie, Variety, New York. All rights reserved.

## HARRY MARY Anger and Fair "DIZZY 1928"

TOURING INTERSTATE CIRCUIT

## JIMMY MYRTLE Conlin and Glass with HANK MILO Tivoli Theatre SYDNEY, AUSTRALIA

## TAYLOR'S 1928-1929 NEW MODEL TRUNKS

IN TWO COLOR COMBINATIONS  
FOR MEN AND WOMEN  
WITH OPEN TOP (No Additional Charge)

The Rolla-Royce of Trunks. Built for the professional showfolk as only a concern dealing with their problems for the last 75 years could design it.

Beautiful, Durable, Spacious, Distinctive, Lightweight

AN ACTOR'S TRUNK

The NEW MODEL TAYLOR is equipped with only one lock which serves as the lock for the outside of the trunk—also for the drawers when the trunk is open. The dust door is also equipped with a lock so that when the trunk is open it is possible to lock the entire wardrobe section as well as the entire set of drawers.

The better grades are made with solid metal bottoms on all drawers. There are no nails on the bottoms.

The usual TAYLOR guarantee goes with all trunks. Our prices are the same as always.

The doors of our stores in New York and Chicago are wide open. Drop in and look over the TAYLOR 1928-1929 NEW MODEL TRUNKS.

If you are unable to visit our salesrooms, send for our ILLUSTRATED BOOKLET, which will introduce you to the finest Professional Trunk ever made.

**TAYLOR'S**  
115 West 45th Street, NEW YORK, N. Y. 28 E. Randolph Street, CHICAGO, ILL.

## MISS PATRICOLA HEADLINING LOEW'S CIRCUIT THIS WEEK (SEPT 10) LOEW'S GATES, BROOKLYN LOEW'S GRAND, NEW YORK EXCLUSIVE MANAGEMENT JOHNNY COLLINS, 160 West 46th St.

## London as It Looks

(Continued on page 3)

he had made late night people yell with risky songs. He has had as much space in the papers as his bulk occupies when he sits on it.

### Only a Fat Amateur

Well, the other night I saw him for the first time. He joined Charlot's new revue, which is called "Charlot 1928," a dry vintage of the best. Now, on the stage, Rex Evans stood exposed as a fooling amateur. He did a piano act like a limp curate.

He stood around like a big baby boy. He had no personality—only size.

This was the "great artist" the free supper paragraphists had all boomed.

"Charlot 1928," indeed, contains all sorts of turns that have been seen in cabaret. They were crude, childish, dull to a degree.

### Peggy Grabs the Space

Certain artists, of course, are more clever at publicity. Peggy O'Neil, I think, is the hardest working space grabber of my acquaintance. I like Peggy, but I remember that the way she once flew all the way from Manchester to appear at a lunch to advertise some do-without-buttons contraption, with which she knew her name would be identified, astounded even me.

Once, when I challenged her as to the truth of her engagement to a Serbian sculptor about whom she was handing out the dope, she frankly admitted that she had to get publicity somehow.

Peggy, of course, has justified her position by hard work, but there are artists I know whose names are always in the papers and who do nothing whatever.

### Noel Coward Loses Caste

Publicity fluctuates. Noel Coward, for instance, is seldom mentioned now. A year or two ago he was in the papers every day.

Now, although he had an operation a week ago, I have scarcely seen it mentioned.

In fact, I heard one night he was going to be operated on. Next day I merely said "Oh!" which is probably what he did.

Now, if it happened to Fay Marbe they would have a column in the "Star." If it had happened to Herb Williams—well, I tremble to think.

Publicity is a puzzling thing. Mine has been falling off lately. I must write some more of that "I" stuff.

## Chatter in Paris

(Continued from page 2)

Chiappe, who has brought about more innovations in his department than any other single fellow who has ever had the job, is responsible for the squelching of the night horn-pipers. He issued an order that any culprit driver who dared puncture the bulb of his horn between the hours of 1 a. m. and 5 a. m. should be collared and fined.

Speculation is rife as to what Peggy Joyce is going to do with her excess baggage, namely Lord Northesk. Those in the know swear that

the titled Englishman is broke and Peggy is paying all the freight.

Of one thing, all the wise ones are agreed and that is that the ottomans of publicity if nothing else from having the big bob sleigh expert around. He is expected to play a part in the diary of Peggy which is to be published in another month or so.

The musical comedy "Le Cochoi qui Sommeille" by Rip and Robt. Dieudonne, music by Claude Terrasse, will be revived at the Concert Mayol early in September, with Pierrette Madd, Ketty Pierson, Geo. Libeau, and Henry Travoux.

Patricia Storm has quit the revue at the Moulin Rouge to play an engagement in Munich, Germany. Marcel Brianaud, connected with the French branch of Paramount for the past six years, has joined the staff of Franco-Film as sales agent.

Success with which the English Players have met in rendering "Mrs. Warren's Profession," Bernard Shaw's play, fairly astounded the seasoned critics here.

If nothing else, it proves the possibilities of an English-speaking cast here.

Colleagues came in for quite a ragging by the European press for the alleged conferring of the degree of doctor of philosophy by the University of Budapest on Grock, the clown. Several of them pointed out that universities are at last telling the truth about the large majority of their intellectual grads.

German film producers are starting to use French stars. Latest contract to be offered is for Jeanne Sagan, who will be featured in "Loulou." According to those who know, the German companies will include a prominent player from all of the important countries of this side of the Atlantic in their forthcoming productions. They're figuring on the personal draw of each country when it comes to distribution.

Announcement that Adelaide Kip Rhinelandier Chagueneau is about to annex another husband came as quite a shock to many who knew her when she lived here.

Jack Chagueneau is a confirmed Parisian now and remains perfectly mum about the contemplated nuptials of his former spouse.

Rita Weiman and her husband, Maurice Marks, both hurried home last Friday after quite a sojourn

on the Continent. Rita announced that her play, "The Acquittal," will be produced in London next season.

Latest way to squeeze a few francs out of the tourists is being practiced by mugs who know how to play stringed instruments but don't.

Scandinavian is about the rawest of the lot. He goes to the various cafes and suddenly breaks in on the peace of mind of the customers, plays about half a ditty and then passes his hat. The chumps, figuring he will continue, drop something, but the bohunk turns and does a heel.

About the greatest excitement during the world-renowned Kellogg peace pact signing was the camera work by the still and movie kids. They blew off enough powder to have shot up the building.

Players going back to the States need be wary of alleged bootleggers and rippers just after they walk down the gangplank. One system that is working quite well, according to several victims who have returned here, is that a telephone call to their home or office just after the ship on which they have arrived is made, saying that Andrea, chief steward of the vessel, has been ordered to deliver a consignment of liquor at the request of the home-comer.

The non-suspecting have received the goods and paid for it, only to find that it's varnish or something.

## Pastor OK's S. A. in Ads

San Francisco, Sept. 11.

Dr. Newton E. Moats, pastor of the Grace M. E. Church, upheld Frank Whitbeck, head of West Coast's local publicity office, on behalf of sex appeal in theatrical advertising.

Matter came up in a hot debate on the subject before the San Francisco Ad Club. Whitbeck was opposed by W. W. Cribbins, advertising man.

**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, a p a n g l e s, lights, opera hose, etc., etc., for stage costumes. Samples upon request.  
**J. J. Wylie & Bros., Inc.**  
(Successors to Slegman & Well)  
18-20 East 27th Street  
NEW YORK

## Marcus Loew BOOKING AGENCY

General Executive Offices

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BRYANT 9850-NEW YORK CITY**

**J. H. LUBIN**  
GENERAL MANAGER  
**MARVIN H. SCHENCK**  
BOOKING MANAGER  
CHICAGO OFFICE  
600 WOODS THEATRE B'LD'G  
**JOHNNY JONES**  
IN CHARGE

A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES  
CONSISTENT, EFFICIENT SERVICE SINCE 1913

## The Fally Markus Vaudeville Agency

Astor Theatre Bldg., N. W. Cor. 45th St. and Broadway  
Lackawanna 7876 New York City

**ACME BOOKING OFFICES, INC.**  
Booking All Theatres Controlled by  
**STANLEY COMPANY OF AMERICA**  
A route of 15 weeks within 200 miles of New York  
Artists invited to book direct  
**1560 Broadway New York City**

**M. SHEA** **J. G. MALL**  
Pres. Sec'y  
**THE M. SHEA  
BOOKING EXCHANGE, Inc.**  
Have eight to ten weeks to offer with short jumps to recognized standard and flush acts  
WIRE! Managers, Investigate Our Service PHONE!  
318 ERIE BLDG., CLEVELAND, OHIO  
CHERRY 6361 or LONG DISTANCE 89

K-A PALACE, NEW YORK, THIS WEEK (Sept. 10).  
Lately Featured with "HIT THE DECK"  
**FRANK MITCHELL and JACK DURANT**  
"STICK OUT YOUR HAND"  
Direction MORRIS & FEIL

# PRESENTATIONS—BILLS

## NEXT WEEK (September 17)

## THIS WEEK (September 10)

Shows carrying numerals such as (16) or (17) indicate opening next week on Sunday or Monday, as date may be. For this week (9) or (10) 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 September

**BERLIN**  
Senda  
Victoria Jr.  
Faints Girls  
Miss Faye  
3 Bel-Airs  
L. H. Lafayette

Maddy & Comp  
Mont & Horace  
Marrone & L. C.  
Helen Carilla  
Faye Galla  
Raquel Nielor  
Roy (9)  
Henri Thierlin  
Patricia Bowman  
32 Roxyettes  
Beatrice Belkin  
Harold Van Duse  
Hansouta  
Hubert Let's & T  
Helen Gray  
Blanche & Bessie  
Bobbe Lawton  
32 Vody  
Charles Edwards  
"Pazzi"  
**CHICAGO, ILL.**  
Avon (8)  
Del Lampe  
Venetia Chor  
"King of Kings"  
Lily & Lily  
Lugano Jr.  
D. J. McKim  
Rosita Barrios  
Carmelita  
Jean Maras  
Jane Slick  
Alice Moya  
Blanche-Poeta Bal  
Henry H. H. H.  
Kamurova-Skiline  
Gretchikine  
Rudeau-Castel  
Tamura & Roberts  
Montel-Carius  
Mona Givry  
Colette Jove

### PARIS

#### Week of September 10

**AMBASSADEURS**  
Ted Lewis Bd  
Eleanor Brooks  
Arline Longan  
12 Raach Girls  
Charmbrin & Hiss  
Empire  
Bertran Bd  
Chris Charlton  
Piletto  
Masked Tenor  
André Berlay  
Divina & Charles  
Dania  
Tommy Long  
Rene Villars  
Karoly  
Folies Bergere  
Andre Randall  
Dodge 2  
Georgia Graves  
Alice Moya  
Yvonne Gulliet  
John Thiller  
Kamurova-Skiline  
Gretchikine  
Rudeau-Castel  
Tamura & Roberts  
Montel-Carius  
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Colette Jove

### LONDON

#### Week of September 10

**FINSHUR PARK**  
Empire  
Norris Girls & Max  
Fred Barnes  
Johnson Clark  
Houston Sile  
Horseshoe Horsers  
Adonia  
Boil & Steward  
**HACKNEY**  
Empire  
Green Wood & V  
**LONDON**  
Alhambra  
Gladys Sewell  
Paul Gailley  
Mihili Johnson Sile  
Jerry Valt  
Coliseum  
Dolm & Nemcova  
The Jovies  
Normal Carroll  
32 Roxyettes  
Victoria Palace  
Layton & Johnette

### PROVINCIAL

#### England

**ABERDEEN**  
H. M.  
Thark  
**ADDICK GREEN**  
Empire  
Nell McKay  
Dury & Hope  
Rory Hansen  
De Bussie  
Ann Doole  
**BIRMINGHAM**  
Empire  
Billy Blue  
Grand  
Utrick  
Lily Morris  
Van Foyen  
G. S. Melvin  
G. H. Elliott  
Pays 4  
T. W. Hill  
Faye Ruddy  
**BLACKPOOL**  
Grand  
Such Non Aro  
Opera House  
Seventh Guest  
Palace  
Debroy Somers Bd  
Harry Claff  
Leslie Strange  
Gladys Galla  
**BRADFORD**  
Vogues & Vanities  
**BRISTOL**  
Hippodrome  
Chinese-Syn  
Harry Gunn  
Fordham Bros  
Gillettes  
Dawn Maria  
Gardiff  
Desert Song  
**CHATHAM**  
Empire  
Talbot O'Farrell  
David Poole  
Dorcas Kennedy  
Edgar Heynon  
St Vincent Sile  
Edith Athey  
Ciro & Rey 3  
Lou Radford  
**CHICHESTER**  
Empire  
White Bird Rev  
**GLASGOW**  
Alhambra  
Harry Lauder  
Lillian Brains  
Strampsons  
Jack Le Dair

Jane Horton  
Clara Boud  
Jane Bowers  
Gino Rogers  
Alice Roy  
Art Frank  
Gummy-Halo Girls  
J. Cogan & Dan  
Raquel Nielor  
Roy (9)  
Henri Thierlin  
Patricia Bowman  
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Beatrice Belkin  
Harold Van Duse  
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Announces  
A Dramatic and Musical Comedy  
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Cabaret Department in Charge of  
**BILLY CURTIS**  
**ALF T. WILTON**  
INC.  
1560 Broadway, Bryant 2027-8

Market & Faun  
Winchell & Briscoe  
Chicago (8)  
"Step This Way"  
U. L. Spaltini  
Bobby Gordon  
Mitsie Mayfair  
Gordon  
Foster Girls  
"Fiesta"  
Edie Cramer  
Crackerjacks  
Cynthia & Claire  
Harding (8)  
"Frisco Chinita"  
Jack Kelly Bd  
"Mr. Tello"  
Frank Mellino Co.  
Garden of Eden  
Benny Meron Bd  
John Steel  
Jimmy Benson  
LEEDS  
Kimbrey & Page  
Hoffmans  
Ann Doole  
Johnny Jones  
Bert Errol  
Spray  
Royal  
Lady Mary  
LEICESTER  
Palace  
P. T. Seibt  
Bert Errol  
Arthur Mack  
Anna & Louis  
Bogannys  
O'Connell  
**LIVERPOOL**  
Empire  
Oh Kiki  
White Camella  
Bert Errol  
Aye & Chills  
Henderson  
Bob Gandy  
Shelburn  
Stanley & Lewis  
NOTTINGHAM  
Empire  
Talbot O'Farrell  
David Poole  
Dorcas Kennedy  
Edgar Heynon  
St Vincent Sile  
Edith Athey  
Ciro & Rey 3  
Lou Radford  
**CHICHESTER**  
Empire  
White Bird Rev  
**GLASGOW**  
Alhambra  
Harry Lauder  
Lillian Brains  
Strampsons  
Jack Le Dair

Phyllis Rae  
Hallett Corrie  
**LOS ANGELES**  
Boulevard (7)  
Red Corcoran  
Mary Lou  
The Dots & Hazel  
Boulevard Reale  
Smoke Hollow  
Carroll Rogers  
Carroll Rogers  
"Jalisco"  
Chinese (Indef.)  
Truitts  
Prince Lou Lani Tr.  
32 Roxyettes  
Sol Iloxi  
CLAREMONT (5)  
C. Kahlentkoff  
"Wings"  
Español (7)  
Benji Rubin  
Suede Wm & Bill  
Art Jane & U. Bph  
"The Tempest"  
Lowell (7)  
Original Idea  
Al Lyon  
Wally Wall  
Mosby & B. Bowers  
Helen Kennedy  
"The Matine"  
ST. LOUIS (17)  
A. Friedman  
"2 Lovers"  
Guilman & Rev Rv  
Fuss Knight  
Metropolitan (7)  
Buffalo (8)  
Helen Gray  
Blanche & Bessie  
Bobbe Lawton  
32 Vody  
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"Light of N Y"  
"Harem-Scarem"  
H. S. Saver  
Lucian La Rue  
The Million  
Palace  
1st half (17-19)  
Helen Kennedy  
West & Stanton Co  
Sally & Ted  
Pearl 2  
"The Terror"  
NEWARK, N. J.  
Branford (8)  
Buddy Page  
Bert Lewis  
Oliver  
Miller & Miller  
Roy Chaney  
English Rockets  
"Out of the Ruins"  
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"The Million"  
Virginia Ray  
Roy Baker  
Carr Family  
Dorothy Murray  
Roy King  
Lucian La Rue  
The Million  
Palace  
1st half (17-19)  
Helen Kennedy  
West & Stanton Co  
Sally & Ted  
Pearl 2  
"The Terror"  
NEWARK, N. J.  
Branford (8)  
Buddy Page  
Bert Lewis  
Oliver  
Miller & Miller  
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## Mutual Adds Three New England Stands

Three new stands go in the Mutual circuit. The Lyric, Bridgeport, the Hyperion, New Haven, play their first shows on full week Sept. 17. The third house is the Plaza, Worcester, Mass., which opens Sept. 24.

The addition of these houses means a rearrangement in New England territory. Mutuals going into the Gayety, Boston, from Providence will go to Worcester, and Springfield and thence through the usual route.

As the Mutual also plays another Boston house, the Howard, the shows will continue coming from there into the Columbia, New York. Shows go from Hartford to New Haven and thence to Bridgeport and into the H. & S. Apollo, New York.

## FORE

### Paramount's 3d Event

Beginning Sept. 23 Paramount's coast studio will stage its third golf tournament of the year. Harvey Pugh is handicapper.

Two weeks will be allowed to play and cards turned in for qualification will be accepted from any course rated at par 70 or over. Entrants are expected to number 125. Cups will be awarded as prizes.

George Hummel, present champion, plays in the low 80s and Ken Ahlberg, last year's champ, rates a six handicap.

### 485 Yards in Two

George Hummel, chief of Paramount's "still" department, held out in two on the par 5 tenth at Fox Hills.

He drove 260 yards and his brash rolled home. Hummel is Par's studio champ.

The foursome made somewhat of a record for itself on the same hole. Wally Sparks, club pro, sank a 45-foot putt for an eagle, and John Mesal, camera champ, and Frank Thorwald each got their par, making a total of 15 for the foursome on the hole.

### Friar Handicaps

Handicaps of Friar posted at the monastery are headed by Lou Goldman playing from scratch and trailed by Joe Laurie and Lew Cantor, each with a 33-stroke concede.

Other handicaps are William Collier, 21; Lester Ann and Walter Kelly, both 20; Bobby Clark, 18; Harry Jans, 15; George Price, 17; Bert Wheeler, 17; Leonard Mudie, William Mandell and Charles Yates, one each, and Charlie Freeman, two, Jack Tuerk is handicapped at five.

### Golfing Actress

Kate Hepburn, who plays one of the hostesses in "The Night Hostess," is a Hartford, Conn., known society girl, daughter of a physician. She is a graduate of Bryn Mawr and last year was one of the semi-finalists in the women's state amateur golf championship. At that time the sports writers predicted a brilliant golfing future for her.

### DALEY SHOW READYING

Ed. Daley, obtaining a franchise on the Mutual Circuit, placed his show, "Bare Facts," in rehearsal this week, with Joe Yule and Jean Steele as featured players. Show opens Sept. 24 in Springfield, Mass.

Daley was formerly a Columbia producer and this summer had out "Rang Tang" (colored), headed by Byrd and Higgins.

### TOM HENRY'S VACATION

Tom Henry, veteran burlesque man, celebrating his 50th year in show business, is relaxing at the Gayety, Boston, for the past 10 years, has quit burlesque temporarily to take a trip abroad with his wife. They are now in Ireland visiting Tom's relatives in Cork. Then couple will tour the Continent.

### Fuller's Akron Tab

Ely Fuller opens a stock tab season at the Miles-Royal theatre, Akron, O., Sept. 15. House will also show pictures for a holiday top of 20 cents.

Cast includes Billy Bozo Anstey, The Allen, Ted LeClaire, Madelyn May and Dorothy Janssen.

### Tom Henry's Vacation

Tom Henry, retired manager of the Gayety, Boston, sailed for Ireland on the Celtic, Sept. 9.

He was accompanied by his wife and remains in Europe until November.

## Stagehands' Pay Up On New 2-Year Contract

A two-years' agreement has been signed by the burlesque managers with the stagehands of New York and Brooklyn.

The unions had demanded \$35 for stage carpenter, electrician and property man, but this was compromised at \$72 for a six day schedule and prorata for Sundays.

The head flyman in a New York or Brooklyn house shows here before getting \$61 will now receive \$68. The grips and usual stagehands who were getting \$57 are now receiving \$61.

Other conditions remain unchanged. The Columbia, N. Y., house crew numbers seven men. Most houses employ a similar number.

The musicians in the burlesque houses are now getting a \$3 increase with the musical directors receiving a similar figure.

Thus the director and orchestra men at the Columbia, N. Y., are getting \$75, compared to the former \$72.

The musical contract, now in its second year, provides the men work seven days which accounts for them playing the Sunday vaudeville concerts. Where a burlesque house has no Sunday show the pay is the same for the week.

## Blend Runway Workers Into Touring Shows

A new plan has been evolved for the Mutual shows that hop into New York from the Howard, Boston, which hereafter entails a week-end trip each week to the Hub by the stager of the runway numbers for the Columbia.

Ray Midgely, who had been signed to direct them, succeeding Billy Koud, found the Boston trip impossible so James Stanton got the job. With Emmett Callahan, Stanton familiarized the Kitty Madison show in Boston last week with the interpolated numbers framed for the Columbia runway.

The runway gals are now worked in the opening and the finale of the current Mutual attractions.

## Burlesque Changes

In the realignment of things at the Mutual, H. & S.-Minsky Apollo, Erin Jackson, of the stock, moved down to the Columbia, New York, Monday.

Margie Pennetti left Saturday to join the Minsky runway bery at the National Garden (Houston street). Herbert Barrass moves down to the Second Avenue stock house.

Raymond Paine and Steve Mills, other stock principals, have been switched by the Minskys to the Houston street stock.

Ella Corbett also withdrew from the 125th street house.

Lew Sidman this week replaced Harry Shapir as manager of Ben Levine's "Dainty Dolls" (Mutual).

## Utica Goes 3-Daily

Utica, N. Y., Sept. 11. Mutual Burlesque will start three a day at the Colonial next Monday (Sept. 17).

Admission will be cut from 50, 75 and \$1 to 25, 35, 50 and 60 cents. Shows at 2:15, 7 and 9 p. m. are planned. "Laffin' Through" will be the opener.

## ALBANY'S DOG RACING

Albany, N. Y., Sept. 11. Capitol district will see greyhound racing this fall if plans sponsored by J. Norman Beck for a 90-day meet go through. Beck announced last week that he is seeking to lease a building near Mid-City Park, on the Albany-Troy road, and that as soon as papers are signed he will begin construction of track. He intends to open Oct. 1 and to run until Jan. 1.

Application for franchise has already been made.

Initial announcement made no reference to the type of wagering to be in force.

## GIRL CASHIER-ACCUSED

Los Angeles, Sept. 11. Hazel Dayton, 19, cashier at the Burbank theatre, stock burlesque, was arrested by police on suspicion when she reported having been held up by a bandit and robbed of \$40. Police claim they found the money cached in an ante-room of the theatre.

## Burlesque Routes

Weeks of Sept. 10 and 17

Best Show in Town—L. O.; 17, Gayety, Buffalo.  
The Review—Trocadero, Philadelphia; 17, Gayety, Reading; 20-22, Palace, Trenton.  
Hobokenians—Columbia, Cleveland; 17, L. O.  
Bowery Burlesques—Empire, Providence; 17, Gayety, Lowell.  
Burlesque Review—Gayety, Milwaukee; 17, Empress, Chicago.  
Chicken Trust—L. O.; 17, Lyceum, Canton.  
Dainty Dolls—Academy, Pittsburgh; 17, Lyceum, Columbus.  
Dimpled Dailings—Star, Brooklyn; 17, Orpheum, Patterson.  
Flapper Follies—Howard, Boston; 17, Columbia, N. Y. C.  
French Models—Lyric, Dayton; 17, Empress, Cincinnati.  
Privileges—Gayety, Montreal; 17, Howard, Boston.  
Ginger Girls—Colonial, Utica; 17, Gayety, Montreal.  
Girls From Happyland—Grand, Hartford; 17, Lyric, Boston.  
Girls From the Follies—Gayety, Wilkes-Barre; 17, Lyric, Allentown; 18-19, Orpheum, Reading; 20-22, Palace, Trenton.  
Girls in Blue—Garlick, St. Louis; 17, Gayety, Kansas City.  
Girls of the U. S. A.—State, Springfield; 17, Lyric, Hartford.  
Hello Parole—Lyceum, Columbus; 17, Lyric, Dayton.  
High Flyers—L. O.; 17, H. & S. Apollo, N. Y. C.  
Hindu Belles—Strand, Washington; 17, Academy, Pittsburgh.  
Jazztime Revue—Columbia, N. Y. C.; 17, Gayety, Brooklyn.  
Kuddling Kutties—Gayety, Boston; 17, State, Springfield.  
Laffin' Thru—Majestic, Albany; 17, Colonial, Utica.  
Merry Whirl—L. O.; 17, Gayety, Minneapolis.  
Mischievous Makers—Hudson, Union City; 17, Irving Pl., N. Y. C.  
Moonlight Maids—Gayety, Minneapolis; 17, Gayety, Milwaukee.  
Mouth Rousers—Gayety, Brooklyn; 17, Trocadero, Philadelphia.  
Naughty Nifties—Mutual, Indianapolis; 17, Garlick, St. Louis.  
New Life in Paris—Empire, Toledo; 17, Columbia, Cleveland.  
Night Club Girls—L. O.; 17, Empress, Providence.  
Parlante Flappers—Empire, Newark; 17, Star, Brooklyn.  
Puss—Puss—Gayety, Buffalo; 17-18, Gayety, 19-21, Casanova, 22-23, Schenectady.  
Radium Queens—Empress, Chicago; 17, Cadillac, Detroit.  
Record Breakers—Orpheum, Paterson; 17, Hudson, Union City.  
Red Hot—Cadillac, Detroit; 17, Empire, Toledo.  
Social Maids—Irving Pl., N. Y. C.; 17, Hyperion, New Haven.  
Speed Girls—10-11, Geneva; 12-13, Osceola; 14-15, Schenectady; 17, Majestic, Albany.  
Sporty Widows—Gayety, Louisville; 17, Mutual, Indianapolis.  
Step Along—10, Lyric, Allentown; 11-12, Orpheum, Reading; 13-15, Palace, Trenton; 17, Empress, Chicago.  
Step Lively Girls—Gayety, Kansas City; 17, L. O.  
Step On It—Empress, Cincinnati; 17, Gayety, Lowell.  
Stolen Sweets—Gayety, Scranton; 17, Gayety, Wilkes-Barre.  
Sugar Babies—Gayety, Baltimore; 17, Strand, Washington.  
Round the Town—H. & S.'s 125th St., N. Y. C.; 17, Empire, Brooklyn.  
Wine, Woman & Song—Gayety, Brooklyn; 17, Gayety, Scranton.

## Bowery's Stock Flops

Stock burlesque folded at the Lipzin, New York, last week after a two months' ill-fated effort to sell the girl-and-wiggle shows on the Bowery.

The rival stock at the Royal, Bowery (formerly, Miner's) is also winging and due to close any time.

## B. & K. Staff Changes

Chicago, Sept. 11.

Ed O'Donnell will be the manager of the new B. & K. Paradise and will be assisted by S. Feich.

A. P. Conroy, formerly treasurer at the Oriental, will assist A. H. Eisner, manager of the new Maryland. Harry J. Potter, assistant manager at the Norshore, will now manage the Senate; R. L. Kolber, assistant manager at the Chicago, being transferred in a similar capacity to the Senate. Ed Levin replaces Kolber at the Chicago.  
Mike Vogel, formerly of the Paramount exploitation department, has joined the B. & K. publicity staff to handle the Paradise.

## WHEEL SHOWS COMPLETE

Two Mutual new shows got under way this week and another starts out next week completing the circuit.

Ed Ryan's "Around the Town," his second on the wheel, opened Monday at Hurlig & Seamon's Apollo, N. Y. Dick Zelsler's new show, "Puss Puss," opened in Buffalo Monday. The last under way will be Ed Daley's "Bare Facts" in Springfield, Mass., Sept. 24.

## JAZZ TIME REVUE (MUTUAL)

Featured Soubré.....Kitty Madison  
Featured Comic.....Harry Evanson  
Featured Comic.....George Rein  
Soubré.....Miglio Brandon  
Inebriate.....Babe Healy  
Strut.....Lew Harris  
Juvenile.....Frank McKay

Believe it or not they've found a new use for lambrequins that served time as piano covers before the music boxes were declared archaic by radio. They now use 'em for teaser costumes for runway soubes on the Mutual Circuit, and at the Columbia in particular. The fringe and everything.

Erin Jackson, who supplanted Isabel Van as chief runway card here, wore one Monday night but took so long to unravel the palm slamm-mer contraption that she and her fellow runners were late. These long drawn teasers are getting the cork of even burlesque's most impatient devotees who won't go a dozen seconds to a lamp. A scene in strips. Miss Jackson will have to speed up the dropoff to mean anything. Isabel knew her onions and gave it to them quick when they wouldn't be stalling which made Isabel a great runway gal.

Runway racket is just incidental to the show which for the current week is "Jazz Time Revue," co-starring Kitty Madison, producer, and Harry Evanson, boob comic. It's a Mutual opera that has most of the wheel ingredients but not enough to differentiate it from routine burlesque. Kitty, a producer of the best eye filling soubrés around, makes the mistake of side stepping the show most of the time to project other femme principals that don't mean a thing in comparison. Maybe it's the show owner angle that keeps her in the background, figuring it'll get by without her working. Reeves tried the same thing and now he's out of burlesque.

"Jazz Time Revue" may be okay for Mutual but just slides under the line. It's a real work hard and so the principals but as a whole the show doesn't click. Kitty Madison could remedy the deficiency by checking the ownership high hat and living the show as she has in the past. She's a show owner and it's her show. She's got to do it eventually to hold up at Mutual prices.

Harry Evanson is okay as a boob comic but has little to work with. Comedy scenes have done service for so long they have lost gusto, but the mob does the best that can be expected with them. George Rein, doing a somewhat similar character to Evanson, gets no chance at mirth provoking saddled with an eccentric makeup and unfunny lines. The boys struggle along and just finish so-so. Rest of the cast are similarly handicapped.

Song interruptions with accompanying lyrics were handled adequately by the Misses Brandon and Abbott with both being confined to the stage so as not to detract from Erin Jackson and Babe Healy, house runway gals with a runway mob of 20, house feature, for the varicose legs numbers. Even Miss Madison passed up the illuminated, possibly through house orders.

Sandwiched between the two stanzas were two added attractions, Gene Keating, half male half woman freak, and Patsy O'Neill, nifty blonde who planted two vocals which meant little although she's billed all over the place. A nice babe for floor show who hasn't yet developed stage presence. Keating, prefaced by a male announcer, displayed physical abnormalities (at least as much as permissible), providing a Coney Island atmosphere which may become permanent with Columbia added attractions. Neither meant a thing to the show.

From song and dance angle, "Jazz Time Revue" has something, but it needs considerable comedy jacking up to stack with competitors. Edna.

## APOLLO GOING COLORED?

Efforts are being made to make the former Minsky Bros. Apollo, 125th street, a spoke in the newly formed Majestic Theatrical Circuit which will play all colored attractions.

Jack Goldberg, head of Majestic and who recently sold the T. E. A. circuit, called a conference last week. Among those who attended were Martin D. Klein (white), Chicago, and S. H. Dudley, who owns several colored houses in Washington.

## CALLAHAN HOLDS

Emmett Callahan will continue supervising burlesque productions at the Columbia, New York, in association with Jerome Rosenberg.

Billy Koud, former Columbia dance director, has been promoted to director of dances for the entire Mutual Circuit. James Stanton succeeds Koud at the Columbia making weekly trips, with Callahan, to Boston to blend in the runway girls with the Mutual shows.

## Stribling's Set-Up; Poor Reopening Card

By JACK PULASKI

Young Stribling won by a technical knockout from Jack Squires, of South Africa, they say, last Thursday at Madison Square Garden, which reopened the indoor season. It was a poor card over-priced at \$7.50 top. When Joe Humphreys announced the bout as the first of the new heavyweight eliminations the call of the bird came from the galleries and the fans laughed. Louder raspberries when Strib was introduced.

Everybody seemed to know that the match was designed to bring back Stribling who has mauled his way to victory in the sticks but who has invariably looked bad in New York. The Squires thing figured a set-up and was. And now with another one or two such matches the promoters may match the Georgian with a leading contender. That is the only sort of fight which will prove whether Stribling has changed his ideas about boxing.

Both men weighed 184, Stribling being much stronger. He tore into Squires savagely and with his left tucked away in close he socked with the right. Squires bent himself double to escape punishment around the neck and back of the head. He was pushed over once or twice and when the bell rang it was seen that Jack's left eye was closed. In the second round, after Squires had dropped again, referee Louis Magnolia stopped the match. A bust any way you look at it.

### Short Bout

Semi-final was also short. Napoleon Doral got sick or something and Paul Swidersky, of Syracuse, was sent in against Jake Warren of Chicago. Jake is a rangy colored fellow with long arms and it was no trick to keep Paul pretty well away from him. Occasionally the latter landed a left hook; then, suddenly, in the third he whipped over a right for which he is known and Warren was worried. The bell had no sooner sounded in the fourth than Paul rushed Jake and the Chicagoan slipped down. While Jake was on his haunches Swidersky took a sock at him. That was the end. Arthur Donovan, refereeing, disqualified Paul and awarded the match to Warren.

Paul started to bawl. Real tears and contorted face. A handler tried to make him stop but Paul was broken hearted. Had he been cool and waited Swidersky would have attracted attention with a possible knockout. Little doubt that he tagged the colored man in the previous round.

An alibi for the card may be the resignation of Jess MacMahon, matchmaker, who has become attached to Starlight Park in the Bronx. It is planned to stage boxing in the large arena there this winter. Tex Rickard is said not to be interested.

## Burlesque Wheel of Seven One-Nighters

San Francisco, Sept. 11. Nat Holt, who for several years operated musical burlesque at the Wigwam, in the Mission district, has inaugurated a rotating stock burlesque policy for nearby towns, playing seven one-nighters and then repeating with an entire change of bill. Holt lined up dates with West Coast Theatres, Golden State circuit, National Theatres circuit and Henry Arkush, selling his show outright for \$250 per day and providing his own transportation.

Two stage buses are utilized to transport people and scenery. Opening stand is Saturdays at Modesto, with the balance of the week as follows: Richmond, Hollister, Watsonville, Monterey, Salinas and San Mateo, all in California. Business opening week reported as satisfactory.

## Balto Stock

Baltimore, Sept. 11. Palace, former Columbia burlesque house, will open with stock burlesque on a Saturday night, under the management of William Proctor. Proctor is now in New York signing up principals and chorists. The house will use runway girls. Isabelle Van from the Columbia, New York, will be a runway principal.

## ORIENTAL

(CHICAGO)  
("Closures"—Unit)

"Closures" is a Publix coast route unit, produced by Will Harris of Chicago, and picking up the local time extra. It may be rated as a strong stage piece for houses using the Oriental shows.

Talent includes Will Aubrey, featured; Willis and Shay, intentionally hammy acrobats; Connor Sisters, vocal; Grey and White, hoosers; Don Thrallkill, vocal, and a lineup of 10 Gould girls who contrast with most cinema ballets as caviar to taplopa. Running time of 55 minutes; needs very little peeling.

Opening has the Connor Sisters before black velvet, singing about closures. Two blackouts, visible through sliding apertures in the velvet, followed through an actuator about a girl who kills a gal for being a phone operator and a hubby who silences his crying baby very effectively with just one shot. Closures were pleased about both murders.

Al Kvale in nutty costume came out as the third gag, leading the Great chorography through an actuator harmonica ensemble unless the band was doing tricks behind the curtains. It's a real novelty straight or phony, and the girls' routine at finish closes applause.

Fullstage setting was a simple combination of panelings and platforms, enhanced by rich lighting. Grey and White, through an actuator, fullstage session with ordinarily good exercise, stepping out of the customary with a comic recitation by one and a simultaneous fiddle solo and tap by the other. That helps a lot.

Connor Sisters took their regular spot next with harmony, delivering a but still, the weakest recognition among the announced acts. No novelty attempted.

Will Aubrey brought on the first high stage, using little black humor that probably was ordered out before he had time to smoke a cigarette. He uses a frock coat and booze-bottle makeup, reciting a solo with his guttural twitting. All of his stuff is good, and most of it can stay for the families. Things like identifying a soprano boat whistle as belonging to a motor boat are out of place, with people as wise as they are these days.

Production number based on dream-girls, but the girls, while smoking a good cigarette was handled well. Don Thrallkill smoked and sang, while the Gould girls stepped from large Russian, Egyptian and Viennese direct boxes and went into native dances with representative costumes. Mill and Shay, who start as a comic dance team, followed in the same order, came next with a solid picture house laugh act. They were forced into a burlesque ballet encore.

Aubrey appeared again as a Swiss yodeler, angling for both comedy and appreciation of his voice, and getting both. Then the presentation of a finale costume showgirl parade and ending with the girls posed high on a center stage platform behind a huge picture frame and four flashing electric lights. Caused a spontaneous burst of applause.

Billy Myers, singer, was extra here with tap and acrobatic stuff, attraction, and fair in voice.

Community singing organ solo by Henri Keates should be a yodel in honor for the regular flap capper. Quick Sunday afternoon "Water Hole" (Far) and Paramount News completed.

This is Al Kvale's last week as m. here, with George Kruger following and then Paul Ash. Kvale has been second in box office results only to Ash, but the Norshore has been dying since the m. left there and his return is necessary. Loop.

## LOEW'S STATE

(Wired)  
(LOS ANGELES)

The new "Oriental Idea" unit provides one of the flashiest, most lavishly mounted and crowd pleasing presentations that has graced Loew's stage, and comes considerably under the maximum budget allowance. Which is saying much in view of the uninterrupted succession of good F. & M. Ideas that have been coming there for the past several weeks.

Featuring three genuine Orientals among the entertainers and one of the best and most sensational radio teams in the country, the staged against a vividly colorful background, winding up with novel tom-tom ballet, with 16 pretty women in the line. The capacity crowd at the opening performance yelled for more.

Following an organ medley played by J. Wesley Lord, Movietone-Newel carried on with a short, "Schubert's Serenade," the curtain went up on a scrim which was used as a film screen, magnifying a colored film of a group of Burmese dancing girls in a picture being enlarged to fill the entire proscenium arch, while Joe Fong, Chinese tenor, sang the "Kashmir Song" in soft, low tones. The curtain up revealed eight line girls in

trunks, breastplates and Oriental headress holding garlands against transparent gauze drop, with Fong in center and another line girl posing a la Arab.

Fumi Kawahita, diminutive but attractive Japanese miss, presented excellently executed Oriental dance. Followed by orchestra, led by Al Lyons, m.c., in a fantastic number, England Ong, Chinese jazz singer, in Chinese costume, did "My Baby Don't Leave Me This Way" in American style, encoing with "Mary Lou" in Chinese language.

Line girls then presented a combination Oriental and jazz number that went over with a bang.

After band played "Weakness Now" as comedy number, Skeeter Hartwell and Jay Justice did an eccentric turn, winding up with a comic tango that panicked. Great combination for a fast musical revue. Neil Castelli, sax specialist, played "Caro Nocturne" from "Rigoletto," soprano sax, Lyons accompanying, and encoed with "Indian Love Call."

Tom-tom ballet staged as Oriental ceremonial. After opening steps, went into drum beating routine that got the crowd. Two girls did some split and high heel stuff in foreground as introduction to adagio tango. Ruth Miles and Eddie Cover, former slave girl, covered the stage with bull whip. This real hit of the show.

As they vanished Fong returned to sing "Mandala" and windup tangleback for gorgeous stage picture with near nudes. Lights were dimmed except for forestage when Mosby's Blue Blowers came on in a heat into drum wearing Arabian costumes. Played a hot number, at end of which orchestra joined in for finale and lights went up to show complete stage picture again.

Glistening starry appreciation. "The Cardboard Lover" (M-G-M) and audio shorts on the screen.

## STATE

(Wired)  
MINNEAPOLIS

Orchestral presentations continue at the State in conjunction with synchronized and talking pictures. The current one, arranged by John Rogers, consisted of a 25-piece orchestra, was called "Broadway Hits." It utilized the services of the State ensemble, comprising 10 male singers and a young woman dancer.

In musketeer costumes, the male soloist sang a song with the title "The Three Musketeers" standing before a dark curtain. This was a stirring number and preceded a selection from the latest edition of "Scandale" with the boys grouped about the girl in an abbreviated floral bow scene and the girl later going into a pretty dance "Oh Man River," from "Show Boat" with the male attired as wharf hands, and an excerpt from "Rosale" completed the presentation.

A nother orchestra number, "Jazz and Blues," of 15 minutes with novel screen effects to advertise "Lilac Time," underlined, the Fox Movietone News and the Emil Jannings picture, "The Patriot," rounded out the good show.

Business mediocre, the feature film failing to score strongly with the masses of fans, although winning the critics' laudations. Rees.

## METROPOLITAN

(Wired)  
(BOSTON)

Paul Whiteman as a Publix master of ceremonies proved to be a heavy drawing card opening night at the Metropolitan with George Meighan in "The Matting Call."

The evening schedule was tilted to 75 cents all over the house. While there were a few lobby squawks, most of the patrons apparently thought the extra dime well spent for a really good picture, a Publix unit and Whiteman with his team.

The new price is permanent, and next week will tell the tale as to whether the Metropolitan can stay away with it. Whiteman was billed as making his farewell appearance in Boston for two years and was jumped into the house with his full band to fill in for Gene Rodemich, who is vacationing.

This week he steps in as a full-fledged m. here, with 15 minutes of routine, using his own team in place of the house team and adding the most popular of his old favorites. The concert with George Meighan, Helen Kennedy and a Foster chorus.

Balance of the show apart from Meighan in "The Matting Call," consisted of a new reel and a Colorair, entitled "Marcheta," in which the love scenes not only failed to register but in two instances caused a riot.

The house orchestra was not elevated for an overture and played only a short accompaniment for the first act as the feature was synchronized.

Arthur Martell, the feature organist of New England, has been out about a month and the organ is now being played by a factor at this 5,000-seat house. Libbey.

## PARAMOUNT

(WIRED)  
("High Hat"—Unit)

(NEW YORK)

"Father," asks Jackie Coogan, "how did you make your living before you met me?" (daughter and applause). "I used to be a vaudeville act," son replied, "and you spat me out. And I want you to remember that before you were around there were Coogans on the stage." "Yeah," said the sturdiest, "but the name didn't mean anything." (More laughter and applause.)

In this vein father and son are kidding at the Paramount. Between gags father soft shoes and Jackie recites. The proceedings, including a preliminary trailer, occupy about 15 minutes immediately following the band portion of the picture show. It's pretty good entertainment and it's expected to be snappy boxoffice. The marquees have been devoted exclusively to publicizing the Coogan presence.

It comes as a pleasant novelty to find moving picture folks articulate, polished and so manly and impressive when stepping out in front of an audience. Most of the personal appearances have been pretty bad and all of them have invariably included that "Oh, about the kid who wanted to exchange 12 photographs of the person telling the wheeze) for one of Norma Tamalade. This standard is happily omitted by the Coogans. Young Jackie speaks clearly and well and can spot those Junior N. V. A's six up on self-confidence.

Santley produced the unit, "High Hat," which stands out head and shoulders above the average Publix show for speed, laughs, continuous and intrinsic merit as good entertainment. The picture story form against the background of a night club.

Sally (Ginger Rogers)—back here in a similar situation (she is her sister's) is her sweetie from the home town who wants her to give up the cabaret and marry him. Grandpa (Art Frank) also arrives to lecture the girl and fall himself for a hotsy-totsy (Alice Roy).

Dialog is conspicuously successful. Santley and Cliff Hess wrote it. Santley is a good director, posing and with Harlan Russkin collaborating. The successful merging of all departments of production is in itself quite an achievement for a picture of this kind. The picture houses the rich fruit gathered from his long association with vaude and legit.

Ginger Rogers is, as always, cute and appealing with just the right proportion of the baby talk stuff. Ross has a nice voice and Alice Roy is peppy. Art Frank, deservedly featured, is a real gem with a good dialog and a show stopper with comedy dancing. His grandpa is a gem.

Also standing out in the presentation is the "Dancing Shoe" number of the Gamby-Hale group. The dozen girls wear stockings on their arms and shoes on their hands. The effects obtained are colorful when the arms and legs perform simultaneously. Whether entirely, or only partly, original this routine is the cleverest and most ingenious stunt revealed of Broadway by a dancing troupe in months.

Overture omitted because of length of show. Serious musical obligations were assumed by the Crawford in his organ concert. Crawford played "Treasures" and, as per Paramount tradition, the organ concert was warmly endorsed by the grandstand.

Warmth, also, in the hearty reception to Paul Ash at the commencement of the stage act. Ash seems to be getting on well, and just as he is about to return to Chicago to briefly revisit the scenes of his flapper popularity. Newsreel mostly Paramount.

"Heart to Heart" (F.N.) Land.

## EASTMAN THEATRE

(Wired)  
ROCHESTER, SEPT. 8.

Having entertained 12,000,000 people, the Eastman theatre last week started its new season in its sixth anniversary program. Director Gayne Ralph Bunker devised for the stage feature a jazz revue, "Ten Miles from Town."

Act one opens with a back drop depicting the office of the "Tired Business Man." T. B. M.'s tonic is his snappy secretary, played by Doree Lacy, who sings in a number. "Ten Miles from Town." Blackout is followed by the glare of automobile headlights and the curtain rises on a short country clip with the girl friends and boy friends parked on the veranda and lawn.

Dorothy Drunkly gets off to a start, singing "Country Club" while she slips out over the orchestra pit on a runway. Solo numbers, a quartet and a waltz done by the premier dance team, Ivan and Thelma Piracore, lead up to introduction of the Eastman dancers in precision steps.

A riding number in honor of the annual horse show is featured this week at the Exposition gets over, and the girls nearly stop the show when they step out of riding habits to reveal a new costume. The "Street Brothers" lifted from the bit, contribute two vibraphone and

xylophone numbers, and the big Eastman Orchestra adds to the jubilant note of anniversary week with a stirring performance of the "1912." "Oh, Kew" is the feature picture, and despite counter-attractions of the Expo and a ball team topping the league, the draw was big the first three days. Gooding.

## ROXY

(WIRED)  
(2ND REVIEW)  
(NEW YORK)

New York, Sept. 7. Variety's first review of "Tale of Arab" was written after witnessing a performance cut short by a black stage fire. On witnessing a full performance of the presentation a second review is written at the request of the production department.

A snake dance by Hiasotia, the dancer, was entirely missed in the first review, likewise a spectacular climactic scene. Development and climax of the story told in the Arabian Nights fantasy was also missed, completely changing the impression. First review referred to a lack of continuity and form subsequently explained by the forced curtain.

Presentation opens with Beatrice Bolkin accompanying in a right hand box. Spot they jump to left box where Sultan on throne is being regaled with stories by his houri. The latter is Sarah Edwards of the Merry Widow and other productions. Action on stage is the story with return at finale for a flash back to the last box.

Josephine, played by Gray and Bobbe London disport themselves in contortionistic terpsichore for the edification of the potentate impersonated by the tenor, Harold Van Duzee. Sultan's great impatience for his bride, The latter, a reluctant nominee for the honor, is Hiasotia, a sinuous lady with vast grace in her arms, legs and torso.

"Moorish Rose" is the theme song, written by Maurice Baron, with lyrics by Lew Pollack. Baron is the regular vocal soloist, and other productions. Action on stage is the story with return at finale for a flash back to the last box.

"Tale of Arab" is lavish, impressive Roxy pageantry, the sort of presentation that is done nowhere else. The latter is a production staged by Leon Leonoff and his return from a forced holiday after a breakdown. It represents high standards and accomplishment in artistic production.

"Fazil" (Fox) is still the screen leader. Land.

## BRANFORD

(NEWARK)

Newark, Sept. 8. "Jazz Justice" is a show short on talent but long on comedy. Some of the comedy is cheap, but it is funny. It looks as though Charles (Lester) had been through some old burlesque scripts and had picked some of the most used gags, and by no means the most refined. But of most comical jokery if the tone about the mole that walked is used again, the whole audience should depart en masse. It was funny only the first 10 minutes.

The set consists two judges' boxes with the band in wigs as jurors framed in between. A very large girl's figure on the back drop dominates the scene and seems to belong. Behind the judges are great candleabra with three lights each, red and orange tones predominate and the whole would be effective were it not for the girl, who belongs in a circus act.

Buddy Page, m. c., is given no chance. At the Sanford, Irvington, he was a knockout. At one show he seems to be getting on well, and just as he is about to return to Chicago to briefly revisit the scenes of his flapper popularity. Newsreel mostly Paramount.

"Heart to Heart" (F.N.) Land. In this show he has no chance whatever getting hardly a line. He is one of the best m. c.'s in the country but he can't show his wares unless permitted. And talent is certainly needed on this bill.

Harriet and Miller play the two judges and in the blackouts, taking also a long time for their act. One uses a near-nance effect and introduces some bare-arm snake dance. The other is a great gag, got guifaws. Olive Fay, only girl principal, is good. Used in the gags, she also sings to the guitar and does some corking dancing of the acrobatic type. Petite and blonde, she is short green tights and brassiere, she is attractive and will be welcomed back.

Chancy singing ballads straight, is a high spot. Bert Lewis does a polemic in the gags, but adds nothing else. Miller and Miller bring in some brilliant stepping by one of them. The High Rockets do several numbers with a ring routine, with rope-skippping much liked. The finale is weak for Crull to stage, involving only the dropping of a

The band was off and nearly quivered Miss Fay in one number. Show run 53 minutes.

News and Thomas at the organ run. Feature, "Out of the Rains," by Lind Austin.

## GRANADA

(WIRED)  
CHICAGO

(Chicago, Sept. 8.)

Greater Shows Season here continues at a clip. This week Eddie Cantor, Al Jolson, and others showed out a weekly piece of Chicago for the Zigfeld star, but it hames mean anything in this town. Cantor is going to leave a deep imprint in the Granada box office this week.

To the head theatre-going burghers Cantor has always held out a horse-shoe while appearing in the legit show. If Cantor at \$4.40 is to draw in this town, then the same guy at six-bits should be and is a clutch. As far as the brothers Marks are concerned, it is a feather in their cap. They grabbed off the week. Their status is bound to increase because of it. As early as 7 o'clock tonight (Saturday) it was evident that the house was going to do a hand office business on the week.

Marks Bros' production department built a costly and tasteful show around Cantor, "Very Good, Eddie." Very appropriate, as Eddie did not do a thing but show, showing a half hour of fast moving talent, Eddie hopped on and held for more than 27 minutes, begging off and coming back to wind up in the finale.

It didn't make much difference what he did, as anything and everything went with the mob. They howled at his gags and wanted more.

The answer is Eddie Cantor. He called for requests and sang, told a few stories and clowning around to everyone's happiness. One of his numbers, "The Merry Widow," was a Yiddish parody. "Laugh, Cohen, Laugh," Eddie covered his voice as much as possible, vocalizing in semi-tone and generally taking the crowd off its feet. He is thinking of those five-a-day.

On the general layout of the show the Five Crackerjacks, quintet of colored hoosers and acrobats, tied up the works right at the beginning. The acrobatic stuff did the trick for them and came near stopping the show cold. Cynthia and Claire, blonde and brunette, scored with a couple of songs, two in harmony and one solo. The blonde, alone, delivered a sob ballad in good style, earning the applause. Both girls are classy lookers and know stage decorum.

House ballet of 12 girls nifted up in extravagant costumes and routined with precision to best advantage. Introductory number had all the girls in page uniforms, parting the curtains for the stage band and Charley Kaley, m.c. Latter had little to do, attempting but one local chorus with the band and leaving the girls to their own style of working is monotonously the same weekly. The band is something else again. These boys are all the same, two in harmony and one solo. The blonde, alone, delivered a sob ballad in good style, earning the applause. Both girls are classy lookers and know stage decorum.

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Fox Movietone Newsreel carried seven clips, all sounded and international in character. Several languages, French, German and English, were heard. Single Vitaphone short, "Feature, 'Danger Street' (Flid). Loop.

## MARRIAGES

Isabelle Wolfe, city saleswoman for Universal in San Francisco, to Nina Medley, former U. exchange employee, at San Francisco, Aug. 23.

Minnie Mal Moore to John Powell in Greeley, Colo., Aug. 27. Couple formerly did an act together and will professionally team again.

Robert N. Lee, searagist, to Betty Torpen, of Seattle, at Ventura, Cal., Aug. 11.

Isabel O'Neill, screen actress, sister of Sally O'Neill and Mully O'Day, to John Cochrane, Harvard of California and Massachusetts. Couple first married in Mexico City by Catholic priest, Aug. 27. Married again Sept. 3 at Tulsa, Oklahoma, to insure legality after his discovery that Catholic priests are not permitted to conduct weddings in Mexico.

Zoe Mayo, dancer, to George Vladimir, Fox studio art department, in Los Angeles, Sept. 5.

Joe McKown, manager, Broadway Strand theatre, to Lucille Krebs (non-pro) in Chicago, Sept. 1.

Donald D. Florence of the Bala-ban & Katz production department, to Eleanor Hess, Sept. 8, at Chicago.

## BIRTHS

Mr. and Mrs. Emilio Pallenberg, Sept. 19, at Clinton, Conn., daughter. The Pallenbergs are animal trainers.

Mr. and Mrs. George Jinks, son, at Memorial Hospital, Manchester, Conn., Sept. 5.



age adaglo team. *Blgn.*



## Unlicensed Doctor Held on 2 Charges

"Dr." Robert Thompson, sometimes known as "Dr." Malcolm Mutart, according to the police, was arraigned in West Side Court before Magistrate Brodsky on the charge of practicing medicine without a license and performing an illegal operation. His attorney, Sol Eisler, entered a plea of not guilty and the court held the "doctor" for trial. Bail of \$2,500 in each case was furnished by a surety company.

The "doctor" is married and lives at 115 West 71st street. He gave his age as 44. He is 6 feet two inches tall and weighs above 200. "Dr." Thompson when arrested was accompanied by the husband of an actress who died recently, Detective Walsh of West 100th street said.

"Dr." Thompson was arrested by Detectives Ernest Rice and James Walsh of West 100th street station. Assistant District Attorney Michael Ford, in charge of the Quack department of the District Attorney's office, stated that Mr. Banton had especially assigned him to conduct the prosecution.

### Posed for Picture

Janette Stanish, a nurse employed by the "doctor," testified of policewomen raiding the "doctor's" office on West End avenue Sept. 4, a year ago. She told of five women patients that had been operated upon by the "doctor" being hurriedly ushered out when the raiders entered. She said she never knew the "doctor" was not licensed. She witnessed the operations but was unable to testify whether they were illegal.

The "doctor" was indifferent during the course of his hearing and posed for a tabloid after the people's case was in.

Mr. Ford flayed the "doctor." He referred to him as a notorious criminal.

Mr. Ford stated that the "doctor's" income amounted to almost \$200,000 a year. In one case he said the "doctor" had received \$5,000.

## Young Men "Dared," Became Drug Addicts

A roundup of drug addicts around the Big Stem and old Columbus Circle by Detective Fred Wilson of the Narcotic Squad and several aides resulted in 11 men arrested in two days on the charge of being addicts. In all arrests the detectives declared that the defendants possessed heroin.

The defendants were arraigned before Magistrate Louis Brodsky in West Side Court and held for trial in Special Sessions. Where the defendant had no former police record bail was fixed. In the majority of the cases the defendants had previous records and the Court was unable to set bail.

The prisoners presented a sad sight in West Side Court. Two of the defendants were young chaps been taking the stuff only two weeks. They were well dressed and stated they acquired the habit at parties. They said that others had dared them. They refused at first but were characterized as yellow. Tired of the kidding, they fell, gave their names as Francis McDonald, 24, waiter, 220 West 50th street, and William Upton, 25, waiter, stopping at the Cadillac Hotel, he said.

The other defendants were old timers. Many had police records that showed they began their criminal careers by petty thievery to buy the dope.

## Broken Heart and Nose

Charged with fracturing the proboscis of a young lady who spurned him, Albert Mastrone, former manager of a night club, is awaiting trial in West Side Court following his arrest by detectives of the West 68th street station. Complainant is Mrs. Anna Raymond, young governess of 71 West 75th street and late of the Roosevelt Hospital.

Mrs. Raymond averred that Mastrone is enamored of her, and that she sought to dissuade him. "When I refused to be courted and broke his heart," she said, "he broke my nose."

Mastrone pleads not guilty. Case slated for hearing before Magistrate Simpson this week.

## Actress in Bellevue; Stabbing Salesman Free

Jack Touchton, 24, salesman for the American Fruit Distributing Co., 115 Broadway, of which "Wolf" Lamar is said to be the head, was discharged in West Side Court by Magistrate Louis A. Brodsky. Touchton, who lives at 325 West 43rd street, was charged with inflicting 10 stab wounds in James Stark, salesman, at 505 West 112th street during a fight on the ninth floor of the Stanley Hotel, 126 West 47th street.

Touchton was captured at 47th street and Broadway after a brief chase by Detectives Tom Walsh and John Coleman of the West 47th street station. Stark remained in the hospital several days before being discharged.

The fracas occurred in the apartment of the defendant's wife, Ruth Touchton, who drank lye when she witnessed the stabbing. Her face was badly seared and she is still in Bellevue Hospital.

Mrs. Touchton is said to be living apart from her husband. She, according to Coleman and Walsh, is one of the vaudeville team of the Norwalk Sisters. Her partner is said to be Geraldine Robertson of 805 East Broad street, Columbus, O.

In court Touchton's attorney stated that he had acted in self defense. Stark said he wanted to withdraw the charge. The Court consented with the permission of Assistant District Attorney John Levy.

## Jeffrey Fears Publicity; Withdraws 'Badger' Charge

Magistrate Louis A. Brodsky, in West Side Court, freed Mrs. Lucy Bloom, 23, of 224 Riverside drive and her husband, Jack Bloom, 24, salesman, on the charge of extortion. The complainant, Madison P. Jeffrey, employed by a publishing house and residing at 670 North Terrace, avenue, Mt. Vernon, declared that he had no desire to prosecute.

The Blooms were arrested by Patrolman C. R. Wolfe, of West 100th street, in their apartment after Jeffrey had complained he was forced to write a check for \$500. Wolfe returned to the apartment and arrested the Blooms. Twice in court Mrs. Bloom swooned.

According to Jeffrey's story at the time of the arrest, he had given Mrs. Bloom a lift in his auto. He said they went to a Broadway "speakeasy" and had some drinks. Then they went to Mrs. Bloom's apartment, he told the sleuths.

He declared that he was in the apartment only a short time when Bloom walked in with a phoney private detective. Bloom became irate when he saw his wife with Jeffrey. He is quoted as demanding \$1,000. Jeffrey wrote a check for \$500 after the phoney sleuth had struck him on the jaw, he said.

After giving up the check he was advised to quit the apartment. He dressed hurriedly and explained his story to Wolfe. Assistant District Attorney Levy issued a subpoena for Jeffrey's appearance in court.

Fearing publicity, Jeffrey dropped the action, he stated.

## Chorus Boy With Lip Stick Just Blew Out on Host

Befriended by a floral designer, Kenneth Gattian, 19-year-old chorus boy who totes lip stick and a powder puff on either hip, blew in the middle of the night with his host's jewelry and clothing. That's the complaint of William Nagle, 1730 Broadway, alleged victim.

Following recovery of the stolen articles, Gattian submitted to arrest at Broadway and 47th street.

Nagle, who thinks up new ideas for bouquets, contends Gattian had no place to sleep and nothing to eat, provided both. After accepting the hospitality Gattian put the trouble on Nagle's possessions.

When queried, Gattian said he carried the powder puff because he felt "smarted" after he shaved but failed to explain away the lip stick. He was arraigned before Magistrate Brodsky in West Side Court and released in high bail for further examination.

## Pests Come Back

Autograph collectors have invaded theatre lobbies again with the opening of the new season. They add to the congestion at premieres. The pests arrive early and stay late, using pictures clipped from the tabs as a means of identification.

Most of the signers place their names in a corner of the pad so that nothing of a contractual nature can be written in.

## Bouncing \$432 Check Is Civil Case Only

Mitchell Cirkier, of the Cirkier & Robbins Scenic Studio, Inc., 556 West 29th street, was astonished when Magistrate Brodsky in West Side Court informed him that his action against Lionel A. Hyman, theatrical producer, was a civil instead of a criminal action. Mr. Cirkier through his attorney, Harry Rappaport, 45 West 45th street, said that he intended to lodge his complaint with the Scenic Artists Association to prevent Hyman from obtaining further scenery.

This is the second time Cirkier and his attorney have been in West Side Court to have a hearing on an alleged fraudulent check for \$432 issued by Hyman for scenery.

Hyman was haled to court on a summons. Cirkier told of supplying scenery to Hyman for the show, "The Seventh Heart," at the Mayfair theatre. Hyman gave two checks, Cirkier said, for \$432.32. The checks were dated May 2, 1927. Cirkier was able to cash one at the Hamilton Trust Company, but he said the bank refused to cash the other check.

Cirkier told of hiring a truck to cart away the scenery. When the truckmen got to the theatre the theatre officials refused to part with the scenery because they said they were owed money by Hyman, said Cirkier. Cirkier had paid the truckmen \$50.

Hyman, Cirkier told reporters, is producing "The Lido Girl," at the Edith Totten theatre. Hyman came to court and told the magistrate that another judge had stated the case was a civil one. Magistrate Brodsky said he believed so too.

## Caesar's Rodeo

Prior to taking off for Hollywood last Sunday, Arthur Caesar staged a whoopee at Victoria hotel Saturday night, converting the main ballroom into a free-for-all. All of Caesar's boogie-men companions, of both sexes, turned out to wish one of the Street's favorite sons pro and con.

Before and after theatre, the turn out was flatteringly terrific. The novelty of a tonsil axiulator without a ransom attracted and captivated.

The Caesarian body gave up 500 tears in consideration for everything and everybody and characteristically dubbed his joyfest a "welcome home to Caesar" party, anticipating what seems to be a popular pastime in Hollywood. Several signs about the Victoria ballroom's walls read "Hend unto Caesar"—with Morris Plan qualifications.

A feature of the festivities was Jack Pulaski, who was alleged to be free-naming that evening.

## "Just a Little Speakeasy" Describes Footlight Club

"Your Honor, my place is no night club or cabaret. It is just a little speakeasy. I have a mechanical player piano. Patrons drop a nickel into the slot and the music begins," said Frank Courtney of the Footlight Club, 121 West 49th street, in West Side Court before Magistrate Louis A. Brodsky on the charge of operating a cabaret without a license.

The Court smiled. "Under those conditions I will have to fine you \$5," said the Magistrate.

Courtney coughed.

**JAP BUTLER'S SENTENCE**  
Tom Meighan's Jap butler received a 10 to 15-year jail sentence Tuesday in General Sessions.

He was found guilty of felonious assault, in the shooting of a colored man.

The Jap butler for the film star at his Great Neck, L. I., home.

## On the Square

### More 24-Sheets

Entire second floor of the Subway Central Building has been vacated and the window space blocked off. Alterations are underway which will provide for about a dozen 24-sheet stands.

### Emde's Ballyhoo

An auto ambulance with glass sides, a girl and a 10-foot python was the street ballyhoo recently used by H. R. Emde, of Proctor's, Newark, for a picture.

Nobody cared where the snake came from but there was the usual curiosity about the girl who was satisfied to recline on a couch with her elongated pet.

### Square's Film Mob Scene

Times Square traffic was tied up last Friday at noon when Lou Ostrow needed some shots for "Nize Baby." He stationed cameras across the street from Loew's State and had them focus on that site.

A crowd of curious Times Squarites immediately collected and Ostrow used all of them. He had them looking up in the air, waving their hats and yelling. He also used employees of the State building, who were directed to stand on the sills and throw out ticker tape.

In the script "Loey Dot Dope" is supposed to be passing above Times Square by airplane. The Squarites complied good naturedly.

### Doll Racket in Theatre Lobbies

Night club cigarette girl's doll racket has finally reached the theatre lobby.

Dolls dressed in costumes similar to those worn by principals and chorus in the new musicals are now offered for \$10 by the sheet music vendors after the performance.

### Speaks Sprucing Up

Renovating and decorating activity around the nite clubs that escaped a pinch is now at its height.

Operators of the raided places are still on the anxious seat and as a result early opening preparations are being speeded. Even the speaks are sprucing up a bit in expectations of welcoming a new clientele.

### Theatre's Wax Figures

Two current dramatic attractions are using composites of daily newspaper headlines for poster exploitation. They are "Front Page" and "Gang War." Latter show is also using about half a dozen front house stands showing rogues gallery photos, front and profile, with Bertillon measurements attached.

Wax figures of a copper and a gangster, with his throat slashed, has a touch of the old Eden Musee for the Square.

### New Country Club Gambling Game

A new gambling game of horse racing is reported growing greatly in popularity in country clubs. It is played with beach dice and fair-sized miniature horses with paper mache jockeys on them. The locale is usually the ballroom floor, where a large squared-out map is placed. There are six rows of square with three dice. Bets are made on the numbers from one to six. As a rule there is no limit placed on the wagers and the pool is divided, much like the Pari Mutuel system, with the house taking a rakeoff.

As the dice roll, the numbers turning up move the horse up a square, or if two or three of the same number, two or three squares, etc. The winning number or horse is the first to reach the final square. All bets are made to win, with no place or show betting.

As a side diversion to the same thing there are hurdle races. A successful hurdle requires a double number appearing, with four dice employed for the hurdles.

The game seems to appeal to the women. Players are seated around the ballroom at tables and watch the play. There is no minimum or maximum to the number of players. At one club around New York, 300 or 400 persons usually play, with the bets running from 50c. by the women to \$20 or \$25 a number by the men.

### More Gambling East

Unlike Saratoga where everything folds tight the final day of the racing season, games rooms on Long Island and along the Jersey shore are still running and, with fair weather helping, were reported getting a good play last week-end.

Most of the joints have steers spread around the various roadhouses, good ones being in for 25 per cent of the losses suffered by players they introduce.

## 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

Capital—"Cardboard Lover" (Davies) and Jack Osterman heading stage show (second week hold-over).  
Paramount—Jackie Coogan in person and F. N. P. "Heart to Heart."  
Rialto—"The Patriot" (Jannings) (run) (sound).  
Rivoli—"Tempest" John Barrymore (sound) (run).  
Roxey—"Fuzzi" (Farrell-Nissen) (run).  
Strand—"State St. Sadie" (Vitaphone) and talker shorts (second week).

### SPECIAL FEATURES WORTH SEEING

"Wings" "The Red Dance" and Movietone "White Shadows"  
"The Air Circus" "Submarine" "Lilac Time"

### NIGHT LIFE

Chateau Madrid atop the 54th St. Club is doing the bulk of cafe biz. Helen Morgan's is a morgue and Texas Guinan's Salon Royal with Tex Vitaphone in Hollywood is also shut. Other cafes are hanging on like the Frivolity and Silver Slipper, benefitting from established prestige and following, but suffering through padlocking notoriety. The speaks and whisper-lows are the candy for the convivialists. Hotel roofs, also registering and roadhouses, notably Vincent Lopez at Woodmansten Inn, enjoying their seasonal opportunities. Pavilion Royal and Ben Riley's arrowhead doing well as is Post Lodge with its Westchester younger following.

### RECOMMENDED SHEET MUSIC

"So Comfy" "Out of the Dawn"  
"Someday—Somewhere" "Evening Star"  
"Window of Dreams" "Half-Way to Heaven"

## Gray Matter

By MOLLIE GRAY

### At the Palace

A short show and a merry one at the Palace. Kafka, Stanley and Mae, opened figuratively with trapeze work, quite daring. Costumes more elaborate than usual too, all of some shade of violet and gold except one of steel costume had a single purple ostrich plume from the hip. Men were just as dresy as velvet blouses, one gold, one violet.

Maude Powers proved herself a remarkable actress in three characterizations. As just a woman, wore a red wig and red net. As a minor was a blond in red net. As a girl, wore a green chiffon scarf further indication of a reckless spirit and a crook's about-to-be-girl a simple black.

Tennis fans probably expected to see Bill Tilden reaching for high ones and he was but they weren't balls. He's an actor now reaching for lights. His material wasn't worthy of his athletic reputation. Winnie Lightner was a pleasure and her coat frock of pink figured in white with its scarf collar coming to the hem on one side was very attractive. The dress was caught in the diamond buckle that brought the dress together at the left side. Lingerie that wasn't part of the costume was plainly visible at times because the skirt doesn't slip.

### At The Paramount

"Farkish Night" as the Paramount saw them were five minutes of Apache dancing and the rest Old Glory and the dough boys, perfect for the average audience. The title to bring them in and the flag to send them out satisfied. A good novelty dance "Midnight" combined with the Williams Sisters and two fine male voices made this an interesting unit. Costumes unimportant except the opening ones of black with gold edged ruffles for the girls and the fluffy white ones of the Williams Sisters, the latter dipping on the right on one and the left on the other, bringing the two short sides together when they sang.

The highbrows can turn aside from Zane Grey, but he's doing more to bring the country to the people than Ford when his story "The Water Hole" is shown. The two short sides together when they sang. The highbrows can turn aside from Zane Grey, but he's doing more to bring the country to the people than Ford when his story "The Water Hole" is shown. The two short sides together when they sang.

### Movie Moral Precept

"Beautiful But Dumb" missed a great chance to be of real service to the beautifully dumb and the dumbly beautiful. A word from the hero explaining his natural mistake in interpreting her style of dress might enlighten many of those who get their morals from the movies. Patsy Ruth Miller is always interesting. She looked especially nice in the white taffeta and long uneven layers of tulle that made her evening gown and the short jacket of metal cloth that clung to her by a tight band at the hips and worn over the gown added much to its effectiveness. A dark velvet and hot silk ensemble, with small collar of flat fur and a trailing velvet with straight lace panels, caught only at the elbow, for sleeves were two of the best. Shurley Palmer could do a whole feature herself by simply giving her somebody to tell the story to. She is one blonde who can't be listed after the "but."

### Ethics of Bead Dresses

The State show has everything the Palace has with an interesting picture as was. Rae Ellnor Ball and her brother, artists both, delighted with violin and cello. Miss Ball wore a gown of cerise crepe, skirt long and scalloped, bodice long and tight with yoke and bertha of white lace.

Sheldon, Hett and Lewis danced and sang, the girls' gowns good-looking but the boys' seemingly worn with the wrong dances. A white taffeta robe de style with shower corsage, also white, was lovely and would have been more appropriate for the waltz than the transparent purple one that should have brought on an oriental number. And those bead

costumes of two pieces but never the twin shell meet, aren't usually worn when dancing with two men. Dances of sales of course, satisfied the customers. Miss Sales' spangled and feathered gown was familiar, her pink organza and lace very pretty.

Georgette and the Brown Derby Band worked hard and well together. Georgette's silver costume had blue bow and slippers for color and a silk one was practically three black and three white ruffles, there was a bodice half black half white, divided in the middle.

Hollywood has certainly done great things ("Tempest") for Camilla Horn. She wore one of the popular tulle to the floor gowns, but hers covered but one shoulder, her lace bordered slip being cut the same. Her velvet costumes were becoming, but her fur coat and cap weren't. How does the daughter of a general come "Your Highness"? She wore it until titles went out of style.

### Sadie's Dad Deleted

Good sense prevented somebody from showing Myrna Loy's "father" in "State Street Sadie." The Evening New York cop could never claim her for a daughter, not by any stretch of the map, no matter whose. Myrna's evening gown hung to the floor, beaded front and back with sides of soft ruffles, her flowered silk frock had a bolero bodice, but she looked nice in black. It is something to be done with crooks' voices so they wouldn't sound as though they should be playing on harps instead of dodging them?

Talking for the American Federation of Labor on the Fox News, a plea for two holidays a week was made, not a cheer was heard. Must have been all employers in the audience.

### Voyageurs

"A Ship Comes In" has Louise Dresser and Joseph Schildkraut as first-class passengers. It should have been a smooth voyage, so much of the old oil around, the Stars and Bars playing hero and heroine and a "red" socialist getting an attack of conscience. But it kept the audience trying to swallow something it hadn't eaten.

### Midnight Crime Era

"Midnight Life" is certainly old fashioned, giving the impression that is the time when robberies and murders happen. Francis Bushman got a hand from an old fan, but at the start not the finish of the picture. The heroine, Betty Brown, was well played by Gertrude Olmstead, who chose black for a stage costume as well as a street dress. One was satin cut low in back with a narrow ribbon from both shoulders making a bow at the back of the neck. With her frock she wore a separate white silk scarf partly covered with black dots. The cabaret scenes in most pictures couldn't do more to discourage any inclination toward night life if they were produced by the Purity League itself, there hasn't been a new movement since the one to reduce by slapping became so successful.

## Italian Actor's Alimony Gets Him Jail Term

Alvino Polizzi, 46, of 1557 68th street, Brooklyn, an actor who has played with several Italian companies throughout the country, was sentenced to three months in Social Sessions for failure to provide for his four minor children.

Polizzi was arrested a week ago on the complaint of his wife who claimed the actor was \$96 in arrears on his payments for the upkeep of his children. The defendant claimed that he had to pay so much alimony to his wife he was unable to provide separately for the children.

### DECLARED TAX FREE

Washington, Sept. 11.—Two classes of tickets to prize fights have been declared tax free under the new revenue law assessing 25 per cent on the passes as well as paid admissions. Exceptions are newspapermen reporting the fight and state and municipal officials on hand for official purposes. Tax collected on the Tunney-Hecney fight totaled \$13,399.

## Wild Animal League

A inebell league exists within the various departments of the M-G-M home office.

The press agents call themselves the Lions. Sales department has been nicknamed, but repudiates the title, "The Hyenas."

## Booze in Her Hat Billie's Bad Break

Billie Marlon, 35, who stated that she was a singer at Jimmy Kelly's cabaret in Sullivan street, got a tough break in the West 47th street station house when brought in on the charge of disorderly conduct. Miss Marlon with her companion, Joe Linsen, 30, a restaurateur of 2 West 51st street, were arrested on the charge of being disorderly in the Chesterfield Hotel, 130 West 19th street.

The singer and the restaurant owner went to the Chesterfield about 5:30 a. m. to engage an apartment. The clerk told them he had none. Indignant, they went to a phone booth in the lobby to seek quarters elsewhere.

Linden did much gesticulating. Billie did much protesting. John McMahon, the hotel officer pleaded with them to leave. "You have the entire hotel awake," McMahon told them. They continued to be bolder, said McMahon.

McMahon called Patrolman Joseph Morrissey of the West 47th street station. Morrissey pleaded with the singer and restaurant man to be quiet. Both began to take Morrissey's number and hurled epithets at him, said the bluecoat. He arrested both.

### Bottle Didn't Break

As they were about to be "booked" on the disorderly conduct charge, Billie complained of the heat and started to remove her picture hat. Something fell on the floor near her feet.

Lieutenant "Broadway" Johnny Collins directed Morrissey to pick up what he at first thought was a gun. To his surprise it was a pint bottle of rye, unbroken. The lieutenant lodged an additional complaint of Volstead violation against Billie.

When arraigned in West Side Court they pleaded not guilty. The Court sentenced them to jail. The singer will have a hearing in the federal court on the violation of the Volstead law. Linden put up \$500 bail for Billie.

## Given 10 Days on Island to Rehearse

"But your Honor, I must rehearse. I am to open at the Riverside theatre on the 20th. I am a vaudeville actor and have 36 weeks' engagement. How can I fill it if you send me to jail?" said Teddy Hayes, 24, who said he lived at the Washington apartments, 318 West 51st street, to Magistrate George W. Simpson in West Side Court after he had been sentenced to 10 days in the Workhouse on the charge of disorderly conduct.

"But my dear boy, you can rehearse on the Island. Ten days from now will be the 20th, and you can fill your engagement," replied the court.

Hayes was in no mood for jesting. "I may just as well start my 'bit' and get through with it," he said to reporters. "My only worry is my dear wife. She will think I'm killed," he said.

Hayes was arrested by Patrolman Joe Salvia of the West 47th street station in front of Roseland. He had a crowd around him watching him do his stunts. Salvia asked him to save it for the Riverside.

The actor refused to move and Salvia arrested him.

### MOLLY O'DAY RECUPING

Los Angeles, Sept. 11. Molly O'Day, first National player, who recently underwent an operation for removal of surplus tissue from hips and calves, has left the hospital for a sanitarium at Hot Springs.

Operation has excited much attention on the part of women who feel certain that undue anatomical prominences have hindered their success in a business way.

## Random Remarks

By Nellie Revell

It cost Horace Liveright \$13,000 not to open "The Dagger and the Rose" at the Bringer, Philadelphia, this week. That's the amount paid to the theatre alone to reimburse it for money expended in billing and advertising the engagement and for salaries for house employees, and does not include the company expense for salaries, etc. The opera version of "Firebrand" is understood to represent a loss of \$150,000 to the producer. The Liveright office announced the musical had been withdrawn for revision.

John Coudige became a job hunter and every paper in the country gave his application first page position. But he had a hard time landing. It leaked he plays the saxophone.

Trixie Friganza is sailing on the "Leviathan" to appear in London after an absence abroad of 24 years. Her last appearance there was in "The Prince of Pilsen." Miss Friganza has six months booking in England, opening at the Palace, London. She will be accompanied by Jenie Jacobs, who goes over to attend to the booking of some acts, and to do some casting for Al Woods.

Newspapers are crying aloud over the "whispering campaigns." What else could be expected of this speakeasy age?

What a lot of glorifying the theatre is getting these days. "Broadway" started the present cycle of show shop motifs three seasons ago. Along came "The Barker," "Burllesque," "Excess Bagnage" and "Rain or Shine," to cover all branches of the amusement business.

Time was when tales of the theatre, unless perchance they dealt with chorus girls, weren't so popular, but today they are in the ascendency. Frederick Lonsdale is the latest author to capitulate to the movement. In "The High Road" he glorifies a musical comedy actress, mingling with royalty, and pictures for a while as a designing female out to marry a title, money, and all that goes with it.

While the stage is busily engaged in uplifting the theatre by starting with the stage itself, it seems equally determined to present its allied art, the press, in its worst light. Newspaper plays suddenly spring into vogue and its characters are, for the most part, blasphemous vagabonds, contemptuous of all creeds and civilization and fearing neither man nor God.

More newspaper plays, as was to be expected after the success of "The Front Page" and "Gentlemen of the Press," appear in the offing and soon will vie with gang dramas and show plays for supremacy. A visitor from Mars a few weeks hence, after a tour of the Broadway theatres, would return home convinced that the only characters on earth worth writing plays about are actors, newspapermen, gunmen and other crooks.

But maybe George Ade was right when he said, "the only way to uplift is to get under."

Apocryph of the Leo Dietrichstein story in this column last week they are telling one on Broadway about how the temperamental star was cured of sending wire-cracking telegrams to the home office. Dietrichstein had played a week in Detroit to fine business in "The Purple Mask," and Jules Murry of the Shubert office had booked him on a week of one nighters through Michigan to profit by the prestige and advertising of the big trade in Detroit. The first town after the automobile city was Port Huron and the receipts were \$327. Dietrichstein was disgusted and sent Murry a wire protesting about playing one nighters.

"Why should you expect the people of Port Huron to know Dietrichstein when they never even heard of Napoleon?" asked the actor sarcastically. The next day Murry wired him: "Naturally the people of Detroit never heard of Napoleon. He never played Detroit to a week of capacity business!"

"Bolony," recognized and quoted by Governor Smith, gets into the dictionary. Who but Hoover should so dignify "hoocy?"

Robert H. Ingersoll, maker of those dollar watches whose ticking has been heard around the world, is dead. Ingersoll watch owners honor him as the man who discovered actions speak louder than words.

"Face lifters and beautifiers go into action in Jersey asylum as science's latest cure for insanity," relates a news item. Guess most of the cosmetic experts will never know they left the beauty parlor. Both are madhouses.

## Chatter in Loop

### Inaccurate Biographies ASHTON STEVENS

Born of poor but unusual parents in Chicago's Great Arabian reservation, and thrown on his own before even able to carry a cane, Ashton (Spike) Stevens, drama critic for the Chicago "Herald-Examiner," laughed at life until he was blue in the face. He still laughs—at times.

Walking into a theatre after one of our recent wars, Spike found only too late that he was about to witness a play. Hanging his cane upon his shoulder, he began to applaud by placing his tongue between his lips and blowing gently. He was ejected immediately by the "Examiner" and has been blowing ever since.

Sport Herman, owner of the Cort, noticed that Stevens' applause sounded like the purring of his yacht, and generously named it after him, calling it "Swastika."

Aside from that, Spike has received no particular honors. He once wrote a scathing editorial denouncing the slickers and ice cream sodas named after Paul Ash. Friends attributed it to jealousy—Stevens called their bluff by reviewing "A Man's Man" while sleeping in a strange bathtub.

Curly Ross is booking the entertainment into the food exhibition being conducted here under the auspices of the "Herald-Examiner." Talent includes Eddie Clifford, M. E. Lischeron and Alyce, Newby brothers.

ers, and Lolita Amlet, prima donna. A chorus of 18 girls will be used.

Ben Ehrlich, theatrical attorney, has returned from two months' vacation in Alaska where divorces are discouraged.

At start of the walkout of musicians in class 6 picture houses a gent rushed into the office of Jack Miller, president of the Exhibitors' Assn. saying:

"Mr. Lyons sent me. I want four bottles."

"Okay," replied Miller, "there's a case in the reception room."

An inquisitive reporter investigated. The bottles contained stench bomb counterattack.

Another incident springing from the musicians' controversy concerns a theatre owner who returned from his vacation and found his son had installed a non-synchronized music device to replace the missing organist. Looking over the instrument, the old man approached his son with downcast face.

"We're gyped," he wailed, "five hundred dollars for that thing, and it can't even talk!"

A trailer used by Otto Meister to announce showing of election returns from Chicago in his Whitehouse theatre, Milwaukee, read: "Get the election returns from Chicago, shot by shot."





# St. Louis Civic Opera in Red Despite Increased Attendance

St. Louis, Sept. 11. The Municipal Opera of St. Louis, just closed, suffered a financial loss from \$6,000 to \$7,500, in spite of the fact that the tenth season drew more people than had ever attended the twelve-weeks' annual season. Deficit is the second in the history of the Municipal Opera, the first red ink having been splattered during the first season, when the loss made good by the guarantors was \$11,000.

Two reasons are given by the management for this year's deficit, the rains which marked the first few weeks of the season and the \$6,000 raise demanded and received by the union musicians. A total of \$24,064.50 was refunded to ticket purchasers because of the rainy nights. Only nine of the eighty-four evenings were really warm and clear.

"The Student Prince" proved the most popular production of the season, with an intake of \$42,071.75. "Princess Flavia," on account of the inclement weather that week, was the poorest drawing card, with receipts \$17,140.

The following table shows the attendance and receipts for the twelve weeks, with some of the off figures being due to rainy weeks:

"Princess Flavia".....	27,556	\$17,140
"Merry Widow".....	34,355	25,000
"Vagabond King".....	40,008	31,978
"No, No, Nanette".....	50,219	38,701
"Rose Marie".....	55,773	39,407
"Student Prince".....	59,567	42,071.75
"Lady in Ermine".....	37,838	23,405
"Song of the Flame".....	32,242	21,301
"Countess Maritza".....	47,407	32,484
"The Love Song".....	40,942	31,243
"Aida".....	42,547	26,276

As one means toward making up this season's deficit the Musicians' Mutual Benefit Association has proposed a benefit performance at the Municipal Theatre. The offer may be accepted—and it may not.

## 27 Boston Musicians Laid Off on Full Pay

Boston, Sept. 11. Under the new agreement between the musicians' union and the local legitimate theatre, "Just a Minute" opened at the Tremont under a wage handicap. The new wage scale carries with it a stipulation requiring that three local musicians must be engaged for every two brought in by visiting attractions. The new show must pay its share on 27 Boston musicians who will not work with the show. "Just a Minute" has an all-girl band of its own.

There are 13 girls in the attraction orchestra which is made a part of the show. The girls enter the pit either from the aisles or the stage. Starting with two pianists the music swells as the others arrive.

Ordinarily a visiting musical show would not be so heavily involved by the new union rule, but there is no place for male musicians in the "Just a Minute" show.

In this case all of the men will be paid even if walking the streets or playing elsewhere.

## L. A. Subscription Rep.

Los Angeles, Sept. 11. Los Angeles Repertory theatre will take over the lease of the Figueroa Playhouse Nov. 15. Simeon Gest (brother of Morris Gest), L. E. Beyheimer and H. Ellis Reid are back of the project. They contemplate operating the theatre on subscription basis. The opening attraction will be Ferenc Molnar's play "The Guardsman," Nov. 20.

## FAY Bainter in "JEALOUSY"

"Jealousy," the two-character play which A. H. Woods brings to New York shortly, will have Fay Bainter starred and Guthrie McClintic featured.

The latter staged the play this summer in Los Angeles, appearing opposite his wife, Katherine Cornell.

## CRAIG OPENING PUT BACK

Opening of "Potiphar's Wife" at the New Craig theatre, New York, postponed from August to September, has now been put off until October, when the Craig theatre will be completed.

Casting will not commence until next week.

## Legit Shows Ballys

West 44th street, in vicinity of Majestic and Broadhurst theatres, looks like a physical take-off on Madison Square Garden with "Main Entrance" and "Entrance" prominently displayed above the marquees of both theatres.

The Majestic heralds the Main Entrance to "The Big Fight" (Jack Dempsey-Estelle Taylor) and Entrance to "Ring-side" at the Broadhurst bally, hooes the Gang Buck pug play. Both houses adjoin each other, with the Dempsey-Taylor opus slated for premiere next week.

## N. Y. Stage Hands Sign For 2 Years; Scale Up

A new contract for two years was entered into by the managers and International Theatrical Association and New York Theatrical Protective Union No. 1, embracing some 1,200 stagehands. It becomes effective under the retroactive basis from Sept. 1, 1938.

The settlement, which has been under negotiation for three weeks, gives the union a \$7.50 increase, with the "grips" tacking on an additional 75c for each show.

The managers were represented by a committee headed by Ligon Johnson, the association's counsel, including Ralph W. Long, chairman; Harry D. Kline, Leonard E. Bergman, David E. Finestone and J. J. Dillon.

The New York local was represented by its president, William E. Monroe, Joseph Magnolia, James Bass, George McLaughlin and Julius Donnenberg.

Under the agreement stagehands will receive \$6.75 a performance. When the union submitted its first demand the request was \$8.

Property men, electricians and carpenters receive an advance of \$7.50, giving the men a new wage of \$8.50 weekly and the assistants \$72.50. The union's original demand was for \$100 and \$90, respectively. A working change was agreed upon, the men reporting at 9 a. m. instead of 8 a. m., as heretofore.

## Newark Union Troubles

Newark, N. J., Sept. 11. Morris Schlesinger threatens to close the Broad Street theatre because of demands by stage hands. Notice to that effect was given the crew last week. The local union demands an eight men crew minimum as against the former yellow card five men minimum. Schlesinger declares the union must concede the latter requirement or the house will go dark indefinitely.

Last season the Broad played 18 one-set shows which could have been operated by three men. Schlesinger figures it cost him \$4,000 in unnecessary wages.

The Broad is further involved with the musicians' union, which seeks to install an orchestra, although for several years the house has played dramatic attractions only. The Schuberts here, also operated by Schlesinger, is not involved. Both musical and dramatic shows are reported being booked into that house.

## "TRAPPED" CAST EDITED

Chicago, Sept. 11. Before closing the Woods theatre, preparing to take to the road, "Trapped," Schubert melodrama, underwent several changes in cast. Janet McLean replaced Linda Watkins, while Frank Monroe was replaced by Bob Ingersoll.

## JOLIET'S LEGITS

Chicago, Sept. 11. Orpheum theatre, Great States house at Joliet, Ill., dark for two weeks, will play road shows this winter.

Only the first road editions will be used as the house is near Chicago. Contemplated companies include "Mary Dugan" and "Good News."



## JUNE O'DEA

The Philadelphia "News," in reviewing George Cohan's "Billie," said: "One of the real eye-falls of the evening is June O'Dea, as likely a little baggage as one might want to clap an optic on. I am convinced that I will remember her long after I have forgotten the other things in the play."

Direction  
**RALPH G. FARNUM**  
1550 BROADWAY

## 4 Shows Out

Four shows leave the list this week, flops of recent entrance on Broadway.

"Elmer Gantry," presented by Joseph Shea, closes at the Playhouse Saturday after six weeks of slim trade.

## ELMER GANTRY

Opened Aug. 9, Brown (Telegram) thought it "pretty good play." De Rohan (American) wrote: "Broadway is not yet to bend its collective knee to the golden calves of sacrilege." Variety (Ibbs) said: "No chance."

"The Money Lender," presented by Ned Jakob at the Ambassador, was withdrawn Saturday, playing two weeks. No business, and rather high salaries ate up the bankroll.

## THE MONEY LENDER

Opened Aug. 27. Ignored by first stringers. Variety (Rush) said: "Theatrical baloney."

"Caravan," presented at the Klaw last week by Richard Herndon, will be taken off this week. It will have played two weeks. House dark until Oct. 1.

## CARAVAN

Opened Aug. 30. "A wretched evening" was the opinion of Coleman (Mirror), only major scribe to catch the opening.

"Coquette," presented for a run at Maxine Elliott's by Jed Harris, will go to the road after this week, after having run 45 weeks, spanning the summer. The show was one of the dramatic hits of last season, clicking off heavy grosses of \$18,000 and more for months.

## COQUETTE

Opened Nov. 8. Hammond (Herald Tribune) said: "Fine acting in a fine play." Anderson (Post) wrote: "A rare and touching evening in the theatre." Variety (Ibbs) predicted: "Among the season's successes."

"BED" OPENING OCT. 8  
Los Angeles, Sept. 11. Felix Young's production of "The Marriage Bed," by Ernest Pascal, opens at the Figueroa playhouse Oct. 8. Robert Milton has been borrowed from Paramount to stage it.

Cast includes Owen Moore, Alice Joyce, Fritz Ridgeway, Doris Lloyd, George Barrand, James Bradbur, Jr., and Sylvia Beecher.

## 2 Ducked Premiere

Charles B. Dillingham, with all the big premieres he has had, still hasn't the nerve to sit through one. He reserves a gallery seat—but can't stick through. It happens that Frederick Lonsdale, whose play, "The High Road," opened Dillingham's season, is similarly disposed. Dill couldn't stand the strain. Neither could Lon. Dill breezed and walked west on 46th. Lon, ditto, walked east, and they met on 45th, midway between Broadway and 8th avenue.

"What are you doing here?" demanded Dillingham. "Looking for a producer for my next play," said Lonsdale. "Sold," gasped Dillingham.

Neither saw more than half of the first act. And both could have stuck in safety, for it clicked.

## Kolb and Dill Lose On Misrepresentation

San Francisco, Sept. 11. Fred A. Giesea and W. A. Rusco won in their suit for damages against Kolb and Dill (coast stage comics) when Judge James G. Quinn of Alameda county rendered judgment in their favor for \$2,400. At the same time the judge dismissed the counter suit filed by Kolb and Dill. This was the suit for damages growing out of the substitution by Kolb and Dill of a non-musical show in place of a musical (as booked), which they did through elimination of the chorus in their production of "Queen High."

Giesea "bought" the show for Stockton as a musical, while Rusco bought it for his house. When the show arrived at Stockton without a chorus, House Manager Nick Turner dismissed the capacity audience and refunded all money, at the same time denouncing Kolb and Dill for misrepresenting the attraction. Rusco also canceled.

The court ruled with the plaintiffs that a musical show is not a musical without a chorus.

## NO DIRT SHOW SALVAGE

Stock Revenue Ends—Resident Cos. Seek Melos and Clean Comedies

Dirt shows are fast losing their grip as demand stock releases.

Check up at play brokers shows that the stocks are after light farces and heavy melodramas.

The flop insurance angle that had been employed by legit producers on the bad boys, figuring the stock revenue sufficient to take them out of the red on venture is also off.

## "Just a Minute" Good

Boston, Sept. 11. Morris and Greene's "Just a Minute," musical, opening last night here, is fast and funny; shaping up like a winner.

It looks good for three weeks in town, before starting for Broadway.

## ERSKINE A PLAYWRIGHT

Norwalk, Sept. 11. John Erskine and Herbert Yost are both turning playwrights. The Silvermine Guild of Artists and Actors, located near this place and actors, ready to try anything, will give the author's and actor's respective plays tryouts this week.

Professor Erskine has written a one-act play called "Hearts Enduring"; and Grace Isabell Colburn, poet and translator, and George Alison will play the leading roles.

Herbert Yost's "Gates Ajar" is said to be a parody on neighbor Eugene O'Neill's "Strange Interlude." Burke Symond, David Belasco executive, is the latest commuter from New York to Silvermine.

## MARIAN SPITZER EDITING

Los Angeles, Sept. 11. Marian Spitzer has been made story editor of Movietone productions for Fox.

Miss Spitzer was originally brought here by Fox to lend the feminine angle to the company's pictures.

## "HIS PEOPLE" IN LONDON

Los Angeles, Sept. 11. Isadore Bernstein's play, "His People," which Universal made into a picture three years ago, will be produced in London next month.

# Legit, Film Corps Falling Off; Talker —Television Now

Albany, N. Y., Sept. 11. Talking movies and television are coming more and more in the limelight each day with a considerable number of companies incorporating in the state and venturing in such business, according to a report issued by Robert Moses, Secretary of State, in whose department the corporation bureau is located.

In the last month there have been incorporated at least 12 talkie concerns and four concerns in television.

At the same time there is a falling off of general theatrical corporation, including theatres, legitimate shows and movies. For the last eight months there has been an average of 15 new theatrical incorporations each week. In the last month this number dropped considerably.

## Miss Burgess' Roles

Los Angeles, Sept. 11. Dorothy Burgess, who will do "The Squall" out here Sept. 24, is also quite apt to be given the title role in "Lulu Belle."

Miss Burgess will appear in both shows at the Belasco theatre for Belasco and Butler.

This same firm will also do Elmer Harris' new play, "The Wise Virgin," which figures to reach the Belasco some time in November or December, dependent upon what "The Royal Family" does after it arrives here from Frisco.

## Mrs. Carter's "Shanghai"

Mrs. Leslie Carter, in "Shanghai Gesture," opens her road season Sept. 26. The show will play the Erlanger time through the south. Al H. Woods is the producer.

Woods last week signed up Conrad Cantzen, who originated the role of Linchi in New York, for the tour.

## \$6,000 Stock Opening

Minneapolis, Sept. 11. Legitimate houses benefited last week from the state fair crowds. "Broadway," with Edith Tallaferr, opening the season of the Bainbridge Players (dramatic stock) at the Schubert, and did around \$6,000. This is one of the best opening weeks the company has ever had in its 17 seasons.

A tab musical comedy version of "Cradle Snatchers" brought \$5,500 for the McCall-Bridge Players at the Palace. "The Burlesque Revue," Mutual Wheel attraction, grossed about \$5,000 at the Gavety. Metropolitan was dark after "Night Hostess," but opened this week with "Dawn," film.

## Dixie McCoy's Shows

Los Angeles, Sept. 11. Dixie McCoy, heading a producing company, has signed long term lease on Hollywood Music Box and will open Sept. 25 with "Tarnish," by Gilbert Emery, with Virginia Vail, Albert Gran and Barton Hepburn, Albert Gran.

A Leslie Pearce will direct.

## LEAD WITH OPPOSISH

Providence, Sept. 11. Dwight Frye, recently co-featured with Charlotte Wynters in "Chi in a Man's Man," has joined the Albce stock. Miss Wynters is leading woman at the Modern, opposish stock house.

## BOULEVARD'S LEGITS

With Bernard Groh (Groh & Noble) personally managing, the Boulevard, Jackson Heights, is eliminating its vaudeville policy to play road attractions. It will make a play for new shows seeking nearby premises to Broadway.

## Road "Shannons"

"Shannons of Broadway" will be sent on tour this season to Glasgow and Bothe's sons James Gleason and Lucille Webster in the leads. Company is now being organized and goes into rehearsal the latter part of the week.



# SEASON'S TAKE-OFF BIG

## "Night Before" Actors Held in Brooklyn for Indecent Show

No little indignation was aroused among the players in "The Night Before" and Equity officials over the summary arrest of the actors in Brooklyn, N. Y., last Friday close to midnight, acting District Attorney Gallagher securing the warrants on the allegation of an obscene performance.

No warning was given either to the show management or to Werba's theatre. The first indication of trouble came with the patrol wagon which backed up to the stage door.

Last season when New York's prosecutor acted in the case of "Maya," the Shuberts received warning to take the show off or else. It closed without arrests.

The "Night Before" company, headed by Henry E. Dixey, was taken to the Poplar street police station and released at 3 Saturday morning. Until then the actors were frisked in cells, the men being placed in the cells.

Saturday morning the magistrate was for paroling the actors in the custody of Emily Holt, an Equity attorney. The prosecutor objected so strenuously that they were held under \$200 bail each. The bail was posted in cash by Equity. The hearing was put over until today (Wednesday).

The show was presented by Arthur (Hi) Henry, husband of Claire Kummer. When Henry appeared in the magistrate's court with the players Saturday he was placed in the prisoner's pen and not released until the district attorney appeared. There were no performances Saturday. The show was to have closed then for cast changes and script revisions. Equity had arranged to pay salaries from the security posted and continuance of the piece was doubtful. Because of that those arrested were all the more steamed up.

Monday District Attorney Dodd of Brooklyn gave out a statement that he would invoke the padlock law, inferring that the case might shut Werba's.

## Oshei's Good Fortune.

Buffalo, Sept. 11. John R. Oshei, president of the Trico Products Company and for 15 years manager of the Shubert-Teck theatre, here, was this week named a director of the M. & T. Trust Company, one of the largest banks in Western New York.

Oshei, who started in the theatre business as an usher in the old Star, became a protégé of Dr. Peter C. Cornell, manager of the house. In 1917 they started the Trico Company, which manufactures windshield cleaners, the company then being capitalized at \$10,000.

When Trico became listed on the New York Exchange last year, Oshei's share in the reorganization is reported to have been considerably in excess of a million dollars. The company now employs 800 men.

Oshei is also vice-president of the Whitmer-Perris Company, local poster advertising concern.

## Chi. "Show Boat" Off; Hitchy Rolls His Own

The proposed Chicago company of "Show Boat" has been called off by Florenz Ziegfeld with most of the tentative cast candidates shifting to other engagements.

Raymond Hitchcock is to have been featured in the western "Show Boat." It is lining up a revue on his own with Joseph Santley reported interested financially in the venture. Hitchcock will cast his show in the main from players that had been marking time for the Chicago "Show Boat."

## Phone Vacation

Leonard E. Bergman, general manager for A. L. Erlanger, and his personal broker, Eddie Plohn, spent four days in the Maine woods last week, a trip that was described as a phone vacation.

Bergman telephoned from every spot except when on the lake fishing. He finally phoned himself into Boston, where a new wage scale for stage hands and musicians was being arranged.

## FEODOROFF AS EXTRA

Mexican Revolution Ruined Former Coast Opera Producer

Los Angeles, Sept. 11. Leo Feodoroff reached the apex of his career as a producer of Russian grand opera six years ago when he played a successful engagement with 94 members here. Today he is working as a picture extra.

Feodoroff's downfall as a producer occurred when he made a tour of Mexico. The company encountered a typical Mexican revolution which caused him to lose all his money, scenery and equipment after spending 40 years to build up the troupe.

## 2 Actors Lose

Two arbitrations were settled last week. A claim of one week's salary by Robert Rendell against E. E. Clive who operates the Comely Players, a Boston stock, was denied, the actor being ordered to pay \$20 which was the cost of the arbitration.

Rendell was engaged under a stock jobbing contract. He appeared in "The Wrecker," which ran seven weeks. When cast for another show he declined the role but made the claim.

Robert Wayne was denied a claim for salary against Clark Silvernail, the matter dating from the Chicago showing of "Not Herbert." Silvernail contended that the east was co-operative, Wayne stating he knew nothing of that.

## Gest Sending Moissi Directly to Road

Upon Alexander Moissi reappearing in New York around Nov. 15 in a Shubert house for three weeks or so, the foreign star will start upon road travel under the Gest direction.

Max Reinhardt is coming over with Moissi, with a company of 32. Reinhardt will stage "Redemption," the Moissi play. Reinhardt will then proceed to Hollywood to superintend a super picture for United Artists.

Gest's other venture from abroad, the Avon Shakespearean Players, will open in Montreal Oct. 1 for the commencement of its Canadian tour. Gest returned last week after a long and restful European visit. He looks so well there is a suspicion he may have had his face lifted abroad.

## Lil Lorraine's Operon

Lillian Lorraine is at the West Park Hospital, New York, nicely recovering from an operation for appendicitis, hurriedly performed Sunday.

Miss Lorraine discovered her appendix had gone wrong Saturday while visiting Mrs. Jack Kearns. A medical examination resulted in the rush to the hospital and the knife.

## One Cook

"The Great Melting Pot," now in rehearsal, was written, directed and produced by Jean Young, who plays the feminine lead.

## HOLDOVER SHOWS GET MOST MONEY

Scarcity of Broadway Legit Hits in New Crop Send Business to Older Shows — "Front Page," "Hottest Ticket in Town"

## TWO INDICATED HITS

Last week Broadway's legitimate theatres for the new season's take off, drew the best grosses since spring. Cool weather was the answer.

Hits among the new arrivals or potential successes have been so scarce the holdover shows reaped the benefit. A dozen attractions or so chanced a Labor Day matinee and won, the holiday being cool and cloudy. That gave the week a firm start. This week began with milder temperatures but good business continued and for the week-end the Jewish New Year will ensure grosses as satisfactory.

The premieres of last week included two indicated successes in "Big Boy," a musical comedy, and "Machinal," novelty drama. The former, Wednesday night and five performances the musical got over \$26,000 at Hammerstein's, virtual capacity being claimed. It can gross around \$40,000 weekly at the scale (\$6.50), which rates it among the leaders.

"Machinal" opened Friday doing well Saturday and Monday night. It is figured a class draw and should build during the coming month. "Leaky Traffic" started with promising trade at the Empire, getting \$9,600 in five performances, giving it a weekly rating pace of about \$14,000. All three shows were accepted as agency buys. The other opening, "The Phantom Lover" at the 49th Street drew a general paning with no brokers' business indicated.

Among the new show field "The Front Page" is far the best and is the "hottest ticket in town" as the agencies say. With an extra matinee and holiday prices it went to a new high gross mark of \$29,000 last week; "Strange Interlude" was next at nearly \$16,000 (capacity); "The Bachelor Father" took a jump to \$15,000, which figure was approximately "Diamond Lil"; "Royal Family" jumped to \$14,000; "Ringside" for its first full week got \$12,000, slightly under the estimate; "Gang War" about \$10,000; "The Song Writer" claimed \$8,000; "Porgy" jumped to \$10,000; "Gentlemen of the Press" a little better at \$8,000; "Eva the Fifth" improved to over \$7,000; "Goin' Home" proved a couple of thousand, getting \$7,000, but better figures are necessary; "The Big Pond," a lower floor draw, about \$7,000; others among the new shows struggled downward to \$2,000 and less.

## Big Money

"Scandals," with an extra matinee, was raised over \$25,000; "Show Boat" still getting big business at \$45,000 and better; "Vanties," capacity at \$40,000; "Rain or Shine" jumped to \$34,000, and so did "Three Musketeers"; "Rosalie" picked up \$31,000; "Blackbirds" improved comparatively more than any of the musicals, the colored revue bettering \$23,500; "Good News" had its best week since early summer, grossing nearly \$25,000, a \$7,000 jump; "Connecticut Yankee" likewise, reaching \$19,000 in nine performances too; "Grand Street Follies," about \$10,000, is leaving soon.

"The Money Lender" was taken off at the Ambassador last Saturday, house dark; two other new shows will stop this week. "Elmer Gantry" closing at the Playhouse and "Araven" stopping at the Klau; "Coquette" will end a long run at Maxine Elliott's, which gets "This Thing Called Love" next week; "Cross My Heart" will relight the Knickerbocker; "The New Moon" will relight the Imperial and "The Big Fight" will start things at the Majestic.

## Walked on Bennett

During rehearsals of "Jarnegan" Richard Bennett was enlightening the cast.

"From out of the slums, genius arises," said Bennett. "Sarah Bernhardt and Richard Bennett."

One of the girls was leaning against a piano as she listened.

Perceiving this Bennett cried, "Stand erect, when I say Richard Bennett addresses you." The extra girl pulled her coat around her, offered "So long, Sarah," and walked out.

## Murder and Suicide of Mrs. Kirk and Pepper

Los Angeles, Sept. 11. Mrs. Bertha W. Kirk, 45, character actress, was shot to death in front of her home by Capt. Helsey James Pepper, 54, actor. Latter then turned gun on self and died instantly.

It is believed a romance sprang up between pair while doing screen work. Mrs. Kirk had a husband in the east. Pepper left a wife and married daughter.

## St. Charles Going Film

New Orleans, Sept. 11. The nationally famed St. Charles theatre will be operated jointly by the Saenger and Loew circuits in future and is due to play picture specials during the winter.

Saenger holds a 10-year lease on the theatre taken over from the Shuberts and Loew is now in on the lease 50-50.

For the past several seasons the Saenger concern tried dramatic stock at the St. Charles without avail. Tulane is once again the only legit house in town.

## "Big Fight's" Heavy Nut Sends It on Road

A payroll of \$11,000 weekly for the Belasco-Harris "Big Fight" play with Jack Dempsey and his wife is not calculated to permit the show's steady continuance at the Majestic, New York. The show will remain there about three weeks, then start on the road with the hope of achieving \$30,000 weekly grosses in order that some one besides the Dempseys may get a piece, if any, of the gravy.

Dempsey with Estelle Taylor is reported a \$5,000 weekly slice of the b. f., besides a dip into any profit.

Early this week it was reported that Miss Taylor may not be in the cast when the show opens next week. She is reported upset over the way the Philly critics panned her performance. Although somewhat mollified, her appearance is not certain, although Jack is agreeable to playing regardless. Miss Taylor's playing would have been more effective had she been permitted to be herself. The surprise of the show is Dempsey's high squeaky voice.

## "DAGGER" CLOSES

"Dagger and Rose" Taken Off in Atlantic City

"The Dagger and the Rose" a musical production aimed for Broadway, was taken off Saturday after trying one week out of town. It was brought in from Atlantic City with its date in Philadelphia cancelled.

Horace Liveright, who produced "The Dagger and the Rose," slated for Erlanger's late this month, has asked Equity for permission for two additional weeks of rehearsal time. It is the musical version of "The Sign of the Cross" which is known to be in ragged shape, the initial performance taking four hours. Delay in the arrival of settings and costumes pushed the opening back from Monday to Tuesday. "Billie" will come to Erlanger's instead.

## A NEGRO GRAND OPERA IS NOW IN NEW YORK

Composer Under Handicaps—Own Producer—Perhaps Different If—

The world's first Negro Grand Opera Co. production premiered at Palm Garden, 306 West 52nd street, New York, Monday night. Valdo Lawrence Freeman is behind the presentation.

"Voodoo," a three-act jazz grand opera by H. Lawrence Freeman, father of the entrepreneur, is booked in for one week only at the former 52nd Street Playhouse.

This curious theatrical abortion is presented by a cast including William H. Holland, basso; Thomas T. Hall and Valdo Freeman, baritone; Carlotta Freeman, Doris Trotman and Rosetta Jones, sopranos; Ray Yates and Joseph Northern, tenors; and Marie Woodby, contralto, with an alternate cast comprising Cordelia Patterson, Rosetta Jones, Luther Lamont, Blanche Smith, John H. Eckles, Leo C. Evans and Harold Bryant.

The production is a crude, makeshift presentation, burying whatever charm the score and libretto hold under an avalanche of mediocrity by such as one would expect to encounter in a paupered, struggling organization of pioneering colored opera singers.

Mr. Freeman, the composer, conducting his work with considerable earnestness and vigor, frankly admits on the handbills that "these seven performances are for the benefit of H. Lawrence Freeman and to create a fund to promote his works and compositions and to raise to the high standard the Negro in musical art."

With this explanation goes the information, as gleaned from his son and the Caucasian manager and counsel, that Freeman at one time was musical conductor for several of Hurlst and Seamon's colored musical shows, and has been latterly conducting a vocal and music studio in Harlem.

His studio was the birthplace of "Voodoo," the cast being assembled through advertisements from contemporary African-American sources, chiefly in Harlem. Furthermore, the composer is bankrolling his own production.

Perhaps if Mr. Freeman sold an Otto H. Kahn idea of doing his jazz grand opera fuller justice a happier product might have been the result. As it is, everything is considering the composer merits considerable commendation for his artistic perseverance. The printed libretto carries a 1926 annotation of copyright, evidencing a full two years of waiting for the necessary financial succor to evidence itself. Little wonder, therefore, that Freeman's patience gave out and he sought to make the best of the situation.

And so, where his book calls for realistic cabin scenes with cotton fields in perspective, it is highly pardonable that the scenery is the crudest of make-shifts and the backdrops and ologs as foreign to cotton fields as the Metropolitan House.

"Voodoo," therefore, even if an abortive monstrosity of grand opera jazz, is none the less not without its interesting aspects. Those hardy students of the contemporary theatre in all its manifestations may find something of interest for them in this presentation.

Scale from \$1 to \$3 with 50c intervals and plenty of empires to choose from. Abol—

## Anderson's School Revue

John Murray Anderson, producer of Public units, will take another fling at legit production shortly, with an individual review captioned "Broadway's Alhambra."

Its cast will include a number of graduates from the Anderson-Milton dramatic school.

Anderson's legit venture will be with permission of Public, to whom he is still under contract.

# "Command to Love" Immediate Loop Hit—1st Week at Studebaker, \$21,000

Fine Weather Holiday Week—"Maryland," 2d Wk.  
at Great Northern, \$37,000

Chicago, Sept. 11.  
Coolest weather in 20 years for Labor Day week brought relief to those who slipped in a holiday matinee. Despite the coolness, all attractions received, the chart, after midweek, measured up to the predictions set aside by those who thought the statistics for Labor Day week openings seriously.

"Sales" (and they were serious) practically all over town went in the order of the strength of the shows, with "Command to Love" exhibiting super strength, since "Mary Dugan" is so strongly entrenched. "Command to Love" got the strongest straight away, local pull, particularly with the opening night call, "Love" is good for at least 10 weeks of surprisingly high trade at the Studebaker.

Down with a thud went the call for the moderate gross pullers Tuesday. Even the high steppers left the night-after-the-holiday rest. Unsettled, the critics' attention around "Greenwich Village Follies" in the Shubert lineup of musical plays. Instead of holding close to the average engagement gross of \$28,000, the "Follies" showed marked weakness, probably the reason for calling off the early week attending of holding in the "Follies" with a transfer to the Century.

Unsettled house bookings in the neighboring cities also make the "Follies" valuable as a quick fill in weeks attraction. "Night in Spain" brought all the critics attention to the newly controlled Shubert-Majestic, but the sale demand indicated the musicale pulled out its money drawing power on the previous highly successful stay at the Grand. Return engagements, except in one instance, in the last score of years, have proved one of the challenges of desperate managers would desire. Still the Majestic should be a good money winner for the Shuberts. The next act to go with "The Red Rover" underlined to follow "Spain," Sept. 30. "Manhattan Mary" will take up the act at the Grand next week and that's already considered to be a challenge. "Good News" has encountered in recent weeks for the first call at the stands.

Not even the working girl got a kick out of "Trapped" unless she broke after the summer vacation, and with the special party tickets not measuring up to mid-winter worth, "Trapped" is now a challenge seeking other fields. "Present Arms" (musical) opened Sunday to light advance sale, facing a stiff musical play, but any kind of immediate prosperity.

"A Companionate Marriage" leaves the Cort this week after an all summer engagement that should help the attraction to get extra coin in neighboring city bookings. The three Cohan attractions, refraining from giving holiday matinees held on to the previous week average except for the spur Sunday, and with "By Request" showing improvement mid-week. Everything is o. k. with the Cohan attractions, playing on the \$25.00 top scale campaign.

The real chilly weather of the first part of the week lasted until mid-week, but the week again returning to summer like atmosphere. It was a great weather break for the opening nights. Moderate gross pullers will not learn their exact local strength for another fortnight. Like the best part of last season the town promises to be top heavy with three or four heavy gross pullers and the rest causing rapid shifts in the bookings.

## Estimates for Last Week

"Present Arms" (Woods, 1st week). Moderate draw will have to do surprise, spurt if getting real coin. "Trapped" never clicked in four-week stay.

"Broadway" (Central) gets under way Saturday. No real money, but money at this house on thin operating expenses.

"Whispering Friends" (Illinois, 3d week). No holiday matinee, but hovered around \$12,000, satisfactory at \$2,500.

"Elmer the Great" (Blackstone, 12th week). Another one that kept away from holiday week, but held average, with slight gain to reach \$12,500. Another week to go and then New York with good chance of run.

"By Request" (Erlanger, 4th week). Inkling this attraction will go the highest of the three Cohan productions in town at \$25.00 scale. Healthy increases of spotty nature, reaching \$19,000, in last week.

"Companionate Marriage" (Cort, 17th and final week). Holiday matinee gave week's gross push close to \$5,000. Engagement promising profitable returns on neighboring

bookings following Chi's stay. "Queen's Husband" moves in. "Greenwich Village Follies" (Grand, 6th week). Possibility of transfer to Majestic considered risky, gamble after once set so goes out in another week. Engagement erratic, demand surprisingly off at ends. Decrease last week makes it doubtful now if average gross for seven weeks will reach first figure. (Continued on page 55)

## BOSTON ALL OPEN

Labor Day Week Starts Legits  
Very Nicely

Boston, Sept. 11.  
All houses open for the first time this season. Cooler weather helped. "The Great Neck" at the Plymouth for several weeks and which picked up strength as it went along, developed enough power to warrant being switched to the Majestic, for a couple of weeks at least.

"Whispering Friends," the Cohan show which has been at the Hollis, opening that house, is finishing up there this week with "The 10th Hole" scheduled to open there next Monday evening. The Tremont opened this week with "Just a Minute" and "The Golden Dawn" opened up at the Shubert.

Estimates for Last Week  
"The Great Neck," Majestic (1st week here, transferred from Wilbur) \$13,000.

"Excess Baggage," Plymouth (last 2 weeks) \$10,000 last week.

"The Golden Dawn," Shubert (1st week). In final week at the house, "Sunny Days" got \$18,000. Leader for town.

"Whispering Friends," Hollis (last week) \$10,000.

"Cross My Heart," Colonial (3d week) \$10,000.

"Just a Minute," Tremont (1st week). Opened house.

## FRISCO GROSSES

San Francisco, Sept. 11.  
"The Spider" continuing to lead the town. The Belasco and Butler mystery thriller wound up its fourth week at the Geary, and is now in final stand. The three-day holiday took thousands out of town and this, with the natural after-holiday reaction, worked down.

"Dracula" wound up three weeks at the Columbia, which has again reverted to road-show picture ("Simba"). Three weeks was enough for Henry Duffy's production of "Daisy Mayme" at his President. "Daddies," featuring Robert McQuade, followed Sept. 10.

"Tommy," at Duffy's Alcazar, continued profit in 10th week, though starting to slip. It remains two more weeks at the Alcazar. "Daddy Mayme" comes in. "What a Man," at the Curran, was about on a par with the preceding week.

Geary—"The Spider." Mystery thriller continued to draw, though end is close at hand. Fourth week reached \$15,000, which gave a profit of \$1,000.

Columbia—"Dracula" wound up after three successful weeks; \$12,000 on final seven days.

Curran—"What a Man," comedy, has cashed in. Second week, with week about on par with opener to \$10,000. "Good News" comes in 17th.

Alcazar—"Tommy." Tenth week for light comedy grossed a little better than \$5,000. Two more to go.

President—"Daisy Mayme." Not enough interest in the picture, though performance rated as satisfactory. Third and last week just hit \$3,800.

## Los Angeles Figures

Los Angeles, Sept. 11.  
"Mid Channel," featuring Ann Davis and Conway Tearle, started out to gather some coin locally with grossing \$11,000 on the opening week.

High figure for town again went to "Good News," still close to \$30,000 in 15th week. "The 10th Hole" and "Song" at the Majestic was slipping in its 13th week. Bettered \$10,000, okay for repeater.

Miller and Lytle-less "Running Wild" copied \$5,500 on its opening week at the Muson. "Clarence" revival at Vine Street reported \$6,400 for fourth week. "Lombardi, Ltd." with Leo and Mary in Hollywood Playhouse, tilted \$5,300 for the sixth week.

Muscle Box around \$5,000 with the Dil-McGittigan maiden production effort, "Fair O' Doest." Third week with Leo and Mary in Hollywood Playhouse, tilted \$5,300 for the sixth week. "Wooden Kimono" at President, \$6,200 for second week. Sixth week, "Baby Cyclone" at El Capitan quoted \$4,900.

# Dempsey Show, \$16,000, "Way Under Capacity"

Philadelphia, Sept. 11.  
Business surprisingly poor last week in Philly. Legit houses and because of the promising nature of several of the new openings.

Starting Tuesday night, attendance fell off, owing to the despite cool weather. Even the Wednesday matinees, generally strong here in Philly, were disappointing. Cohan's "Billie" was but wretched, although not a sell-out. "Billie," of all the try-outs, was the smoothest and most nearly ready.

Running up on the week was "The Big Fight" with around \$16,000, at the Chestnut. It could have been \$25,000.

"Chase-Chase" opened Tuesday night and failed to attract much money. It is a smart sophisticated show, and the type of people who would like it are not back in town. Holdovers—nothing was a general disappointment.

"The War Song," with George Jessel, up at the Lyric, was rather lost in the shuffle the opening night, getting third place. Word went around that it was a very promising show, and interest increased.

"Women," a drama with John Halliday, at the Lyric, "Sunny Days," which marked the opening of Kelt's as a Shubert musical comedy house, were this week's new ones.

With last week's business so spotty and disappointing, the boys on the Rialto are wondering what will happen when Kelt's, the Broad and the Erlanger find their way, giving Philly ten legit houses.

Next week brings "Ups-a-Daisy" to the Chestnut for two weeks. "The Cornet" to the Lyric, "The Broad and the Possession," with Margaret Lawrence, to the Lyric. Sept. 24 there will be at least five, including "The Shannons of Broadway" at the Adelphi, "Mr. Moneybags" at the Grand, "Excess Baggage" at the Walnut, and "Hello Yourself" at the Forest.

Estimates for Last Week

"The War Song," Lyric, 2d week. George Jessel show, "tildy" but caught on by word-of-mouth and grossed about \$9,000, excellent under circumstances.

"The Cornet," Lyric, 2d week. New George M. Cohan musical comedy tilted town last week with about \$19,000. Should build into smash this and next week.

"The Skull" (Walnut, 2d week). The only one of last week's openings not in the tryout class. With \$2,500 top grossed about \$6,000.

"Women" (Adelphi, 1st week). Another Harris-Lewis tryout in two weeks. "The Great Power" very weak in tryout, but good week.

"Chase-Chase" (Broad, 1st week). New Rodgers-Hart-Fields musical show, too sophisticated for rank and file, and its real clientele not in town. Legit Tuesday and grossed around \$10,000.

"Hold Everything" (Shubert, 2d week). This musical badly in need of fixing. "Sunny Days" (Keith's, 1st week). This house made debut as a Shubert legit Monday with fairly good advance.

"The Big Fight" (Chestnut, 2d week). Dempsey show opened strong, but not good week. Legit houses were mixed. With aid of Labor Day trade grossed about \$16,000 at \$3 top.

# "Abie" in Stock Gets House Record, \$13,000

Providence, R. I., Sept. 11.  
The redoubtable "Abie's Irish Rose," at the Abbe, shattered the stock record held by "Smilin' Through" and "The Great Power." Weather was cool throughout week.

Packed matinees but not so good evening houses greeted the second appearance here of "Good News," following its 21 weeks in the Hub.

Company O. K., but \$3.35 top sent 'em flocking to the movies. If shows could play in this bandbox stage, it would be a good thing. Probably pick up but anything over \$3 hooks the clamps on pocket-books. The Carlton, long a lemon, got away to a good start with a tab versus the Hub.

Daley is the papa of the gang and the company has several good voices and nifty steppers. The most interesting, led by marionette writers and Anderson-Lawyer, presented "Her Cardboard Lover," as an eye opener. Miss Winters clicked over all in Jeanne Eagles role.

Opera House (Ind) (1,300; 50-\$3.35). Second try of "Good News." Good mats but mediocre nights. About \$14,000.

Modern (Fay) (1,400; 35-\$1). Stock in "Her Cardboard Lover." Strong all week in opener. About \$3,000.

Albany (K-A-O) (2,500; 20-\$1). Smashing hit with stock in "Abie's Irish Rose." Record at \$13,000.

Carlton (Fay) (1,500; 15-75). Tab looks good here if hoofers can keep it. "The Great Power" and movies. Around \$5,500.

Fay (Fay) (2,300; 15-50). No outstanding attraction. Vaude and films. Hoys always good for capacity. Around \$11,000.

# 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 by the varying 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 on tickets over \$3.

"A Connecticut Yankee" Vanderbilt (46th week) (M-\$2.45-\$5.00). Cooler weather brought betterment generally, though new season not really in full swing; "Yankee" in nine performances, \$19,000.

"Blackbirds" Liberty (19th week) (R-1.202-\$3). Jumped again materially with "Grandes" doing lively trade for colored revue; best gross to date last week, when takings went close to \$24,000.

"Caravan" Kiaw (2d week) (D-\$30-\$40). Will be taken off Saturday, logical stopping point; maybe \$2,500; house will get "The Command Performance" Oct. 1.

"Coquette" Maxine Elliott's (45th week) (D-\$12-\$25). Final week; dramatic hit might have lasted longer, but booked for road; "This Thing Called Love," known as "So This is Marriage" and other titles, due next week, doing lively trade for colored revue; best gross to date last week, when takings went close to \$24,000.

"Diamond Lil" Royale (23d week) (CD-1.117-\$3). None of new entrants has hurt this hardy attraction; moved up nicely last week, except for \$1,000.

"Elmer Gantry" Playhouse (6th week) (D-\$70-\$3). Final week; little or no improvement last week, with approximate takings \$5,500.

"Eva the Fifth" Little (3d week) (CD-\$5-\$8). Fourth or fifth week started last week and business picked up in better going; rated over \$7,000, all right for small house.

"Front Page" Times Square (5th week) (C-1.057-\$3.85). New dramatic leader went to around \$29,000 last week; exceptional gross registered by means of extra ticket (Labor Day) and holiday prices.

"Gang War" Morosco (4th week) (CD-\$3-\$3). Doing fair business, but hardly rated a success; business last week estimated around \$10,000.

"Gentlemen of the Press" Henry Miller's (3d week) (C-\$46-\$3). Somewhat better last week with \$10,000 net; estimated at \$8,000, little agency can use next week rates.

"Goin' Home" Hudson (4th week) (C-1.094-\$3). Seems to be having hard time getting started; slightly better last week at \$7,000, but must improve considerably to stick.

"Good Boy" Hammerstein's (2d week) (M-1.400-\$5.60). New musical did not win rave notices, but not bad; business indicates success; high scale questioned; most of agencies took buy; opened Wednesday, with capacity reported Friday. \$25,000 in five performances.

"Good News" Chantrel's 46th Street (54th week) (M-1.413-\$5.50). Business last week best since early summer, starting strongly on Labor Day, trade held up, with gross going to \$25,000 in nine performances.

"Grand Street Follies" Booth (16th week) (R-704-\$3). Two weeks more; intimate revue shows success of moderate proportions; bettering \$9,000 recently.

"Guns" Wallack's (6th week) (D-1.700-\$3). Opened late last week (Friday); critics according novelty treated melodrama with several rave notices; should develop a class draw.

"He Understood Women" Belmont (6th week) (C-51-\$3). Small cast play in small capacity house; will stick only until something more likely turns up; quoted around \$10,000.

"Heavy Traffic" Empire (2d week) (CD-1.099-\$3.85). Drew mixed notices, but fairly good agency call indicates it will gross well for time; opened Wednesday, \$9,600 in five performances, indicating a weekly pace of \$14,000.

"Machinal" Plymouth (2d week) (D-1.913-\$3). Opened late last week (Friday); critics according novelty treated melodrama with several rave notices; should develop a class draw.

"Night Hours" Martin Beck (1st week) (CD-1.189-\$3). Presented by John Golden; written by Philip Dunne; very well regarded out of town; opens tonight (Sept. 12).

"Porgy" Republic (2d engagement) (16th week) (CD-901-\$3). Leaves for road in another two weeks; business last week, with \$10,000 as yet; colored cast drama jumped up to \$10,000 last week; nine performances.

"Rain or Shine" George M. Cohan (23d week) (M-1.371-\$5.50). Musicals fared very well last week in cooler going; gross jumped about \$6,000, approximating \$44,000.

"Relations" Masque (4th week) (C-700-\$3). Tough sledding and can hardly last if business does not improve quickly; takings rated under \$3,000.

"Ringside" Broadhurst (3d week) (C-1.118-\$3). First full week grossed around \$12,000; with good weather last week, trade could have been better. This prime ring show next week at Majestic.

"Rosalie" New Amsterdam (36th week) (M-1.702-\$6.00). "Whoopee" next attraction here, due in October; "Rosalie" picked up, with field last week, bettering \$30,500.

"Scandals" Apollo (11th week) (R-1.168-\$6.00). Gave extra matinee holiday, which sent takings to around \$52,000 mark; revue still leads.

"Show Boat" Ziegfeld (38th week) (M-1.750-\$6.00). Last season's musical is still class of field and promises to go through new season, but probably go back to full capacity and is not far from it at \$45,000.

"Skidding" Bayes (17th week) (C-860-\$3). Claimed to have made some money last week, but loss of \$20,000 set back; claims to be better than \$5,000; may be all right, because few shows will take a chance in roof theatre.

"Strange Interlude" John Golden (33d week) (D-900-\$4.40). Standees in for time; rated to be nearly all performances; \$16,000.

"The Bachelor Father" Belasco (29th week) (D-1.000-\$3.85). Box office getting action when weather is in; last week, best mark since early summer.

"The Big Pond" Bljou (4th week) (C-605-\$3). Smart comedy getting some trade, but under expectation. Estimated around \$7,000.

"The Great Power" Ritz (1st week) (D-945-\$3). Presented by Myron C. Fagan, who also authored play; opened Tuesday.

"The Ladder" Cort (9th week) (CD-\$70-\$3). Reported to close early in November, when rental is over; able to continue because show guaranteed every theatre it played; most costly failure ever known.

"The Money Lender" Ambassador (CD-1,000-\$3). Taken off Saturday; bankroll of producer didn't last; played two weeks.

"The Phantom Lover" 44th Street (38th week) (C-1.057-\$3.85). Reported to have small-cost cast; though getting mixed notices, may hang on for a time.

"The Royal Family" Selwyn (38th week) (C-1.057-\$3.85). Will remain in town, though opened \$7,000.

"This Year of Grace" postponed through illness of Noel Coward; tour starting about Nov. 1.

"The Silent House" Sam H. Harris (32d week) (D-1.051-\$3). Moved here from Shubert; Harris slated to get "War Song" in two weeks, but another house likely to be selected; Harris slated to get "War Song" in two weeks, but another house likely to be selected; Harris slated to get "War Song" in two weeks, but another house likely to be selected.

"The Song Writer" 49th Street (5th week) (C-989-\$3). Got some holiday money, but plenty of room for improvement. With extra matinee last week, claimed \$10,000.

"The High Road" Fulton (1st week) (C-913-\$3). Presented by C. B. Dillingham; written by Frederick Lonsdale; cast of English players.

"The Three Musketeers" Lyric (27th week) (O-1.395-\$5.60). Business hopped up smartly with better matinee last week; rated around \$34,000, but since early summer, rating has been steady.

"The Trial of Mary Dugan" Century (52d week) (D-2.890-\$3). Moved here from Harris last week (Sept. 10); rated to be intensive cut-rating before going out.

"Trapped" National (1st week) (D-1.164-\$3). Presented by Shuberts; written by Samuel Shipman and Max Gordon; slated to be a hit; called "One A. M." tried out last spring; opened Tuesday.

"Vanities" Earl Carroll (6th week) (CD-1.070-\$3). Top scale now set; tends for first five rows instead of three; capacity since opening; weekly gross of \$40,000 places it with best money-getters on list.

"White Lilies" Shubert (1st week) (O-1.395-\$4.40). Presented by Shuberts; operetta based on life of Chopin and variously titled; opened Monday.

## Plays on Broadway

## GOOD BOY

Arthur Hammerstein production. Two act musical play in 33 scenes. Book by Otto Harbach, Oscar Hammerstein II, and Henry Myers; music and lyrics by Herbert Stothart, Bert Kalmar and Harry Ruby, Stothart conducting. Book staged by Reginald Hammerstein; dances by Busby Berkeley; stage settings by John Wenger, Mechanical and Treadmill effects credited to Peter Clark, Inc., and Edward Dolan; technical director, Leighton K. Brill. Costumes designed by Mark Mooring. Opened at Hammerstein's Sept. 6, at \$8.00 top first 10 rows, \$5.50 rest of lower floor. First Pa Menkin..... Sam Hearn  
Ma Menkin..... Elsie Shannon  
Elvira Hobbs..... Evelyn Bennett  
Clergo Menkin..... Charles Butterworth  
Walter Menkin..... Helen Kane  
Fanny McManus..... Eddie Buzzell  
A. A. Stone..... Lester Bernard  
"New York"..... Arlie Millers  
"Manhattan"..... Milton Douglas  
Betty Summers..... Barbara Newberry  
Bobby Darnell..... Dan Healy  
Jimmie..... Borrah Minevitch  
Members of Chorus—Louise Allen, Alice Akers, Mary Bay, Louise Bialek, Lillian Burke, Margaret Callan, Irene Carroll, Virginia Case, Gertrude Cary, Billie Cortez, Sylvia Collinson, Betty Croke, Ruth Cunliffe, Peggy Driscoll, Madeline Eubanks, Jeanne Fayal, Rosemary Farmer, Loretta Flushing, Marie Greal, Beryl Golden, Bobby Gorman, Muriel Griswold, Buddie Haines, Dorothy Grace La Rue, Mildred Lorain, Ruth Mason, Lucille Merle, Dolores Nito, Mabel Owen, Allee Raisen, Helene McGlynn, Bea Phelps, Bunny Schumm, Jean Unger, Betty Wright, Flo Whyte, Mae Wolf, Dorothy Ward, Robert Abbott, Henry Cornell, Austin Clark, Arthur Craig, Edwin Galla, Jack Irwin, Ned Lynn, Gordon Merrick, Tom Marlin, Dick Neely, Gus Quinn, Howard Raymond, Nell Stone, Morris Pepper.

Treadmill mechanical effects are the saving grace of "Good Boy," the new Arthur Hammerstein musical entry which, otherwise, would not rate \$6.60 for the first 10 rows, or even \$5.50 as the balance of the lower floor is scaled. It is the novelty of the German-imported double treadmills with which John Wenger, the scenic artist, and Busby Berkeley, the dance producer, have worked wonders, that leaves the lasting impression after it is all said and done.

"Good Boy" holds a number of important people who, despite the libretto handicaps do much to further make the evening worth while. Eddie Buzzell, Barbara Newberry, Helen Kane, Charles Butterworth, Borrah Minevitch and his harmonica virtuosi, Dan Healy, Elsie Shannon, Sam Hearn, Lester Bernard and Evelyn Bennett are among the principals. In applause returns, the cute Miss Kane, who jumped

overnight, so to speak, from 75 cents at the Paramount to \$6.60 at Hammerstein's, went out front along with Borrah Minevitch, who tied it up cold, as well as Charles Butterworth, Dan Healy with his dance specialties, and the lissome and pretty Barbara Newberry with her terp solo. These individuals were solidly elected on the applause vote.

Eddie Buzzell, the unofficial star of this one, who as the titular hero was burdened with a straight role, might have been deemed overshadowed in the hand-to-hand salvos because of his conservative characterization. Possibly because of this strict adherence to character, in the main, it does appear to some that he exceeded the bounds in interpolating city slicker wisecracks while doing a male Cinderella from the sticks invading Broadway. At first blush this seems an inconsistency for a sap role, but Buzzell owed it to himself to brighten up a too light assignment. Buzzell is again not without pathos, a perfect fit here.

Charles Butterworth (ex-secretary and chauffeur to J. P. McEvoy, whom the latter sponsored on the stage in his first "Americana" edition) built up his serious men into strong results as he solemnly elevated his palms, face forward, and murmured, "Oh, the pity of it!" Helen Kane, whose impression was memorable if not quite the wow she had been during the show's Philby engagement, unanimously impressed that she should be assigned a second number. While rehearsing "I Wanna Be Loved By You" several times and getting more on each time out, a new song will probably come into the score before the show grows much older. Borrah Minevitch with his nondescript gangster persona, impressed as a light comedian, having broadened his scope and bespeaking potentialities along those lines. He has a good conception of grinning values, although not overmugging into too low a fustler.

Dan Healy, the perennial juvenile and one of the most capable song-and-dance men extant, was cast as the light-heavy, somewhat of a departure for the sympathetic stunner, although softening the menace assignment considerably.

Barbara Newberry, another step-cuse, in her first important part, was a clutch click on her two times out with her graceful dancing. A comely and shapely miss, Miss Newberry has improved since "The Golden Dawn," the previous opsyta, in the same theatre, with coaching in the vocal department undoubtedly she will go still further. Miss Newberry slipped up on one song and immediately spoke the lyrics when her voice failed her, handicapped as she was by an obvious cold. She played opposite Terrell in a character not aptly conceived by the librettists.

Therein lies the chief fault of "Good Boy," a book that weakens after the first act. The first act curtain is the anti-climax, a departure in musical comedy plots in that the second stanza recedes from the leading couple's marriage. Because he is a failure, Miss Newberry rebukes the hero on their bridal night. While musical comedy books were never designed for serious analysis, it required no second sight to realize the trivial note in what is a pleasant sequence until the mercenary element creeps in. However, it is pleasantly sort-scaped for the ultimate finale.

Show derives its title from the Buttersville, Ark., mother's admonition to her boy that he resist the wiles and machinations of the big city and remain a good boy. The legit sentimental scenes between Buzzell and Elsie Shannon, as Ma Meakin, impress from the start. His meeting with the flirtations Helen Kane in a Pullman section of a train is his first experience with temptation; this scene, by the bye, proved an early comedy highlight, and is said to be Buzzell's own creative interpolation into the Harbach-Hammerstein-Myers book, setting the character of Miss Kane at once.

The allegorical revesque sequences of the New York skyline and scenes in New York are made possible by novel impressionistic scenes—nothing more than set pieces before drapes which are propelled off and on the treadmills. There are two such belts, operating in either direction at the will of the operator in the flies who, mechanically and otherwise, becomes the most important individual as far as the actual evening's presentation is concerned.

These treadmills are said to have cost Hammerstein around \$22,000. His stage crew numbers about 40, there is a femme chorus of 40 and 14 boys, and along with the cost of the cast this brings the show out close to \$16,000, including stage crew and orchestra. Playing in his own

house, by pooling house and attraction, Hammerstein has a chance to make money.

Busby Berkeley's dance numbers are uniformly good, lighting on the girls' legs from the wings helping out routine. The burden of the dance routines, however, was shouldered by Bobby Connolly who stepped out to take hold of "The New Man" whereupon Berkeley was called in.

Of the several scenic effects, that swinging first act finale will fetch the most individual comment. The "Good Boy" should enjoy a healthy run. The mechanics, the general popularity of the individual people and the three song hit possibilities "Miss Kane's 'I Wanna Be Loved by You,'" "Some Sweet Someone" and the titular "Good Boy" should all combine for happy grosses at Hammerstein's, with the novelty mechanical effects the most important element in the venture.

## MACHINAL

Drama in two parts and ten scenes by Sophie Treadwell, presented by Arthur Hopkins at the Plymouth, Sept. 7, staged by Mr. Hopkins.  
A Young Woman..... Zita Johann  
A Telephone Girl..... Millicent Green  
A Stenographer..... Grace Atwell  
A Filing Clerk..... Leopold Radin  
An Adding Clerk..... Conway Washburn  
A Husband..... George Stillwell  
A Mother..... Otto Frederick  
A Nurse..... Nancy Allen  
A Doctor..... Monroe Childs  
A Young Man..... Hal K. Dawson  
A Girl..... Zenaida Ziegfeld  
A Man..... Jess Sidney  
A Boy..... Clyde Stark  
A Man (third hand)..... Clark Gable  
Another Man..... Hugh M. Hite  
A Waiter..... John Hanley  
A Judge..... John Conery  
A Lawyer for Prosecution..... James McDonald  
A Witness..... Mrs. Chas. Willard  
A Priest..... Charles Kennedy

Though there are many plays to come there will probably be no more solemn play this season. "Machinal" is melodrama presented expertly in a highly expressionistic manner, episodic and with lighting effects rather than scenic settings. The final episode had not a soul upon the stage. Nor a sound once the lights are up. A woman has just been electrocuted for the wilful murder of her husband. The rosy glow of quiet dawn developed upon a pink eye from a battery lamp. The woman has found the peace she wanted. The curtain drops. It's highbrow but exceptionally interesting and should catch the attention of more than the arty crowd. Arthur Hopkins has been a specialist on stage lighting effects. Some of the shows he has so pre-

sented did not land but his latest effort is quite promising. "Machinal" means machinery. Life and the wheels of justice grind on. This woman wanted freedom from a husband she never loved, a man with fat hands which made her flesh crawl. She killed him with a bottle filled with stones as he slept by her side. She didn't divorce him, because she didn't want to hurt him that much. Stupid? So was Ruth Snyder.

Sophie Treadwell was one of many writers who attended the Ruth Snyder murder trial last year. She came away from it like others with an idea of writing a play about the case. Miss Treadwell started, but finished with quite a different story. The sordidness of the Snyder murder was forgotten. All that remains is the murder of a husband by a wife.

It was an exasperating, emotional job but treated her kindly. The woman had supported her mother by working as a stenographer. Her boss, the vice-president of the firm, fell in love with her. She bore him a child. But in the six years of their married life she found no happiness with him. The only heaven she ever knew was in sin, an affair with a youth whom she met in a speakeasy. There was no plan to kill between the pair. The man had returned to Mexico.

Treated in the manner of "Machinal" many points are left to the imagination. There are seven episodes in the first act or part and three in the last. Just the highlights of the story of the wife and husband are shown, mostly very vividly. Only the jury trial of the woman is prolonged. She swears innocence until the affidavit of the lover is introduced, telling of their relations; then she breaks down on the stand and confesses. A prior scene was the most sordid of the play, that in his cheap apartment where she had readily consented to go as his lover.

"Machinal" brings forth a new actress on Broadway, Zita Johann. She played stock for about six years. Last spring Miss Johann appeared in the Cleveland cast of "Rope" done there as a stock showing, and attracted the attention of David Wallace, who wrote "Rope" and who is now press representative for Mr. Hopkins. Miss Johann impresses as being girlish and yet Katherine Cornell and may be destined to equal fame. She appeared in every scene, repressed and faithful to direction. Hers was no easy assignment but last Friday before

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# 'Good News'—London, Eng.

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"LONDON DAILY TELEGRAPH"

"THE TIMES" (LONDON)

"MORNING POST" (LONDON)

"NEWS OF THE WORLD" (LONDON)

"SUNDAY NEWS" (LONDON)

"EVENING NEWS" (LONDON)

"DAILY HERALD" (LONDON)

"BIRMINGHAM POST" (BIRMINGHAM)

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—"THERE ARE MR. BOBBY JARVIS and Miss Goodie Montgomery to lead the way with some of the best eccentric dancing to be seen in London at present."

—"Bobby Randall as the substitute was played by BOBBY JARVIS . . . scored heavily."

—EDGAR WALLACE.

—"The cast is not conspicuous, but such honors as are to be had go to BOBBY JARVIS and Goodie Montgomery, who were most amusing in their respective roles of a 'BOOB' and a sophomore."

—"The principals are Americans and a more or less talented crowd, among whom is BOBBY JARVIS, a very clever comedian. . . ."

—"There are several good comedians, especially MR. BOBBY JARVIS, who makes his first appearance in a Harry Tate sort of car."

—"BOBBY JARVIS is the most consistently successful in keeping his head above the swirling feminine flood."

—"The chief thing is the music and secondly the humor well handled by a clever comedian, MR. BOBBY JARVIS."

—"MR. BOBBY JARVIS is not one of your subtle comedians. He sets out to hit your funny bone with anything he can put his hands on; and you do laugh."

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Ten Months, Empire Theatre, Sydney, Australia  
Now—"Good News," Carlton Theatre, London, Eng.  
"Eggs Is Eggs"—and How—Ask Charlie Morrison



*Nan Valperin*  
KEITH-ALBEE CIRCUIT





## All-Equity Co. For Nite Club

Los Angeles, Sept. 11. For the first time in history, an all-equity cast has been acquired by a night club with the signing of sixteen chorus girls to appear at Frank Sebastian's Cotton Club at Culver City, California, under Equity contracts.

In times past night club proprietors have been able to give their people the gate on instant's notice for any reason. The Cotton Club performers, however, will have all the protection that the union agreement provides for.

Sebastian is said to have consented to handle the new 100 percent Equity in the belief that it will give him a better show and sounder backstage conditions.

Henry Berman, Nora Schiller and Nat Spector, former Fanchon and Marco players, the Pearl Twins and Alice Weaver, two acts doubling from Warner Brothers Hollywood theatre feature the revue, which opens Sept. 12. William Rowland, of Lyons and Lyons, booked the revue and secured the Equity contracts.

Max Fisher and his band, 15 pieces in all, have been signed for 52 weeks at the club at \$2,500 a week, said to be the top price on the west coast for such an engagement.

### Reddie Stops Stick-Up

Chicago, Sept. 11. William Reddie, a sax player at the Stratford theatre, saved the cash box of the Piccadilly Cafe when a Negro robber tried to make his haul. Reddie located a shot-gun, and just as the robber drew his revolver, the musician fired. The bandie is not expected to recover.

#### Frivolity Additions

Demaris Dore is back as mistress of ceremonies at the Frivolity Club, having closed with "Present Arms." Other new floor show additions are Olga Rouce, Dorothy Crowley, Dinky Osmont and Bunny Hill.

## PARAMOUNT GRILL (NEW YORK)

Beauty of the new Hotel Paramount's grill room is probably a secret to many midtowners and professionals. With so many new Times Square hostilities having sprung up within recent months, the impressiveness of the Paramount's grill is a revelation explainable only by the fact any midtown hotel is generally regarded as just another theatrical hang-out. However, the Par and its restaurants are above the usual.

Thoroughly aesthetic in its design and colorfully lighted this basement restaurant, now holding Arnold Johnson and his crack jazzists from "Scandals," should soon become a "the" spot for the hoof-and-eaters. At the opening a flattering turnout for Johnson from among the revue's personnel sent the banding off auspiciously. On the evening preceding at the whoopee by ex-Chi and local newspapermen, Johnson worked nobly and to good impression with the printer's ink mob.

Besides Johnson doubling in at a \$1 and \$2 covert, before and after theatre from the "Scandals," Naham Franko heads the bandstand and teatants concert and orchestral ensembles. Abel.

### L. I. in Sept.

Long Island roadhouse operators are looking forward to big business during the balance of the month, expecting to draw from the thousands who will witness the polo and tennis matches scheduled this week and next. Harry Rosenthal and his orchestra opened at Joe Smallwood's Glenwood Lodge Monday, succeeding Harold Vee's orchestra, which has played there during the summer, while the Meyer Davis orchestra under direction of Dick Gasparre, has returned to the Pavilion Royal after a week's vacation.

Al Jolson made his only New York appearance since returning from the coast Sunday night at the Pavilion. After a laudatory introduction by Nils Granlund, who had the Silver Chorus show there for one of those Bohemian Nights, Jolson, after some ad lib gagging, sang several of the songs which will be featured in "The Singing Fool," his latest Vitaphone picture.

## Goldmans on B'way

After years of roadshowing, the Crying Goldmans are landing on Broadway. They have taken the former Wigwam in the Carroll theatre building and will reopen it around Oct. 1 as The Vantiles.

The place seats 250. It will operate under a \$2 covert charge with a floor show or name band.

Jack and Chie Goldman will manage the Wigwam. It is understood they have no partners though their brother, Al Goldman, will be welcomed if he wants a piece.

At present the Goldmans are running the Caspian and houses on the Merrick and Pelham roads, New York, respectively.

## POLITICAL BROADCAST

(Continued from page 1)

of dollars for etherizing the Kansas City and Houston conventions and the Democratic and Republican parties' cash investment now until Election Day for radio plugging will just about make up the original investment.

The Republicans are going in a bit heavier for the ether plug, their budget calling for over \$500,000, with the Democrats not quite as much. The Republican interest in radio exploitation might be explained by Paul Gascoigne's executive control of this department. Gascoigne was formerly in charge of WCAP (Chesapeake & Potomac) station in Washington, D. C., since absorbed by WRC of the capital, and influential politically.

As regards the political broadcasts, the big beneficiary of it all is the telephone company, getting theirs regardless. At one-third of all calls goes for and wire leases for network pick-ups.

## Reign of Sax Wanes

Washington, Sept. 11.

Sales of saxophones, cup mouthpiece and wood wind instruments all disclose decided drops in statistics compiled by the Department of Commerce.

Sales of the saxes in January, 1927, reached \$240,763 for the month. In January, 1928, this was lowered to \$169,050. The cup mouthpiece instruments held up better. Figures here for same months were \$143,893 and \$126,352 respectively. Wood winds held their own to a greater degree with \$23,120 in January, 1927, and \$22,204 in January, 1928.

On the six months ending June 30 for the current year sax sales aggregated an approximate \$1,235,000 as against the first six months last year recorded at \$1,447,000. Each month during the periods compared discloses the steady decline in sales.

## Gallant Spending

Barney Gallant is spending \$16,000 on redecorating and renovating his Club Barney on West 3d street in Greenwich Village, including the elimination of those two bothersome pillars which were quite a problem in perspective until now.

Gallant avers he will conduct his cafe on a straight restaurant principle, with selling completely taboo when he opens Sept. 28.

Walter O'Keefe and Hale ("Pee Wee") Byers return as the major attractions, the latter heading the dance band.

## Here and There

Ray Williams, Cleveland, whose orchestra has been playing at La Boule, France, goes to Deauville to play while T. Lewis goes into La Boule for a short engagement.

Eddie Borgens, organist, now at the new Atlantic theatre, Atlantic, Ia., succeeding Robert Herrick.

## SIGNS FOR THEME SONGS

Los Angeles, Sept. 11. Joseph Cherniavsky, composer, orchestra leader and "cello virtuoso," has been put under contract by Universal to write theme songs for all company features. Synchronization will be on the company lot, not in the east.

Three scores have been completed for "Man, Woman and Wife," "Give and Take" and "Lonesome."

## YATES' 2D YEAR

Montreal, Sept. 11. Danny Yates has renewed his contract at the Hotel Windsor here for his second year.

Yates is recording for Canadian Victor with his dance band and also canning violin solos for Apex by himself.

## Inside Stuff—Music

### Back to Harrigan and Hart

Vo-de-o-do seems to be on the wane as a song interpolation with pop warblers striving for a new interpolation. Reduced to print some of the combinations now in use are "barup, baroo, poo, poo" and "siedunk, kadoo, doo, doo."

Whole business traces back to the "skinamarink" type of exclamations employed by comedians of the Harrigan and Hart days and long used by burlesque quartets.

### A Bit Puzzled

A new dance tune of the hot genus is titled "Two Weeks' Notice." The bandmen don't know how to take it.

### Previn's Great Break

One of those rare breaks occurring in the show biz attended the sensational impression of Charles Previn, the personality pit orchestra conductor at the new Fox, Brooklyn, N. Y. Previn had resigned from the Roxy, where he was associate conductor, and in more or less disgust was determined to wash up with the presentation racket when the Brooklyn Fox berth was handed to him. His sensational premiere impression caused the management to stick his name up in lights on the morrow.

## Avalon Relighting

Chicago, Sept. 11.

Ernie and Tom Ricketts, local restaurant men, will reopen the Avalon cafe on the north side. The spot has been closed for about two years and has had a padlock on its doors for a year. George Liederman, former owner of the Rendezvous, is said to be financially interested in the proposition with the Ricketts.

## ROLFE RETAINS SAME HOUR

B. A. Rolfe starts Saturday as the feature of the Lucky Strike hour via the NBC network. He broadcasts from 10 to 11 p. m., his former hour with the Palais d'Or orchestra and selected by the cigarette firm because of public inquiry for Rolfe on that hour from national correspondence having to do with his whereabouts during his annual summer leave.

## Gambling Road House

Minneapolis, Sept. 11.

After being permitted to operate all summer, Hollywood Inn, gambling roadhouse on the outskirts of Minneapolis and St. Paul, is now threatened with closing.

Governor Theodore Christanson announced that he will issue an order to Dakota county officials to end gaming.

Minneapolis and St. Paul society leaders have frequented the place, which has become known as the Twin City Monte Carlo. Roulette, faro, bird cage and various other devices have been played there nightly by guests in evening clothes.

Food also is served at the establishment. No liquor is sold or permitted to be consumed on the premises. In this way the management has steered clear of federal authorities' intervention.

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## Cabaret Bills

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Castilian Royal Jimmy Carr Orch Chateau Madrid	Frivolity Hoty Toty Tom Timothy Bd	Mid Craig Orch Oakland's Terrace Will Oakland Landa's Bd	Silver Slipper N T G Rev Jimmy Carr Orch
Harold Leonard Or Jack White Cliff O'Rourke Chester Gaylord Alice Ridour	Hotel Ambassador Frances Mann Fred Carpenter Van der Zanden Or	Palais D'Or B. A. Rolfe Orch Farmout Hotel Arnold Johnson Or	Small's Paradise Chas Johnson Bd Woodmansten Inn Vincent Lopez Or
Club Monterey Bunny Weldon Rev Carol Boyd Orch	Hotel Biltmore Mad'ne Northway Geo Chiles	Park Central Hotel Wm Scott Orch	

CHICAGO

Alabama Dale Dyer Lew King Ralph Bart Ernie Adler Eddie South Bd	Mary King Texas Redheads Joe Martinez Bd Kelly's Stables King Jones Charles Alexander Johnny Dodds Bd	Terrace Garden Carmine Di Gio'anni Spike Hamilton Bd Turkish Village Al Gault Jack Hamilton Ellen Tanner Maggie Ryan Freddie Jans Bd	LaMarr & Joosne Coon Sanders Bd Garden of Allah Harry Moons Josephine Taylor Rose Wynn Hank Lishin Bd
College Inn Cloyd Griswold	Lanterne Cafe Freddy De Syrette George Taylor Betty Tascott Gladys Kilday Harriet Smith Al Wagner Bd	Vanity Fair Laurie Vint Adele Walker Jane McAllister Leo Wolf Bd	Lincoln Tavern Al Handler Eddie Collins Ercelle Sile Frank Leonard Charlie Straight Bd Villa Venice
Oriental-Davis Loomis 2 Suzanne France Amlo & Juvita Bella Steppor Abe Lyman Bd Sol Wagner Bd	Golden Pumpkin Myrtle Lansing Irene George	ROAD Hells Eddie Clifford Allan Snyder	Victrol Angella Dooty 2 Kirby De Gage Al Bouche Rev James Wade Bd

PHILADELPHIA

Club Lido Broadway Polies Club Madrid Chic Barrymore Velos Yolande	Jean Wallis Joely Lyle Marcella Hardie Pauline Zeno Buddy Truly Joe Candullo Orch	Piccadilly Al Whisman Murray Sie Pauline Zeno Isabella Dwan Mattie Wynne	Al White Aveda Charkoule Abe Binger's Rev John Walton Rev LeRoy Crafts Lefly Smith Orch
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## FILM FIRMS MAY PUBLISH MUSIC

Sound pictures are the basis of the desire by Paramount to go into the music publishing business. Likelihood is that other sound picture makers will do likewise.

Whether or not E. C. Mills, as trustee for the music publishers, let the talker manufacturers get away with murder on the present terms of a five-year contract, there is no doubt in the film people's minds that at the expiration of that time they will have to pay considerably more for the same privileges.

Music men are now making the best of what is deemed a poor bargain. Feeling is that music was bartered away too cheaply in the Mills' contract with the Electrical Research Products, Inc. It is known that Fox, M-G-M and Paramount have conferred on musical copyright. Warner Brothers has been acting independently.

This explains Paramount's desire to go into music publishing business with Dreyfuss brothers, of Harms, Inc., and its bid for Jack Robbins' picture theme catalog.

### Kayser's Chicago Band

Chicago, Sept. 11.

Joe Kayser, formerly m. c. at Loew's Midland, Kansas City, opened at the Merle Gardens ballroom here, Sept. 8. He has a 12-piece orchestra.

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Albee Theatre, Brooklyn

## Shribman Ties Up N. E. Dance Stands for Hallett

Charles Shribman, manager for Mel Hallett and his orchestra, has taken over Willburs-on-the-Tonnet, the suburban ballroom one mile outside of Fall River, Mass., for which Shribman-Hallett paid \$30,000.

Shribman also owns Charleshurst, Salem Willows, and controls the lease of Nutting's-on-the-Charles, another riverside dance place at Waltham, Mass. This insures three weekly stands for Shribman's ace band attraction in New England ballroom territory.

Hallett comes into Arcadia ballroom, New York, Dec. 31, for the winter season.

## RADIO RAMBLES

### Ellington's Local Hit

Duke Ellington and his extremely varied jazzists from the Harlem black-and-tan, the Cotton Club, can play for the Variety bunch any time until unconscious. The dirtier and "meaner" and low-downer those jazz-hounds get the better they are and even if they do break up the Variety mob at its typewriters of Monday night, in the words of the classics, "it's a record!"

With an introductory mention of Variety, the WHN announcer cued Ellington's virtuosity of the "blues" into such indigo classics as "Fishin' mingo blues" and "Saw" and that rendition of the immortal Handy's "St. Louis Blues" is absolutely the last gasp in rhythmic indigo modulations. What a bear of a record! Brunswick should get the Harlem Duke of Jazz to "can" his arrangement of "St. Louis Blues" and not only release it as a race record but will top anything preceding it in sales. It's a jazz rhapsody that inspires the jazz epicure to superlative raves.

### Reisman's Polite Stuff

In contrast to the barbaric Afro-american rhythms, Leo Reisman's polite syncopation from the Waldorf-Astoria on WJZ proves the more that the native Negro is best qualified to interpret the off-beat indigo rhythms of his own creation and evolution.

Reisman's is a type of dandification altogether satisfying for more conservative company such as congregates at the fashionable hostelry, featuring a wealth of melody but not at the expense of satisfactory rhythms.

Another of Lew White's excellent organ recitals on WJZ this time comprised an all Saint-Saens program of compositions including the immortal arias from "Samson and Delilah" and "The Swan."

### Rolf Back at D'O'or

B. A. Rolf and his thoroughly satisfying dance purveyors from the Palais D'O'or are back at the popular restaurant once again. Rolf's midday dance recitals again feature the early afternoon programs daily in addition to the evening broadcasts. One knows Rolf's voice so well on the air nowadays that an announcement of his name is almost needless.

### Jimmy Carr's Stuff

Jimmy Carr and his band make whoopee on the half hour just preceding Ellington, also on WHN. The Silver Slipper bandmaster does his own announcing and also essays a vocal number on occasion, the impressions thereof being spotty and depending on the choice of selection.

Monday night it could have been happier, the insistent vigor of the songster nullifying his otherwise favorable impression.

### Inspiring a Thought

Albert Von Tilzer and Seymour Brown, WOR, disclosed a wealth of popular song hit material of yesterday, which they turned out between them. It inspires the thought that many an old time hit songsmith cannot seem to duplicate his royalty penchant in the present day rhythms, modulations and lyric constructions.

Von Tilzer and Brown are typical of this anomaly. Al's brother, Harry, one of the great pop songwriters extant, who has a past catalog that reads like a who's who of song hits, is another. Ditto Charles K. Harris or Fred Fisher, with the latter breaking his dull streak with "Dance of the Blue Danube."

### Buck-Krueger Alternating

Chicago, Sept. 11.

Verne Buck, for several years m. c. at the Sheridan theatre, and recently signed by Balaban & Katz, will alternate with Bennie Krueger between the Tivoli and Uptown theatres.

## 9:30 Radio Curfew

Cleveland, Sept. 11.

Radio fans who keep their loud speakers screaming into the wee hours will have to quiet down in Newton Falls, O. Orders have gone out from an indignant mayor that the static purveyors must be muffled or turned off altogether after 9:30 p. m. If they're not the owners will be arrested for maintaining a public nuisance. Even player pianos have been ordered, soft-pedaled or shut off at the same hour.

## TALENT NAMES IN FLOCKS FOR RADIO USE

### Vitaphone, Life Among Commercial Users on Columbia Network

Some of the Columbia Broadcasting System's accounts are running wild in signing the cream of entertainer talent for its commercial hours. La Palma, through the William Morris Agency, has George Jessel, Jay C. Flippen, Miller and Lyles, George Price, and others set. The Kolster radio people will alternate "Lonesome Lones" and his original orchestra with a Life funfest. The humor weekly will have talent like Bob Benchley, its dramatic critic, and Eddie Cantor among others tied up in this dual radio plug for Kolster and Life.

A surprise radio feature is Al Johnson, Monday, Sept. 17, on the first of a series of 26 Vitaphone hours on the Columbia chain. May McAvoy, Lionel Barrymore and other flicker and talker Vita stars will follow Johnson. Vitaphone, as with the other network bookers on Columbia, pays the chain around \$8,000 for its facilities on the 30-station coast-to-coast hook-up.

Johnson is understood to hold a \$30,000 contract for any four hours this season he cares to broadcast on behalf of a Chicago radio accessory company.

## Canned Radio Programs

Linking of sound films with radio is the enterprise of Radio Productions, of New York, which will "can" musical programs on celluloid sound tracks so that these can be projected in a broadcasting studio and carried through the microphone into the ether.

At the same time, Radio Productions will photograph musical units for booking in theatres like any other short subject taker.

Primarily, the company will concern itself with canning the entertainment of name artists and booking the electrical recording thereof to the lesser radio stations, and thus make possible the cream of entertainment for hinterland broadcasters.

Adolph F. Linden, president of the American Broadcasting Co., a Pacific Coast chain, and Charles A. Coats, president of Radio Productions, are allied in this venture. Linden's Pacific Coast network of stations, comprising KJR, Seattle; KGA, Spokane; KEX, Portland, Ore.; KXA, San Francisco, and KMRZ, Los Angeles, will be the initial bookers of these canned radio programs.

### Cafe's Dramatic Skits

C. Norton Bellak, who operates the Villa Venice in the east Sixties, is increasing his capacity, building a stage and contemplates putting on dramatic sketches in addition to a floor show. It's a Continental idea.

Alterations have commenced for the coming night club nights.

### YOUNG CARUSO AIRING VOICE

Enrico Caruso, Jr., will broadcast from WDBO Sept. 10. He is playing vaudeville.

Enrico, Jr., was educated in England and upon coming here entered Culver Military Academy. He's a baritone.

## Lyman "Good News" Band Doubles Chi Ballroom

Chicago, Sept. 11.

Starting Sept. 29, Abe Lyman and his orchestra will double from "Good News" into the Argonne and Waldorf ballrooms for Saturday night. Arrangement calls for Lyman to play two hours at each place, alternating from one to the other every week.

Lyman had been doubling at the Oriental room in the Davis hotel until recently, when he walked out after having trouble with the management.

Lyman is not going on the road with the Chicago company of "Good News" after the show completes its run at the Selwyn. He will probably go for a jaunt around the picture houses.

## Disk Reviews

### By Abel

Johnny Marvin

This radio ensemble whips across a couple of Tin Pan Alley home-runs in "Old Man Sunshine (Little Boy Blue)" and "The Power of Love." The latter is a powerful fox-trot ballad, "If You Don't Love Me." Some trick jazzlike accompaniment is in evidence for the musical background on Victor No. 2169.

### Leo Reisman

Reisman is the Paul Whiteman of Boston, having been imported by the Waldorf-Astoria management for the summer season in New York. He returns to Beantown next week. While here Reisman turned out a mess of dandification, notable among which are "Bambou Garden" and "Cause I Feel Low-Down," both sprightly fox-trots with vocal refrain on Columbia No. 1467.

### A. & P. Gypsies

This radio ensemble, conducted by Harry Horlick, plugs the greatest chain grocery syndicate in the world, hence the billing. As Brunswick artists, this semi-concert aggregation produces satisfactory dance music with a couple of fetching waltzes, "Chiquita" and "Roses." Lewis James and Frank Munn, respectively, tenor the vocal refrains.

It is curious to note how Tin Pan Alley history is being made and remade in the "Chiquita" song instance. It's by L. Wolfe Gilbert and Mabel Wayne, and one of the rare exceptions where a follow-up or sequel song is not only equal in merit to its predecessor, but even superior. Such is the case also in "King for a Day," an infinitely better song than the banal "Laugh, Clown, Laugh" and "In My Bouquet of Memories," which, too, disproved the theory that a follow-up song cannot attain hitdom. "Memories" is patently a paraphrase of "Among My Souvenirs."

Paul Whiteman's Rhythm Boys

With the jazz king complaining himself to the Columbia, his Rhythm Boys are ditting on the same label. They do their distinctive vocal syncopation on No. 1455 with a couple of original ditties titled "We-Da-Da (Everybody's Doin' It Now)" and "That's Grandpa."

### Frankie Masters

This western dance purveyor with his orchestra is producing some great dancing music on the Victor. Relatively new as a Victor artist, his initial impression warrants the immediate release of the other recordings, which were doubtless recorded in a batch. This time he has "Don't Cry, Baby (Cry Baby, Don't Cry)" and "Is It Gonna Be Long" as his fox-trot assignments. The former is a "No No Nora" type of song, and both are energetic four-four dance tunes.

Masters seems to have forsaken the idea of flowery orchestration, going in for simple rhythmic arrangements and producing real honest-to-gosh dance disks.

### Nick Lucas

The crooning troubadour is just too bad with a new Brunswick quartet of sentimental ballads, "When You Said 'Good-Night'" and "You're a Real Sweetheart" as one couplet and "Just Like a Melody" and "For Old Time's Sake" as another. Lucas' song interpretations are ever distinctive, made more so by intelligent selection of numbers.

### Henry Thierlein

This tenor, currently at the Roxy, has a corking recording voice. He will get for, impressing unmistakably on a minor disk label, the Harmony No. 712, with two picture theme songs. One is "Angela Mia," from "Street Angel," and the other is "Revenge," the new Lewis-Young-Akst ballad, written around a forthcoming Del-Rita feature. "Angela Mia" which was a better song, a song than the picture was a picture, "Revenge"—without any reflection on an unseen and unknown film quality—is a strong waltz ballad and a valuable advance agent already for the feature.

## START CONCERT UNITS BY HOUR ON AIR

### N. B. C. Concert Bureau Will Have 100 Artists Making Personal Appearances

National Broadcasting and Concert Bureau is launching its concert units by devoting special ether hours to the talent prior to the commencement of their itineraries. On Sept. 14, the second unit, comprising Gladys Rice, South Sea Islanders, Bonnie Laddies (vocal trio), Christine Phillips, Harry Hayden and Kathleen Stewart go on the air and take to the concert stages immediately thereafter.

Last week Graham McNamee, Mathilde Harding, National Light Opera Quartet, Arcadia Birkenholz, Katherine Tilt-Jones and Georgia Price were on for an hour and go on tour as a direct unit.

George Engles, now in charge of NBC's concert bureau, plans to have 100 radio artists making personal appearance in the concert field this season.

### Radioing "Show Girl"

J. P. McEvoy's "Show Girl," in tabloid dramatized form, goes on the air as the Eveready Hour's radio feature Sept. 25, over a network of 20 stations. WJAZ is the broadcast central. The author will also make his radio debut.

Radio adaptation of a best seller is a departure for commercial ether accounts.

From L. A. to Watertown

Watertown, N. Y., Sept. 11.

Bill Green, organist at the Egyptian, Los Angeles, has been engaged for the local Olympic succeeding Harry F. Pearl.

Pearl goes back to Buffalo to engage in real estate.



**TAVERN**  
A CHOP HOUSE  
OF EXCEPTIONAL MERIT  
156-8 WEST 48TH STREET  
East of Broadway

The Outstanding Song Hits from the New 1928 Earl Carroll's "Varieties"

"Blue Shadows"  
"Once in a Lifetime"  
"Raquel"  
Sing Them—Play Them—Buy Them

ROBBINS MUSIC CORPORATION  
Publishers  
770 Seventh Avenue New York

THE FORMER  
HERB WIEDOEFT  
ORCHESTRA  
NOW KNOWN AS  
**JESSE STAFFORD**  
And His Orchestra  
COMPLETING SUMMER ENGAGEMENTS AT EGYPTIAN BALLROOM, OCEAN PARK, CAL.  
EXCLUSIVE  
Brunswick Recording



W. V. Mong, Donald Keith, Al Clyde and George Chesebro added "Should a Girl Marry?" Rayart.

Harry Gribbon now alternating two pictures, "Honeymoon" and "Mysterious Island" both M-G





# 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 this being forwarded or advertised in Variety's Letter List.

**Palace**  
With all the acts having off around town, the Palace bookers had to go outside, and the new act, Miss Vadie and Olga (Yigi Revue from the Pantheons circuit. Turn is a good flash for the vaude-pictures audiences, but not for the Palace mob.

Bill suffered in the layout from other angles, too. Two flash acts crowded together in the first half would have been a near complete loss only for the timely spotting of Davis and Darnell, high powered comedy, saving the situation.

Toppling honors went to Jack Pearl, who found his spot in next to shut more than he probably bargained for.

Guy and Pearl Magley, third flash on the bill and scheduled to close, failed to appear on time, due to transportation delay. It was left to Pearl to hold the meagerly assembled mob Sunday afternoon after finishing his own turn.

Again, the show started later than usual and the entire act, too much. With less than a half filled house, the Five De Cardos, four men and a woman, opened with acrobatics that stood out in spots but inconsistent as a whole. Broad jumping with barrels and tables drew some attention, but their best effort was a mid-air front somersault timed right and saved the finish.

Next was Johnny Hyman with a novelty in the way of gaging words and sentences on a blackboard. Idea in general not new, but Hyman's method is. Local names and places mostly used by him. In appearance Hyman rates first rate, and speaks a good line.

Vadie and Olga revue comprised a 10-piece band led by Ted Eddy, group of eight ballet girls; Rita de Simone, soprano, and Rachel Bonstich, pianist. Latter is a whole of a key manipulator. Miss Vadie and her partner Gygi, violinist, made up the center, with both showing skill in their respective talents.

Up to here the audience were still asleep. Then Frank Davis, with Adelle Darnell, came out and woke them up. Enough laughs to go everywhere and anywhere around the circuit. Following and closing the first section was Sally Rand, movie gal from Hollywood, assisted by Jack Crosby and Harvey Karels and seven boys. A originally was routine for picture houses and started off for Fanchon and Marco on the Coast. Has been revamped since and looks okay for vaude.

Plenty of youth added to the sure fire looks of Miss Rand puts this one over. She is one of the few of the movie colony who can do something on a stage. Neat little dancer, with pipes and a few nice new clothes with plenty of class. Well liked here.

Bobby Polson opened intermission and was the first show-stopper on the bill. Miss Polson is working alone this time. She scored with all of her songs and stopped everything with the last number, the drunk bit. At that, Miss Polson seemed as if she appeared more at ease with a piano at her side.

Pearl, assisted by Charles Marsh

When in Chicago  
Visit These Hits

SELWYN Mats, Thurs. and Sat.  
SCHWAB and MANDEL Bring You  
THE NEW COLLEGIATE  
MUSICAL COMEDY

"GOOD NEWS"  
with an  
ALL-AMERICAN TEAM OF PLAYERS  
FORTY FLAPPER FRESHIES  
ABE LYMAN (Himself) & HIS ORCH.

ERLANGER WEDNESDAY AND  
THURSDAY  
GEORGE M. COHAN  
Offers a New Comedy  
BY REQUEST  
By J. C. Nugent and Elliott Nugent  
with  
ELLIOTT NUGENT

A. H. WOODS' MATS.  
ADELPHI WED. and SAT.  
A. H. WOODS'

"The TRIAL OF MARY DUGAN"  
By Bayard Veller  
with ANN HARDING  
and Original New York Cast

STUDEBAKER Mat. Today  
MARY BASIL Violet Kemple  
NASH RATHBONE COOPER  
HENRY FERDINAND  
STEPHENSON GOTTSCHALK  
Assisted by Original Cast  
of the Continental Comedy Sensation  
The Command to Love

and Billy Harris, was a riot with his "Interpreter" sketch, formerly used by him as a blackout. Pearl's initiative and hard work are apparent. This house, always a hard-boiled audience, took to him like a duck to water. Gags and stories, old and new, went over for solid laughs.

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producers. The service will enable exhibitors to obtain cue sheets to fit their pictures.

Bill Adler, former publicity director for Lubliner-Trinz, has been signed by Marks brothers to act as assistant to Jack Hess, exploitation chief.

William Fox's loop showing house, Monroe, will reopen Sept. 15, with "Street Angel" and Movietone. Abe Cohen continues as manager.

Great States theatres, operating in Illinois towns, will put on art exhibits this October. Arrangements have been completed with local art organizations whereby exhibits of oils and etchings will be shipped to the larger houses. Each exhibit will be accompanied by a high hat explainer.

Three more Great States houses are being wired by W. E. These are the Grand, Alton, Orpheum, Galesburg, and the Lincoln Dixie, Chicago Heights.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Keith's—Vaudefilm.

Syracuse—Vaudefilm.

Strand—Tempted—wired.

Loew's State—"Two Lovers."

Empire—"Street Angel," wired.

Eckel—"The Terror," wired.

Savoy—Phillips Burlesques.

Regent—"The Gaucho."

Harvard—"Harold Teen."

Avon—"Laugh, Clown, Laugh."

Palace—"Remember."

Swan—Double bill.

Having given away everything from dishes to turkeys to patrons as

door prizes, Frank Sardino of the Syracuse has now gotten around to ukuleles. Four a night are given, and Sardino threatens to form a ukule orchestra under the leadership of his master of ceremonies, George Mello.

L. R. Cullen, late of Baltimore, is in charge of Loew's State here in the absence of William K. Saxton, who is vacationing in New York. Mr. Cullen is slated to manage the new Loew's State during near completion in Providence, R. I.

Sim Allen, Schine Utica representative, has this up with the "Observer-Dispatch" there to cash in on its promotional project, a juvenile Birthday Club. Each club member, on his birthday, will receive two tickets to the Schines' Avon.

"Speed Girls," wheel attraction, opened the Richardson's season at Oswego Tuesday. The house has been undergoing improvements during the summer months.

In the 11 weeks of its existence, the Eckel Organ Club has attained a membership enrollment of 14,000, each "membership" representing a "request number" submitted to Paul H. Forster, featured organist. The novelty has caught on rapidly, and R. W. Thayer, Loew's State director of the Schine house, is now ordering club cards in 10,000 lots. "Ramona," "Chloe" and "Laugh, Clown, Laugh" head the song "vote."

Willis B. Whitnall, veteran Syracuse Rialto, has returned to the Empire as house manager for Kaufman-Buckland Enterprises.

Improvements completed, the Liberty, Watertown, has reopened with a film policy.

The Colonial, Utica, changes policy next Monday, when the house becomes a week-stand-for-Mutual Wheel shows, with three performances to be given daily.

An "Invisible" master of ceremonies is the newest stunt of Albert P. Kaufman, managing director of the Empire.

A split week policy and a 15-25 cent, scale is announced for the Co-

lonial, Elmira, which recently changed hands. A flat 10 cent rate for children has also been established.

Babe White, Lily Shea and Marie Clark are new additions to the feminine contingent of Tom Phillips' Burleskers at the Savoy. They replace three girls who walked by request.

Warren Wade, associated with Dewitt Newing in the ill-fated Temple Players venture here during the early summer, will direct the Robertson-Smith Players at the Gordon Square theatre, Cleveland.

MINNEAPOLIS

Metropolitan—"Dawn."

Shubert—"Wanted" (Bainbridge stock).

Hennepin-Orpheum—Vaude and films.

Pantages—Vaude and films.

Palace—"Butter and Egg Man" (McCall-Bridge tab).

Gayety—"Moonlight Maids" (Mutual).

Minnesota—"The Whip" and Publix.

State—"Lilac Time."

Lytic—Double change films.

Grand—"Jazz Singer." 2d loop run.

Strand reopens Sept. 13 with "Wings," Granada, new F. & R. uptown house, opens Sept. 19. Both wired, giving F. & R. five Minneapolis houses equipped for talkers.

Garrick, 2,000-seat F. & R. Publix first run, and the Seventh Street, Orpheum local Ass'n theatre, continue dark and no plans announced.

With the advent of Vitaphone and

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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CHICAGO	60	NEW ORLEANS	61
CINCINNATI	60	PORTLAND, ORE.	63
CLEVELAND	61	ROCHESTER	63
DALLAS	60	ST. LOUIS	60
DENVER	60	SAN FRANCISCO	62
DETROIT	61	SEATTLE	63
INDIANAPOLIS	63	SYRACUSE	60
LOS ANGELES	62	TOLEDO	62
MINNEAPOLIS	60	WASHINGTON	63

Movietone, Grand, second run loop F. & R. house, was followed in the Minnesota's steps and boosted prices. Former Grand 25c. It's 30c now on week nights and 35c week-ends. Minnesota jumped its night price from 65c to 75c and its week-end mat from 40c to 50c.

"The Perfect Crime" at Hennepin-Orpheum this week without sound sequences. House isn't wired. Kennedy connection for F.E.O. product tied up along with the Pathe output.

Many neighborhood houses here are going in for inexpensive substitutes for Vitaphone and Movietone.

Two large uptown theatres, not controlled by F. & R., now wiring are Homewood and Logan.

DALLAS

Palace—"The Fleet's In," stage; "Hey, Hey," wired.

Old Mill—"Magnificent Flirt," wired.

Capitol—"10th Avenue."

Mebla—"Our Dancing Daughters," wired.

Majestic—"Four Sons"—vaudeville, wired.

Pantages—"Ladies of the Mob."

Crystal—"Pictures."

Arcadia—"Pictures."

Mebla (Publix) showing only sound pictures during September.

Louis Glauber, former doorman at the Old Mill, now assistant manager.

"The Fair Park Auditorium has 'Naughty Marietta' Nov. 10.

Work has been started on a \$200,000 supper club on the Fort Worth pink eight miles from Dallas.

Governor Dan Moody granted a reprieve until Sept. 21 to Y. R. (Bob) Silver, sentenced to death for participation in the slaying of Roscoe Wilson, Fort Worth theatre cashier, who was killed. Silver was sentenced to be electrocuted Sept. 3.

DENVER

By HARRY FORMAN

Denham theatre (resident stock) opened Friday under the new management of Arthur Oberlander and Ben

with Alice Brady in "The Letter." Miss Brady is num-

ber one of the theatre's visiting star policy and will be followed by Frances Starr. Others in the opening cast are Mona Brown, Frank Thomas, Austin Fairman, Baker Moore and Kathryn Givney.

A group of local business men is backing the enterprise, from reports.

Marathon dance contest staged at Arena ballroom by eastern promoters is nearing the 500th hour with a dozen of the 44 original couples remaining. One contestant, Eugene Ward, was arrested on the floor for forgery after dancing for two weeks before the cops discovered his whereabouts. This was strikingly similar to a happening at the marathon at Madison Square Garden, New York.

ST. LOUIS

Ambassador—"The First Kiss"; Ed Low stage.

Garrick—Burlesque.

Grand Central—"The Terror."

Grand Opera House—Vaude-films.

Loew's State—"Two Lovers."

Movietone news.

Missouri—"The Whip"—Frank Fay (stage).

Shubert-Rialto—"The Desert Song."

St. Louis—Vaude-films.

The Shubert-Rialto opens the legit season here with "The Desert Song." No opening act for the American.

The passing of the Orpheum, the big downtown vaude house, leaves the St. Louis theatre, out in the Grand Boulevard district, the only house available for vaudeville.

Al Spink, former sports writer on St. Louis dailies, is handling the advance for "The Desert Song."

CINCINNATI

By JOE KOLLING

Taft—"Icebound" (Stuart Walker Co.).

Cox—"Behavior of Mrs. Crane" (National Players).

Albee—"River Pirates"—vaude.

Palace—"Man-Made Women"—vaude.

Empress—"Step On It."

Capitol—"Street Angel"—Vita-Movietone.

Keith—"The Water Hole."

Strand—"Steamboat Bill, Jr."

Lytic—"Four Sons" (2d week).

Shubert's begins its legit season Sept. 16 with "Excess Baggage."

The house staff: Nelson G. Trever, bridge manager; George W. Brown, assistant manager; Erwin Belstedt, musical director; Charles H. Zuber, publicity; John Echart, stage manager; Tom Corby, advertising agent.

Stuart Walker has leased Taft Auditorium in the new Masonic Temple Building until Sept. 1, 1929.

The Erlanger Grand reopens Sept. 23 with "Rio Rita."

National Players began fourth stock season last week at Cox Company, including Kathleen Conneys, Emmett Vogan, Edith Gresham, Millard Vincent, Gilberta Faust, Bernard Grancy, William Phelps, Mabel Jaunay, Clara Hutton, Sarah Dickens Cabell, Richard Board, Joe Allen, manager.

Dan Russo's orchestra in third week at Swiss Gardens.

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# DETROIT

Cass—"Frail Emma" (premiere).  
 Shubert-Detroit—"Rose-Marie" (return).  
 Shubert-Lafayette—"Excess Baggage" (second week of return trip).  
 Civic Theatre (nee Bonstelle Playhouse)—"The Queen's Husband" (first full week).  
 Capitol—"Craig's Wife"; "Coney Island" unit.  
 Michigan—"The Sawdust Paradise" (sound); "Babes on Broadway" unit.  
 Movie Guild—"Cyranos de Berberne".  
 United Artists—"Tempest," 3d week.  
 Madison—"Lilac Time," 4th week.  
 State—"Lights of New York," 5th week.  
 Adams—"The Water Hole," 2d week.  
 Oriental—"Scarlet Lady" vaude.  
 Keith's Uptown—"Ladies of the Night Club" vaude.  
 Cadillac—"Red Hot" (Mutual).  
 Stock burlesque at Colonial, Avenue, Palace and National.

The Hugo Schorer estate plans to raze the Fine Arts building on West Adams avenue within the coming year and will replace it with a 35-story office building. The Fine Arts building contains the entrance and lobby to the Adams theatre.

Ben and Lou Cohen have reopened the Colonial. Just a few blocks from the new Fox theatre on the same street (Woodward avenue), they have arranged for stock burlesque. Numerous local girls in the chorus, illuminated runway, and other novelties. Pictures sandwiched between performances.

Although the old signs, "closed for the summer," still remain over the original Fox Washington theatre in Detroit, it is now generally conceded that the house will not be rented. Jake Schrieber of the "ungodly successful" Blackstone theatre on Michigan avenue, had planned to take it over as a home of sensational movies, Washington boulevard, class street, finally showed him the folly of his plan. The Fox Washington is of little use because

of its construction and its close proximity to a noisy street car line. Bert Whitney considered it for a while as a temporary residence for Elanor attractions here. He finally abandoned the idea and will wait for the opening of his new house on Brush and Madison, some time in November. Detroit will be without Elanor attractions until that time.

An unidentified man, employed on the construction of the new Wilson theatre (located on the corner of the auto millions), died of internal injuries after a fall from the steel frame work of the building.

J. S. Stebbins will be the managing director of the new Fox, which opens Saturday (Sept. 15). The house, which has a reported seating capacity of 2,000, will start its career with "Street Angel."

Detroit's first little theatre devoted to the presentation of artistic movies opened last week under the direction of Machat and Milligan.

Detroit is about to harbor a new amateur center for the legitimate drama. A group of local townfolk, calling themselves "The Detroit Theatre Guild" has taken over a former labor temple at 81 Winter street and will do six productions for a subscription price of \$5.

The New Detroit opera house, recently vacated by C. Whitney, is being converted into a garage.

Luigi's, nite club, reopens Sept. 15 with a floor show headed by Roy Sedley, Roy Mack, of Lyons & Lyons, producing.

# BUFFALO

By SIDNEY BURTON

Shubert-Tock—"Manhattan Mary."  
 Elanor—"Mr. Man."  
 Buffalo—"Patriot."  
 Hipp—"Cardboard Lover."  
 Great Lakes—"Four Sons."  
 Lafayette—"Yellow Lily."  
 Court St. (stock)—"Please Get Married."  
 Gayety—"Puss Puss."

Al Beekrich, former manager of Loew's, is returning for Schine as district manager.

Extension of the Wagner stock at the Elanor will include "Eve's Complaint," "If I Were Rich," "Wild Westcotts," "Kindling" and "Dearly Beloved."

"Mr. Man," the new play by Marion DeForest, Buffalo dramatic critic, will have its premiere here next week by the Wagner stock. It is an adaptation from an original story of the same name by Frank R. Adams, which appeared in Cosmopolitan some time ago.

Russell Medcroft, co-author of the "Cradle Snatcher," and husband of Jean May, leading lady of the Wagner stock, has brought back from Broadway a play entitled "Eve's Complaint" in which Medcroft in association with Hazzard Short intends to present Miss May on Broadway next season.

# MONTREAL

Capitol—"Forbidden Faces."  
 Palace—"Street Angel."  
 Loew's—"Warming Up" vaude.  
 Imperial—"Vaude."  
 Majesty—"Bits and Pieces" (legit).  
 Princess—"Rose Marie."  
 Strand—Triple change films.  
 Empress—Stage.  
 Orpheum—"In Love With Love" (stock).  
 Gayety—Mutual Burlesque.

Mildred Mitchell, leading lady of the Orpheum stock, returned this week to the Orpheum after a month's absence.

"Rose Marie" opened at Princess for the eighth time and received the greatest welcome yet had. Next week "Good News" for first time.

The Capitol is once again changing policy. Starting this week, the opening night will be Friday instead of Saturday.

George Robey took very well at his Majesty's (legit) this week. This is rather unusual, as English companies are not usually very popular. However, perhaps the favorable press notices helped.

Opening Sept. 15 for the new season, Loew's theatre will be redecorated. It is estimated that about \$25,000 will be spent, most of which will go on new draperies and scenery.

Maurice Merte, who used to be at the Capitol, is the new musical director of the Palace, where the Movietone is being shown.

# NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Luckee Girl."  
 Broadway—"Little Accident."  
 Proctor's—"Vaude"—"Home James."  
 Loew's State—"Vaude"—"Beau Broadway."  
 Newark—"Vaude"—"Scarlet Lady."  
 Mosque—"State Street Sadie."  
 Vito—"Vaude."  
 Riato—"Tempest" (2d week).  
 Branford—"Out of Ruins"—M. C. Policy.  
 Fox Terminal—"Street Angel" (2d week).  
 Capitol—"Dawn" (2d week).  
 Goodwin—"Berlin"—"Power."  
 Empire—"Parisian Flappers."  
 Orpheum—"Nifties of 1928"—films.

Settlement with the operators and musicians still hangs fire. Stanley-Fabian has yielded on the orchestra and 13 men will be on the stage and 10 in the pit. A five-piece orchestra has gone into the Capitol, which has used only an organ for a year or two.

The musicians are insistent in their demand that orchestras go into the neighborhood houses, which have generally out to organs. This affects S. F. and they maintain that many of these houses, such as the Stanley, are not making money. The deal with the operators is nearly closed. Their modified demand for four men in fully synchronized programs with three in partly synchronized shows has been accepted. Aside from technical

matters the main hitch now is a difference of \$5 in the scale, with the men asking for \$55. Contrary to understanding, the Broad (legit) has not fully settled with the stage hands, who want eight men for all shows. This demand has not yet been accepted to.

On its opening week "Street Angel" broke all records at Fox Terminal, exceeding the gross of "What Price Glory." Held over.

Leo Abundo is the new leader of the orchestra at Loew's State. The wiring is not finished at Loew's nor is any date set for sound.

Stories appearing in New York dailies of a new Fox house about ready to open in Newark are unfounded. The new house exists only on paper. Although there is nothing to substantiate it except Fox's reluctance to build, despite the handicaps of the old Terminal, the feeling still persists here that Fox's new house will be the Mosque (S. F.).

To show how Charlie Melson stands at the Beaconford, he is being billed for his return in two weeks in a show called "The Prince Returns."

# CLEVELAND

Hanna—"Burlesque."  
 Ohio—"The Guardsman."  
 Little—"All God's Chillun Got Wings" (stock).  
 Gordon Square—"Abie's Irish Rose" (stock).  
 Stillman—"Lilac Time" (4th week). Vito.  
 Cameo—"State Street Sadie" (2d week). Vito.  
 Keith's Palace—"Fazil" vaude.  
 Allen—"Tempest," Movietone shorts.  
 State—"Oh, Kay," "Harem-Scarem" Public unit.  
 Keith's 105th—"None but the Brave" vaude.

Ohio opened its fall and winter legitimate season this week with "The Guardsman," presented by the Theatre Guild, which will stage four other Guild plays here this winter.

Frank Cornwall, m. c. at the Allen, has been transferred with his stage jazz band to the State. The Allen has gone straight picture, while the State has dropped Loew vaude for Public units.

Park and Granada are the only houses in town now playing Loew vaudeville.

Eugene Warren, former local newspaperman, is the new p. a. at Keith's Palace. He succeeds David Nolan, who is now exploitation manager of the Paul Gaudinovich chain of neighborhood film houses.

Lynn Eswood, white actress, and Fitzhugh Woodford, Negro actor, have been engaged to play the leads in the Little Theatre's current stock attraction, "All God's Chillun Got Wings." Remainder of the cast is white, playing under cork.

Cleveland will have the largest neighborhood theatre in Ohio when the Uptown opens Thanksgiving. Seating capacity will be 3,800. It

is being wired and will have a vaude-film policy at a 50-cent top.

Returning from a vacation in Europe, Thomas Carroll found himself out as manager of Loew's State as a result of a recent shake-up. George Dimond is his successor. Carroll has been associated with Loew's for 14 years. He is considering a managership offer in Detroit.

Carlton Brickett, former member of Robert McLaughlin's stock company at the Ohio, is now head of the teaching staff of the Ohio School of Stage Arts.

Brickett has been appearing here in summer rep. companies for almost seven years.

# NEW ORLEANS

By O. M. SAMUEL

Saenger—"State Street Sadie."  
 Loew's State—"The Terror" vaude.  
 Orpheum—"Thief in Dark" vaude.  
 Tudor—"Jazz Singer" (5th week).

"Wings" is scheduled to open the Tulane early in October. Colonel T. C. Campbell, manager of the Tulane, seriously ill at his summer home in New Bedford, Mass., has recovered and will be on hand to direct the legit house again.

Senator John C. Davey, attorney for Klav & Elanor here for many years, passed away last week.

Joseph Fulco, orchestra leader of Loew's State, is acting as guest conductor at Loew's Capitol, Atlanta.

Arthur B. Leopold, local theatrical attorney, has been prominent in the placing of another race track in St. Bernard just below the city line. The plan is to continue racing well into the spring with the St. Bernard track operating beyond April 1. The sponsors of the track will use oral betting instead of mutuels.

Lillian Morton, while at Loew's here, brought reams of publicity to the house through some novel radio broadcasting.

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# LOS ANGELES

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## Orpheum

Only one major thrill on the bill last week with most of fare far, far below the Orpheum's mediocre standard. Customers made little noise about the offerings. After a good opener, the bill just dribbled along in mediocrity until next to shut when the only moments of the show occurred. T. Roy Barnes, screen actor, in a single, headlined, but Mary Haynes, in the next to exit, groove, ran away with the show.

Monroe and Grant opened in a bounding act that raised bright hopes for the bill. Came on as comics driving truck and after usual breakdown act, the duo showed a self off front end and into wings, truck became frame for bounding canvas and they settled down to real work of act. Their stuff was novel, funny and clever.

Gus Stewart and Ollie Olive followed in a dull dance act. Stewart had nothing novel to offer and his imitation of Eddie Leonard was poor. The girl didn't mean a thing. Jacques Hayes and Irene Cody, a blonde gaitess, and string bean partner, followed and pulled the usual fat and slim gags in Watson Sisters vein. The slim one sang one song in contrasting baritone and soprano registers, showing a voice that she might use often.

Louise Howatt, radio singer, just an ordinary routine of songs, with Miss Howatt seated at the piano accompanying herself. No variation of any sort in the act. Her voice is pleasing and the crowd gave her a hand, due to radio rep. Better over the other than in front of an audience.

T. Roy Barnes followed with a monologue that dealt entirely with Hollywood and its celebrities and follies. He's good, gets his laughs over well and evoked a lot of chuckles and a couple of guffaws. Folks here are too movie-wise to fall heavily for the type of stuff Barnes has personality and a good voice and should wow them outside of Los Angeles.

After newscast resumed with 16-piece band made up of students of Illinois University. The boys present a clean-cut appearance and play well, injecting a lot of dash into their routine. They sing satisfactorily. They should have picked a different bunch of college ditties for this part of the country.

Then came the high spot of the evening. Mary Haynes monologued a bunch of songs that awoke the crowd with a whoop. There were no dull moments while she was around. She talked one about the wife who'd just lost her driving license, another about the apartment house gossip and hit the highest spot with a rambling "touring" number that took her all over Europe.

Vivian and Walters closed in an athletic act that was unimportant.

Renovated, rehabilitated and reduced, Max Dill's first production venture, "Pair o' Docs," which didn't cause any enthusiasm at the Hollywood Music Box, is going to try again, this time at a downtown theatre, Maynn, where it will open

Sept. 16 under the new title of "Happy Days." May Doley will be in the downtown cast.

Giving the drama its first professional presentation west of the Rockies, Edward Everett Horton opened in "Arms and the Man," by George Bernard Shaw, at the Vine Street theatre, Hollywood, Sept. 11. Support includes Mary Forbes, Florence Eldridge, Joan McLean, F. Finch-Smiles, David Cullis, Mitchell Harris, Charles Quattermaine.

For its first week in Los Angeles the company of Mexican drama players, headed by Senora Virginia Fabrega, reputed as Mexico's greatest dramatic star, offered "Wu Li Cing," Henry Bernstein's "Jewel," "The Passion Flower," Ibanez's "Four Horsemen of the Apocalypse." The company is appearing at the Capitol and will remain for September.

Nat Farnum, former head of the West Coast Theatre club department, has opened his own office for club bookings.

Up town, West Coast house, has new policy of sound pictures and a stage show made up of West Coast vode.

Frank Kelton, formerly with Harns, in New York, has arrived here to take charge of the entire west coast activities for Speir & Coughlin, publishers, with headquarters here.

Bertha Mann, Charles Brokaw, Frederic Burt and Hugh Kidder moved to cast of "The Scout," which Belasco-Butler have in rehearsal at Belasco theatre. Dorothy Burgess will play the gipsy part. Opens Sept. 24, following "Mid Channel," current.

Ralph Ceder, film director, has recovered from a recent serious attack of influenza and is back at the Darnour studio.

Douglas MacLean, screen actor, overcame by gas fumes which entered closed tonneau of automobile in which MacLean was working in filming of "The Carnation Kid" at Christie Studios, Sept. 5.

Chotiner Amusement Co. has leased the Belmont theatre on Vermont avenue and will operate it as a combination vaude and picture house, using five acts, booked through the association.

Gore Bros. have taken over California theatre, owned by Loew-West Coast, operating it as a burlesque tab, vaude and second-run film house, with an all-day grind.

New Oriental theatre in Oakland, built by West Coast, in conjunction with Public and Metro-Goldwyn-Mayer, will open Oct. 12 with Fanchon and Marco's Oriental Idea on the stage and Fox picture, probably "Four Sons."

Warner Bros. theatre in Hollywood, unable to handle the crowds that mob the box office with the three feature shows a day since beginning to run talkies, has added a supper show, so that the house is now open continuously from 1:30 to 11:30 p. m., only Hollywood house to run without supper hour break.

Madge Dellamy has purchased a three-acre estate near Hollywood for \$200,000.

Carol Wines, actress, last week made administratrix for mother in handling father's estate, will marry Harry Shelly, San Francisco broker, in October.

Following changes announced by West Coast Theatres, Mike Newman becomes manager of Mesa theatre, Los Angeles; J. B. Reisman

transferred from Bellingham to manage Rialto and Rex theatres, Bremerton; William Hartford, from Coliseum, Seattle, to Mount Baker, and American Bellingham, Washington; H. C. Robertson to succeed Hartford at Coliseum, Seattle.

Thelma Warren, for three years assistant to Ray Coffin, press representative for Hal Roach studio, has been given five months leave of absence to accompany as chaperone Mary Kornman. Latter is on the Orpheum circuit with the Our Gang kids.

H. M. Wilcox, operating manager of Electrical Research Products, Inc., is here from New York visiting studios and looking into the general situation.

B. J. Madon, Calcutta, India, theatre man, and Sarabji Nusservanji, Bombay banker, are here to survey picture industry.

Horton Kahn (Fanchon and Marco) was transferred to San Francisco Division, William F. Crouch has taken Kahn's place in the office of Jeff Lazarus.

## SAN FRANCISCO

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### Imperial

Bert Levy (vaude circuit and theatre operator) has turned the Imperial (leased from West Coast Theatres) from a losing to a paying proposition in a little more than 30 days, with a policy of five acts with feature picture and short subjects. Levy is operating the Imperial on a steady change basis, giving a two hour show at a fast rate of 15 cents matinees and 25 cents nights and Saturdays and Sundays. Four complete shows daily, with Levy personally supervising the booking.

House is located on Market Street, almost directly across the street from the West Coast-Public Granada, with Pantages, a block and a half away, as its direct vaude picture opposition. Plenty of "drop-in" trade in evidence, and a regular clientele being established.

Current show rates above average small time vaude, with an excellent screen feature, "That Certain Thing" (Col), Berg and English, "doubled" in pictures for Harold Lloyd and "Snub" Pollard, respectively, are given headline billing, but the honors go to Martinez-Saxophone five, with Blanca Flor (Mexican dance) featured.

Opening allotted to Allen and Louise, and a second gal, unprogrammed, in dance routine. Single gal solos with toe stepping and novelty number, with Allen and Louise (man and woman) doing a ballroom routine and Bowers number. Mildly received. Bob White, whistler and imitator, in dance spot satisfied.

Martinez-Saxophone five (all male players) are a class act and with a little speeding up could make the bigger houses. Miss Flor opens with costumed dance and the saxophones follow with a medley of pop airs, played differently. Gal back for a Mexican folk dance, with a huge sombrero, and entire outfit winding up with a heavy classical overture, with the featured woman at the ivories. Registered a solid hit.

Leo and Viola Doherty in a comedy talking and singing, turn revealed themselves as seasoned trouper. Their material was satisfactory and the otherwise "com" mob out front rewarded them liberally.

Closing came Berg and English, their turn being preceded with a short reel of film which explained that picture stars usually allow "doubles" to perform the difficult stunts on the screen. Berg doubled for Lloyd for three years, and English a like period for Snub Pollard. Their routine consists of comedy acrobatics which got over nicely. Earl Sharp, dance and orchestra pit orchestra. House at first Tuesday about three-quarters full downstairs.

All Al Smith, Herbert Hoover and the Bank of Italy gave are taken on Loew's Warfield stage, through an order by Manager Lou Golden.

West Coast Theatres have increased admission for most of the street houses by eliminating the 50c. mat. The Warfield is scaled at 50c. mat and 60c. evenings. Granada's seat is 50c, 60c and 75c. At the California the prices are 55 and 90 (inter for logs).

Jay Brower, m. c. and stage hand leader at the California here, has changed places Sept. 8 with Milt Franklin, similarly officiating at the

State, Fresno. At the same time West Coast Theatres switched the assistant managers of the two houses, Fay Reader going from San Jose to Fresno and George Roesch from Fresno to San Jose.

Sells-Floto plays at 16th and Bryant streets, Sept. 13-16, the only white top here this season.

Charles Kurtzman, manager, Granada, is officiating as announcer at the West Coast Theatres-KYA radio broadcast each Monday. Heretofore Frank Whitbeck had been announcing.

Jack Campbell has resumed the press work for the Embassy (Vitaphone).

Sarah Padden in "Window Panes," after a season at the Egan, Los Angeles, is reopening the Community Playhouse Sept. 20.

Joseph W. Payton, veteran road show manager, is here with "What a Man," current at the Curran, as company manager.

Serge Oukrainsky, ballet master, arrived here to start rehearsals for the ballet to be presented in conjunction with the new season of the San Francisco Grand Opera.

Stage shows produced by Ackerman & Harris at their El Capitlan here are now being moved intact for a second week to the Hippodrome, Oakland, also operated by the firm.

## NEW ENGLAND

Irving T. McDonald, manager of Fox's Springfield, has been appointed general manager of that theatre and the Fox-Poll Palace, and also assistant general supervisor of bookings in the eastern division of the Fox-Poll circuit.

Brenda Elliott, cashier of Loew's Columbia, Boston, saved the house cash box when a cleverly concocted plan failed to work. The thief dropped a handkerchief in the lobby as she passed to the office. Instead of reaching for the handkerchief he reached for the box. She gripped it and screamed. Exit the former.

New Bedford, Mass., strike-saturated, has its vaude again. The Olympia has resumed it after failing to put presentations across. Talkies as competition drew vaude audiences. Olympia now has both.

## BROOKLYN

BY JO ABRAMSON

Majestic—"Jarnegan."  
Werba's Brooklyn—"Down Deep." Boulevard—"Keep Shuffling." Werba's Jamaica—"Irene." Fox—"Street Angel"; stage show. River—"Command to Love." Mayfair—"No, No, Nannie." Tivoli—"Her Full House." Loew's Met—"Mysterious Lady"; vaude.

Loew's 46th—"Good Morning Judge"; vaude.

Fulton—"The Octopus." Orpheum—"Out of the Ruins"; vaude.

Strand—"State Street Sade." Albee—"Warning Up"; vaude.

St. George—"Dawn." Casino (bur)—"Aviator Girls." Momart—"Strange Case of Ramper."

"Jarnegan," with Richard Bennett at Majestic this week. "Down Deep," melodramatic comedy by H. R. Irving at Werba's, Brooklyn.

Loew's 48th Street (vaude-film) opened Monday. Emile Boreo headed bill.

New Keith-Albee Kenmore, seating 3,000, opens Sept. 17, with vaude-film, split week policy.

Al Wood's new melodrama entitled "Fast Life," by Samuel Shipman and John B. Hymer, scheduled for the Majestic next week. "Keep Shuffling" slated for Werba's.

Brooklyn: "Whispering Friends" for Boulevard, and "11th Avenue" for Jamaica.

Annual mardi-gras under way this week at Coney Island. Big climax, the baby parade, Saturday, Sept. 15 during the afternoon.

The Dekalb Company is planning to build at the northwest corner of Avenue U and Haring street two-story structure on a plot of 120 by 200 feet.

Several letters have been floating into the newspaper office of the Brooklyn dailies written by Albee's theatre fans demanding that the newspapers try their utmost to convert the Albee into a regular two a day vaude house, as formerly in vogue. With the New Brighton closing for the season, Brooklyn is destitute of high class vaudeville.

## TOLEDO

By RALPH HEINEN

Coliseum—"Simba." Empire—"Burlesque (Mutual). Keith's—Vaude-film. Loew's Valentine—"Her Cardboard Lover."

Palace—"Gorilla" (Wright Play-ers).

Pantheon—"The Wright Idea." Princess—"The Water Hole."

Rivoli—Vaude-film. Vita—Temple—"The Lion and the Mouse." Vitaphone-Movietone.

Ernest Glendinning and Mary Newton, leads, open with Wright Play-ers, it in "The Last of Mrs. Cheyne."

Frank Thomson, formerly manager WTAI Toledo radio station, will come before the Federal Parole board at Atlanta. Thomson, now serving two-year term on the charge of soliciting a bribe and accepting a bribe while United States commissioner here.

In preliminary examination before United States Commissioner F. W. Gaines, Geraldine Farley denied she was a waitress in the cabaret of Manuel Broadway when raided two weeks ago. She had admitted previously having been employed there.

Leases of Capitol and Gem theatres, Sidney, sold by J. F. Kruei to Schine Enterprises.

Lillian Desmond and stock co. have closed their season at Idora Park, Youngstown, and gone East.

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## By HARDIE MEAKIN

Gaiety—Stock bur.  
National (Erlanger Rapley)—Coch-  
ran's stock in "Seventh Heaven,"  
final week. "Wings" (film) next.  
Strand—"Hindu Belles" (Mutual  
bur.).

## Pictures

Columbia—"Tempest."  
Earle—"Lights of New York."  
Fox—"Street Angel" (2d week).  
Keith's—"Kings" (2d week).  
Metropolitan—"Forgotten Faces."  
Palace—"Cardboard Lover."

John B. Daniel, long here as chief  
announcer for WRC, is now assigned  
to WEAF in Manhattan.

Lester Schaff, twice here han-  
dling the stage at the Fox, suddenly  
switched to the newly acquired Fox-  
Poll house in Hartford, Conn. Other  
switches took Alfred Manning, for-  
merly choral master of the Fox, to  
the new house in Detroit; also Fred-  
erick Stark to serve as associate  
conductor of the orchestra there,  
which was his assignment here.  
This made Samuel Korman, formerly  
concertmaster, local associate with  
Leon Brissloff.

Rudolph Schumann, pianist in the  
Columbia (pet) orchestra, while  
driving into here hit a telephone  
pole, the crash killing Steven Bea-  
nloft, flutist, and seriously injuring  
Schumann and his wife.

Meyer Davis closes his Chevy  
Chase Lake with its two dance bands  
this Saturday and opens his Swannee  
ballroom the same night. Ted  
Weems is the first orchestra leader  
for the Swannee, with Ray Crawford's  
band to follow.

## ROCHESTER, N. Y.

By E. H. GOODING

Rochester—"Street Angel"—Vaude.  
Eastman—"Cardboard Lover."  
Fay's—"Lights of New York"—  
shorts.  
Regent—"Good-Bye Kiss."  
Piccadilly—"Vanishing Pioneer."  
Gaiety—"Grown-up Babies"  
(Stock burlesque).

The Eastman theatre is installing  
Phonophone. The sound device will  
be used only to supplement the work  
of the orchestra in special effects.

The Rochester theatre goes  
"talkie" this week, with mats to 35c

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## PORTLAND, ORE.

Portland—"The Rocket."

Broadway—"The Fleet's In."

Pantages—"The Foreign Legion."

Oriental—"Uncle Tom's Cabin"

(2 weeks).

Columbia—"How to Handle

Women."

Auditorium—Britz Opera Co.

No truth in Los Angeles report

Orpheum vaudeville may show at

the Oriental here. Orpheum has a

three day lease on the Heilig. No

date set for the opening of vaude-  
ville here.

Eddie Peabody, m. e. at the

Broadway several months ago, re-  
turns here with the Fanchon and

Marco revue at the Portland next  
week.

Five theatre and show openings

this month starting with the Britz

opera troupe at the Auditorium

Sept. 1.

United Artists opens about Sept.

14. John Hamrick opens his new

Music Box about Sept. 21 and the

Duflin, new home of the Henry

Duffy Players, pushes off Sept. 28.

Fifth opening is Orpheum vaude at

the Heilig.

## SEATTLE

By DAVE TREPP

President—"Rejuvenation of Aunt

Mary" (stock).

Coliseum—"Night of Mystery."

Columbia—"King of Kings" (3d

week).

Blue Mouse—"Women They Talk

About" (2d week)-vita.

Winter Garden—"Steamboat Bill,

jr."

Music Box—"Terror" (3d week)-

vita.

Pantages—"No Other Woman"

vaude.

Orpheum—"The magnificent

film vaude."

Fifth Avenue—"Fleet's In."

Seattle—"The Cardboard Lover"

stage show.

D. G. Invararity, former manager

Will Shukay houses in Spokane, is

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# HERB WILLIAMS STAMPEDES LONDON

**HERB WILLIAMS RECEIVES MORE PUBLICITY THAN ANY AMERICAN COMEDIAN  
HAS RECEIVED IN ENGLAND FOR TWENTY YEARS**

**Columns of Newspaper Space Are Being Devoted to Herb Williams by London's Foremost  
Critics and Authors, Owing to His Success in the Typically English Intimate Revue,  
"MANY HAPPY RETURNS" at the DUKE OF YORK'S THEATRE**

**This Page Is Not Large Enough to Publish All of the Printed Articles Written About Herb Williams  
BUT BELOW ARE A FEW:**

By EDGAR WALLACE  
(Noted Playwright and Author)

## ON CLOWNS

### The Tonic Value of Herb Williams

I have recently seen a very great clown, and it was a memorable experience, for great clowns are as rare as blooms in a garden of roses.

His name is Herb Williams, and he is the perfect fool. Why is he a great clown?

First, because he is very serious and rather pitiable. He is a bald, middle-aged man who conveys the impression that he most earnestly desires to do something which he cannot do. You feel that he is satisfied that he can recite and sing, and you know that he can neither recite nor sing. And your sympathy is expressed in laughter.

A clown is successful when he makes you so sorry for him that you have to laugh at his simulated incompetence. And Herb Williams (who is an American) is so incompetent that he cannot do anything that he sets forth to do. When he tries to kill a man by hitting him over the head with a cricket bat, the only result being that the bat breaks, two thousand helpless people hoot joyously and double up in their seats.

Chaplin has the art, but Herb Williams possesses the technique of it to the last degree.

When, at length, he does succeed in playing the piano—by you are almost disappointed, for the comic value of a clown is that he should accomplish nothing that he sets forth to do.

An Outworn Convention

When circuses went out of fashion, we more or less ceased to encourage the training of clowns. In a way this was a very good thing, because the clown had grown conventional. It was denuded of him that he should wear baggy trousers, that his face should be overladen with paint, and that he should have a red tip to his nose. He had become as degraded as his pantomime fellow Pantaloon. (Was not the bottle cry of the triumphant Venetian "Plant the Lion" once prostituted to "Pantaloon" by a Spanish Ambassador who had reason to regret his plesantry?)

There must have been very great clowns in the past whose art was half-ruined by the conventions which hid their funny faces and tamed down the natural comicities with that touch of the macabre which their make-up imposed. Your modern clown is not so handicapped. He may perform without his white mask and, in the play of his features, add new qualities to his art.

Herb Williams appears in a revue, "Many Happy Returns," at the Duke of York's, and makes the inconsequent entry that can only be made in that form of entertainment—in this case, as our dramatic critic has testified, a very excellent example.

His value to the citizens of London is not perhaps realized. We know something about sunshine and its benefit; we are quasi-scientific and appreciate the effects of ultra-violet rays; we know just what effect a good water supply and good drainage have upon the health of the community. But I don't think the British Medical Association and health bodies generally have made a very thorough study of the therapeutic value of laughter.

By ST. JOHN IRVINE  
(Dramatic Critic London "Observer")

Duke of York's

## "MANY HAPPY RETURNS"

By Herbert Farjeon. Music by Harold Scott and Beverley Nichols

This "intimate revue," which is occasionally so intimate that one feels like a "gato-craher" while it is being performed, has been strengthened by the inclusion in its cast of a very droll comedian, Mr. Herb Williams, whose solemn countenance is the funniest part of a very comic performance. Mr. Williams' second contribution to the program was even funnier than his first. He is the oddest fellow I have seen for some time.

By REGINALD ARKELL  
(Dramatic Critic London "Calling")

## Reginald Arkell's Peeps at the Plays

Until now I would have backed myself to make a list of the world's ten best comedians. I have laughed with Leslie Henson in London; with Grogg in Paris; and with Al Jolson in New York. No one, said I to myself, could teach me anything new about the funny men of the world.

But I had not seen Herb Williams. And if you haven't seen Herb Williams you don't know how funny a really funny man can be. I don't know who he is or where he comes from, and I don't care. He is the funniest man I have ever seen, which means, I suppose, that he is the funniest man in the world, for, as I say, I have seen all the others, and he starts where some of them leave off.

He is one of those lucky performers who can wander about the world and pitch their moving tents in any country. He came to England for a fortnight, after playing in Germany, and he would be in New York now if he hadn't cancelled his reservation. In appearance he resembles a bishop or a butler. A serious man, you understand, who looks plaintively at the world while the oddest things happen to him. His feud with his piano—a very unusual instrument—was so funny that the orchestra at the Holborn Empire couldn't play for laughing.

So he haunched the conductor! Solemnly, almost reverently—just as a bishop would have done it—with a weird contraption that was a cross between a windlass and a crane, he hauled the wretched man out of his seat and wheeled him away into the wings. All very silly, of course, but carried through with such an air of high endeavor that you had to laugh—and laugh—and laugh.

By S. R. LITTLEWOOD

(Dramatic Critic London "Morning Post")

## A NEW BUFFOON

### Mr. "Herb" Williams in "Many Happy Returns"

It was like getting back to the days of the good King Dagobert at the Duke of York's theatre last night, when Mr. "Herb" Williams, the new American buffoon, made his first (official) appearance in that clever revue, "Many Happy Returns."

Of his success there is no question. The audience literally—and one can use the word with a clear conscience this time—rocked with laughter. It was just the sort of laughter that must have rung round the baronial tables of the time when "beards wagged all." There was no humbug about any intellectual cause. "Slapstick" was a slap with a stick.

Without any clownish make-up, Mr. Williams appears as a middle-aged plaintive gentleman of refined features, who might be a solicitor in good practice or a Harley street specialist. It is only his humor that betrays him. He gets his laughs, by breaking a club over the head of a pseudo-conductor, chewing the end of a candle, and eating a banana—skin and all.

Incidentally he can treat the piano like Paderewski or Grogg, and can play a different tune with each hand and sing another one at the same time. But it is as frank buffoon that he is there, and it is as frank buffoon that he wins. He is a standing—and sitting—lesson for the sophisticated that they are all wrong.

**Herb Williams' Business Arrangements Are Being Handled by HENRY SHEREK in  
Association With REEVES and LAMPORT**

# VARIETY

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NEW YORK, WEDNESDAY, SEPTEMBER 19, 1928

64 PAGES

## BOOZE NITE CLUBS DYING

### 10 International Lookers to Tour Over Here for Shows, Balls and Plugs

James A. Currier, who resigns as general manager of theatres for Universal as soon as he reopens the Colony, New York, with "Uncle Tom's Cabin" (sound) is general manager of the International Beauty Tour, Inc., Georgia corporation. It is behind a theatrical tour of ten international bathing beauts from Ireland, Scotland, England, France, Germany, Spain, Italy and, of course, America, scheduled to start in mid-November.

Howard Lichey assistant director general of the tour, sailed Saturday on the "Leviathan" to bring over the foreign beauts, counting heavily on the Irish looker for the box office appeal in America.

The girls will travel in a tandem trackless train of two-motor (Continued on page 58)

### John R. Rogers at 88, Taking "Dugan" on Road

Yours Merrily John R. Rogers, 88, started on the road last night (Tuesday), after a lapse of 20 years, to manage the Al Woods' "Mary Dugan" company.

Al seems to have sort of taken the veteran under his wings. John R. spry at his age, has been ill off and on of late.

The "Dugan" show is bound for the Pacific Coast, after playing eastern time. It was 20 years ago that John last went west as a company manager, at that time handling Eddie Foy.

Yours Merrily first saw the Pacific in 1872, as a producer.

His birthday is Dec. 22. Present care Al, who shares.

John, when leaving yesterday, said:

"I don't owe a guy a dollar" and he had a Marty Herman check in his fist if anyone made a claim.

### 2 Stars Talking

Cyril Maude, English star, and E. H. Sothern, will appear before the American public, this season exclusively as lecturers.

Mr. Sothern will do readings and interpretations from Shakespeare. Mr. Maude will discuss the theatre generally.

The Englishman will come over about Jan. 1 opening at Town Hall, New York.

### M. C.'s Sunday Morning Dance Class Draws 1,200

Al Johnson, m.-e.-at-the-Brunford, Newark, N. J., as a special house gag is directing a dancing class in the house every Sunday morning. The first Sunday Polka started the stunt. 1,200 pupils appeared ranging from kiddies of tender ages to grandmothers.

### Elinor Glyn Tells

Elinor Glyn is spilling some inside during her spiel as a Paramount talking short.

Elinor tells everything she thinks she knows about "It." That's the short's title.

"What Is It?" Release date after it cools off.

### SCHOOL START COST FILM BIZ \$750,000 NET

Opening of the school term throughout the country is estimated to have cost the show business \$750,000 for the first week in net profit.

The picture houses, especially picture houses, was marked on the first school term week, with the matinees showing it.

The opening of the new school term is usually accompanied by a slumped matinee trade. This season the percentage of cut grosses is said to have reached a high percentage.

(Continued on page 52)

### Hot-Kissing Scene To Siren's Whistle

Los Angeles, Sept. 18. The camera "picked" the hottest day of the year in Los Angeles on which to record its longest kiss.

At the First National studio Antonio Moreno and Billie Dove were playing husband and wife in "Adoration." All forenoon the director had been building toward the climax, the return of the husband from the war.

The wife was in bed when the long-absent husband reached the family roof. He leaned over the bed and entered upon a passionate kiss. Logically it was not a short affair, and no censor who also is a human (Continued on page 58)

### Hodge Off Road

William Hodge, heretofore rated as a road money getter, is passing up the road this season to steer his latest, "Straight Through the Door," into New York Oct. 1, with only metropolitan dates to follow.

Hodge's decision to pass up the road is taken as another indication that the road is through as far as profits are concerned.

### NO LIQUOR BUT DANCE AND DINE

Not Enough in Selling—Too Much Smearing and Fixing—Booze Left to Speaks and Hideaways—Recent Raids Taming Down Times Square

### RACKETEERS REFORM

That the nite club racket, like all meretricious rackets, was doomed for extinction is no great surprise. That a cosmopolitan, sophisticated metropolis like New York should still hanker for the gyp and the fake and the take of the racket is the big surprise.

Cafe men, realizing that there are still enough chumps left who are gluttons for cafe punishment, maintain that there will still remain a few high spots in the same old racket to take 'em over on the same old terms and ways.

The general trend is away from the racketeering. Without reflect-

(Continued on page 57)

### Any Taxi Ride, 25c

Providence, Sept. 18. Theatres here are benefitting from the local taxi war.

Shelks can take best girls from any location in the city to downtown for a quarter and use the saved two-bits for cake and coffee.

Rogers Taxi invaded city a week ago, offering rides all over for 35 cents. Then the local boys organized the Economy Co. It cut the price 10 cents. Now the Rogers outfit says it may go to 15 cents.

Both companies admit the reductions are merely experimental but the cuts have boosted biz at great rate.

### News by Oath

Walter Winchell of the New York Graphic has developed his own system for verification of Broadway news items. Believing he knows Times Square, Winchell's method runs along this channel:

Calling up a young woman, inquiring as to a report she had just been married, the girl gave the reporter her word of honor it was not so.

"That is not enough," answered Winchell. "If you'll say—So help me God—it will be better."

"So help me God," replied the girl.

And even then Winchell didn't believe her.

### Relatives and Family Trees Among Film Staffs Charted by Bankers

### Free Lunch Lobsters

Bootleg lobsters, the baby size that fishermen are supposed to throw back into the drink according to Bureau of Fisheries' regulation, are now being served in several of the Times Square whippersaws that maintain a free lunch counter of sizeable proportions.

The young lob are served gratis only to steady patrons.

### SLICED HIPS AND LEGS SAVE MISS MOLLY O'DAY

Los Angeles, Sept. 18. Molly O'Day is collecting her weekly check from First National again, after one of the most strenuous reducing campaigns in Hollywood annals. Many of them are on the record here. Molly was put under a long-term contract by First National two years ago, the agreement carrying a weight clause and the customary provision guaranteeing 40 weeks a year, the company (Continued on page 39)

### National Needle Tie-Up For U's Stars' Clothes

Thousands of farmer's wives and other girls or women are expected to compete as dressmakers for Universal's stars under a tie-up just effected between the film company and a cotton goods manufacturer, said to have 17,000 retail contacts throughout the U. S.

One of U's exploiters, Lee Baisley, got the idea and sold it forthwith.

Prizes totalling \$2,500 will be awarded at the national contest. It will follow the series of eliminations in all localities where the three-cornered tie-up of theatre, newspaper and dry goods man is expected to compensate winners with in their borders.

Contestants, including all who (Continued on page 53)

### Bank's New Policy

Chicago, Sept. 18. Sheridan theatre—has—dropped stage presentation and is now showing straight pictures.

New policy was decided by a board meeting of the Chicago Title and Trust Co., operating receivers of the house.

The efficiency experts in the picture business, through banking connections, have finally hit on a peculiarly appealing and worthy chart which should look very pretty after it is completed and printed in colors.

Heretofore the outsiders have confined their activities to cutting down on electric lights, carpeting, pencils, stationery and so on. Now, it is reported, they are engaged in drawing up a genealogical chart, or family tree, showing the descendants of various picture men who are employed in the studios and offices. Compared to this important work the past efforts are relatively of a frivolous nature.

It seems that the intent of the efficiency experts is to eliminate a head of a tree, wherever possible. (Continued on page 56)

### Sidestepping Will Hays' No-Make Orders

Los Angeles, Sept. 18. Those Will Hays' ultimatums that producers cannot make this, that, or the other play, or story, into a picture seem to be a lot of apple sauce. Of late the producers have been paying as much attention to the Hays "don't" as they do to a mosquito in Hollywood, where none appear.

Metro-Goldwyn is the latest to disregard the bans of the Hays body by producing Michael Arlen's "The Green Hat" under the title of "Woman of Affairs." This picture was recently completed by Clarence Brown with Greta Garbo starred.

It is likely that Hays may not recognize any similarity in the story when it gets on the screen with the stage play as the title has been changed.

### Union Dancers' 'Grudge' Bout Draws \$5,000

Des Moines, Sept. 18. An aftermath to the dance mania, which recently set this town cuckoo, was the "grudge" boxing match between Nick Pappas and Dan Salisbury, both participants in the dance thing.

The fight, staged according to the Marquis, was at \$1 per head and drew 5,000, a record crowd for a sporting event here. Locals took the quarrel between Pappas and Salisbury seriously. Whether a by-product racket to the marathon or on the level, Salisbury knocked out Pappas in the fourth.

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## London as It Looks

By Hannen Swaffer

I thought I had exposed this "brilliant first night" bunk. No! It still goes on.

When Arnold Bennett's play, "The Return Journey" was produced by Gerald du Maurier, the Morning Post remarked, "It was a great joy to recognize how the disfigured tradition of West End premieres, which one must not mention, has been preserved. Here, for once, was a genuinely critical, highly distinguished and fully representative audience, undominated by any orgies of hysterical excitement and personal adulation from upstairs. As in the old Pinero days, one felt that one was in a theatre where anything like vulgar ostentation would be sheer sacrilege."

### The Plain Truth

This is almost the silliest bunk I have ever read. The truth is there is never any "hysterical excitement," or "personal adulation" at the St. James, because the gallery does not like Gerald du Maurier, whereas, for some mysterious reason, it does like Tallulah Bankhead.

Besides, when I come to ask what this "genuinely critical, highly distinguished and fully representative audience" consisted of, I turn to the "Daily Mail," where I read: "The stalls were full of celebrities. Miss Ellaline Terriss and her daughter, Miss Betty Hicks, were there, and so were Mr. George Arliss, who wears an eyeglass, Miss Ellis Jeffreys, Miss Fay Compton, Lady Wyndham and Mr. Norman Forbes."

Now, those are the only celebrities the "Daily Mail" could find. The truth is that with the exception of Lady Wyndham, who has retired, they were all out-of-work actors and actresses, who always go to first nights when they can get free seats.

Ellis Jeffreys was there, of course, because her son, George Curzon, was in the play—and he got the "notices."

The moment you examine this "distinguished audience" stuff you find it is the bunk. Still it goes on, year after year.

### The Children Went to See

Neither du Maurier or Gladys Cooper seems to have successes. It took a long time to get "Excelsior," as Gladys now calls "L'Ecole des Cocottes," through the Censor, and as proof of the new attitude towards plays of this sort, the "Morning Post" quite calmly states: "The fact that Miss Gladys Cooper's own children enjoyed it from a box is sufficient justification of her faith in its purport."

### John Emerson and the Talkies

John Emerson is back from Vienna, much better. In fact, when I met him, the other night, he seemed very well. He is returning to New York Sept. 19, where he still hopes to readjust some of the Equity trouble.

The new demand for actors, ended by the talkers, may change the whole course of Equity's policy about foreign actors. I think he agrees with me about this.

The talkers make their real bow to England at the Piccadilly, where "The Jazz Singer" opens Sept. 27. I am looking forward to some fun. The knucklers are busy. There is a lot of vested interest behind the silent stage.

### The Palladium Shows the Way

The Palladium's opening caused various expert views to circulate. I felt that the Palladium's way of using curtains and speeding up the program was a great change in the English music-hall. Some Americans present, however, were very cynical and said, "That won't do unless they will pay the money for the big American turns."

The worst turn on the program by far was a dreadful sketch written by Ivor Novello, who appeared in it himself, with Phyllis Monkman. This was beneath contempt.

Novello was put top of the bill. It is a scandal to my mind, that vaudeville artists, who have spent their lives in doing the best work they can in the halls, should have their names so often under those of semi-competent legitimate or film artists, engaged for a week or two merely because someone said once that they had a "following."

After all, the regular stage treat, variety with contempt. It thinks anything will do. It puts on "the hall" playlets that no theatre would stand, and then is surprised when, for a change, some brave critic tells the truth about it.

Very few legitimate artists have made good on the music-hall stage. They haven't the speed. They cannot "put themselves over." Ivor Novello's case is one of the worst that I remember.

## The Come-Back Vaude at Palladium Not in Spirit of Current Show Times

By Frank Tilley

London, Sept. 8. For weeks London has been plastered with 12, 18 and 24-sheets saying "Variety is coming back." Having seen some of the come-backs made by heavyweight native pugs, this seemed ominous.

In the picture end 10 years. Before that, 10 in the vaude, with occasional incursions into dramatic criticism. So, being a kind of vaude old-thunder, who saw Dan Leno end, Lauder begin, Alice Lloyd ever since went to America; having childhood recollections of the days when vaude in London meant the Castle and the Forresters, the Montpelier and the Rosemary Branch, the Star at Bermondsey and the Varieties at Hoxton; when red-nosed comedians sang of fleas, kippers, lodgers, mothers-in-law and cheese; when clogging was a riot and when sou-brets and serios were daring if they showed a garter (but what said—oh, boy), went to the restoration of vaude by and at the Palladium. Now I know why motion pictures

are getting a greater and greater hold on the public.

With two exceptions, there's nobody left on this side these days who knows how to make up a vaude program and how to put it over. And Stoll is the only one of these exceptions who knows all of it. The opening Palladium bill was unbalanced and badly spotted. They closed with the 16 Jackson Girls, sure-fire act. But they were killed by previously three acts doing tumbling and dancing, by being on so late and by three successive waits of nearly half a minute with an empty stage.

The 7 Hinduстанs, opening, are good enough for the spot. Dick Henderson, who got a lot of dough, was second. That he should be nearly a headliner shows how vaude has fallen away. He is no better than, if as good as, one Dusty Rhodes, who pre-war was just a regular act. And Rhodes was never more than a middle spot.

Ann Codr's material was weak, and she had too much time. Her "rough stuff" proposal due to close was very thin.

The 10 Gitanos put a kick into the bill with a dancing act—Too long, and some of it mediocre. Their new twist on an Apache Dance is worth

Novello's Awful Sketch. There was a sketch, with Ivor Novello and Phyllis Monkman. If this is essential to the revival of vaude, then it ought to be a dying. Long, windy, pointless (Continued on page 58)



### WILL MAHONEY

Now at the Wilbur Theatre, Boston, featured in "Take the Air." The Boston "American" said: "Take the Air" should be the class of musical stars for many weeks to come. And hold Will Mahoney responsible for this great comic is the Babe Ruth of musical comedy."

Direction:

### RALPH G. FARNUM

1560 Broadway

## Dresden Opera Events

Dresden, Sept. 8.

Dresden is making a new bid for consideration as the musical center of Europe, with an imposing list of events for the season just opened.

Features are the premiere production Oct. 1 of Wolf Ferrari's opera "Sly" (pronounced "Sly"), the German premiere of William Stearn's new opera "Der Schneevogel" ("Snowbird"), written several years ago by the American composer who now is in Dresden. Date for this event has not yet been announced.

Other German premieres are Puccini's "Erstaud" and Tschalkowsky's "The Nut Cracker" the latter with a special ballet.

An active repertory season has already been inaugurated with "Tannhauser," "Tiefand," "Othello" and "Macbeth." Business has been large with many Americans attending the performances.

## Kellerman's Paris Bid

Paris, Sept. 18.

Moulin Rouge is negotiating with Annette Kellerman. The diving star is wanted to head the new revue scheduled for January.

## SAILINGS

Oct. 5 (London to New York), Ferry Corvey, Maxwell and Lee (Stuttgart).

Oct. 3 (San Francisco to Melbourne) Alberta Lee company, Ergott and Herman, Dan Downing (Makuri).

Sept. 29 (London to New York), Neil Collins (Majestic).

Sept. 22 (London to New York) Mr. and Mrs. J. J. Murdoch, Mr. and Mrs. J. P. Kennedy, Pat Casey and party (Majestic).

Sept. 26 (London to New York), Basil Gill (Majestic).

Sept. 26 (London to New York), Three Sailors (Majestic).

Sept. 25 (London to New York), Marion Davies (Leviathan).

Sept. 22 (London to New York), Hyde and Burrill (Tiscania).

Sept. 22 (London to New York), Willis and MacFarlane (Carinthia).

Sept. 22 (London to New York), Lyn Harding (Aquilania).

Sept. 22 (London to New York), Orth and Codee (Pennland).

Sept. 21 (New York to London) Frank Fay, Gertrude Milliken (formerly of Fan, Colly and Fan) (Olympic).

Sept. 19 (Paris to New York) Harry Frazee and son (Ile de France).

Sept. 19 (London to New York) Louis Dreyfus (Homer).

Sept. 15 (London to New York) Alfred Taylor (Minnekada).

Sept. 15 (New York to London) Charles Farrell, Herbert Wilcox (Marian).

Sept. 15 (New York to London), Robert Hague and wife (Edith Bobe), Howard Lichey (Leviathan).

Sept. 12 (New York to London), Frederick Lonsdale (Aquilania).

Sept. 4 (Paris to Quebec), Porte Sainte Martin Acting Company (Ascania).

## An American Answers Swaffer On "Deportation"—Either Side

The whole show business reads Variety. And many of these readers include Hannen Swaffer's column in this perusal. Like many other individuals, I have frequently been edited by Swaffer's remarks. But, like many of these, I was shocked at his instalment in Variety of Sept. 5.

The English critic makes various references to the existence of perversity in his country, especially in the show business of London. He adds, "The stories that reach me from New York are just as bad." Quite true, on both counts!

But Hannen then proceeds to make especially pointed observations concerning American show people, mentioning "an American actress, now in London," and "an American actor, who is now on your side." Of the one he asks, "Why don't they deport her?" and of the other he adds, "The deportation . . . was daily expected two years ago." He culminates with "I do wish you Americans would get some of your people home. They are among the worst offenders."

Which remarks certainly call for a reply from someone! And since no one else has answered, here goes!

In the very first paragraph Swaffer refers to a book recently published in England by a woman called Radelyffe Hall, "in which she pleaded for a more sympathetic attitude toward abnormal." A generation ago a book of this description was published in New York. It was written by an Englishman who became a famous name in America. Years later the genius of this type of writing, Oscar Wilde, a Britisher, gained international notoriety. Of recent years the scientific authorities on abnormality are the British authors, John Addington Symonds, Havelock Ellis and Edward Carpenter.

### Female Impersonators

Swaffer goes on, "they flaunt themselves upon the stage; they parade themselves in public; they form cliques and coteries." This is true of New York as well as of London. And Paris and Berlin, and Vienna and Rome. And everywhere else! "These creatures are flattered and made fools of," says Swaffer, "they crowd places of amusement whenever one of their kind is performing." True! Vaudeville theatres in New York are packed with them whenever female impersonators are on the bill, including English importations.

Not only in vaudeville and musical comedy, but also in legitimate productions. In the past Hannen has often referred to the characteristic following of two Englishmen, both of whom have visited New York. One came here and made a movie. Another came and acted on the stage. The latter was made much of in a certain set, smart and influential.

For many years, also, a character actress, of British birth, toured the States with a company always overwhelmingly queer. An Englishman, after acting for years in America, branched out as a producer. Another Englishman started as a dancer, but has also become a producer over here. And so on, and on, and on.

One of the best known English novelists, some of whose works have been dramatized, has visited America. Another, equally famous, has also had "his stories dramatized, he too visited these shores. But it has remained for Swaffer to suggest that such people be "deported!"

The American actress presumably referred to by Hannen, in connection with the query, "Why don't they deport her?" was not esteemed very highly in her native land, but was received with open arms in England. The American actor presumably referred to was an unknown quantity at home, but became a favorite abroad.

### Favored by English

Swaffer says, "The truth is that if civilization were not hypocritical, the 'queer people' of London, New York, Paris and Berlin would have been driven out years ago!" Driven where? From London to New York, and from New York to London? From Paris to Berlin, and from Berlin to Paris? A sort of fairy exchange that is no robbery. There would not be room enough for all the Americans to get into Piccadilly Circus, nor for all the English to get into Times Square! (Though certainly many of the English have got into the playhouses adjacent to Times Square!)

Hannen refers to a woman "dressed in semi-masculine attire," and he proceeds with a reference to "The Captive." The recognized head of this sort of thing in New York, quite as conspicuous as the American actress mentioned by Swaffer as being in England, happens to be of British parentage and birth. Not only are the theatres where she appears especially patronized by women of this type, her home is a rendezvous, as various neighbors are aware.

If Hannen wishes that we Americans would get some of our people home, we Americans wish that the English would do likewise! However, if such a miraculous state of affairs could be conceived of, the Biblical chapter on "Exodus" would have nothing on the pandemonium that would reign, what with tens of thousands of English being shipped to England, tens of thousands of Americans shipped to America, and all the other nationalities being shipped to their respective homes!

The nearest approach to a haven for perverses is Taormina, Sicily, where a few scores English and American residents dwell, and where several hundred visitors sojourn each winter.

In the meanwhile, leaving this unanswerable question still unanswered, as it was in the Scriptural comments on Sodom and Gomorrah, as it was in Sappho's time on the island of Lesbos, as it was when Walt Whitman wrote "Leaves of Grass," when Theophile Gautier wrote "Mademoiselle de Maupin," and when Alan Dale wrote "A Marriage Below Zero," Hannen Swaffer's department might be nicknamed his "deportment!"

(The show business of all countries can stand an isolated discussion of this character in a show paper once in a decade. If for no other benefit than perhaps to subdue the continuous brazenness of the thing. With a request to Swaff not to reply. Two are quite enough.)

The anonymous writer (known to Variety) submitted a list of 15 names, variously referred to in his story.

## \$3,000 for Astaires

London, Sept. 18.

Fred and Adele Astaire are jointly receiving \$3,000 weekly in "Funny Face."

Leslie Henson, replacing Billy Kent in support, is getting \$2,500.

## Americans Abroad

In Paris: Mrs. John Barrymore, Arthur Spizzi, John McKeon, Sarah Parks Martin (Boston writer); Sue Carroll; Ella-Ze-Proy; Mrs. Bud Fisher; Bill Halligan, Tyler Brook; Ada May.

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# MANY BEST BOOK SELLERS

## Prince George Eases in Without Leave as Hollywood's Guest

Los Angeles, Sept. 18. Lily Damita gave Duke Valumbrosa of Sardinia the run-around for Prince George of England, it is said, which led the Duke to leave Hollywood for New York. The Duke was registered incognito at the Roosevelt hotel in Hollywood under the name of Louis V. DuMorris, of Paris. It is said that he reached Hollywood shortly after Miss Damita.

When word came to Hollywood that Prince George was on the Pacific coast it is said Miss Damita immediately went to Del Monte to meet the Prince whom she is declared to have said she knew in Paris and London when she met him socially with his brother, the Prince of Wales.

When Miss Damita told the Duke she was going up north to see the Prince the latter, it is said, made his plans to leave for the east.

Miss Damita spent several days around Del Monte while Prince George was there. Then the Prince went to Santa Barbara with his wife and suddenly decided to come to Hollywood, despite the fact that instructions from his father, King George, to keep away from the picture colony.

The Prince came here with other members of his staff supposedly as a guest of Mary Pickford and Douglas Fairbanks, and it is said, that his real reason for being in Hollywood was to see Miss Damita. A rodeo was given in his honor by Douglas Fairbanks, also a dinner. Then the party, a number of picture celebrities, including Miss Damita, visited Roscoe Arbuckle's Plantation Cafe.

The following day the Prince visited various studios with members of his party, Miss Damita and other picture personalities. His final day, shortly after the lunch hour, he left Miss Damita for a short time and went to the Fox studio with June Collyer, who introduced him around.

The Duke, though he makes his home in Paris, is said to be an Italian nobleman.

### Put on Watch

Captain Coolidge, commander of the "Durban" which the Prince George of England is assigned, is said to have strict orders from England not only to put in the ship at Los Angeles but to see that the Prince did not get to Hollywood.

When the Prince under the guise of going to Monte Carlo came to Hollywood he did not slip anything over on his skipper.

While the Prince was being entertained at the Fairbanks' home, Captain Coolidge and 15 officers of the ship were quartered at the Roosevelt Hotel in Hollywood, but did not know the Prince was in the community.

Next morning Coolidge read in the papers of the Prince's presence but could not get in touch with him. That afternoon the captain and officers were guests at the Chaplin studio and in the evening were entertained at the Fairbanks' studio. During that time the Prince was being entertained at the Fox lot. After leaving the Fairbanks studio the captain returned to Santa Barbara and when he boarded the ship, the Prince had beaten him to it. He was already in bed.

The next day a reception was given by residents of Santa Barbara and during it Capt. Coolidge is said to have given the Prince a glary stare.

It was reported at first the Prince had been confined in quarters, but instead when the ship left Santa Barbara he was delegated to stand night watch, going out on the foggy Pacific.

### Not a Pipe

At the Ritz Carlton, New York, it was admitted that Duke Val-

## Curious Robbery

London, Sept. 18. John Parker's home was ransacked and nothing removed excepting his sixth edition manuscript of "Who's Who," of which Parker has been the continuous author. The only explanation heard of the curious theft is that some woman wished to conceal her right age.

## Five New Plays Mark New Season in Paris

Paris, Sept. 18. New plays just presented include: "Terminus," psychological drama based on a man's brooding over a Chinese soothsayer's prediction of his death. Poor cast added to weakness. "Madame Sleeping" got over moderately well with audience surprised by new stage turntable used for the nine scene changes. Renee Lugger outstanding as bolshivist. "Parce que je t'aime" looks fairly good. Four-act romance with good cast. "Week End" is a translation of "Hay Fever." "Napoleon IV," dealing with the Prince Imperial of Napoleon III, well received. Henri Rollan plays the prince.

## London Grosses Better; Musicals Capacity

London, Sept. 18. Theatre business was on the mend here last week with musicals going to capacity, notably "Show Boat," Cochran's Revue, "Good News," Hippodrome Revue, "So This Is Love" at Winter Garden. Among non-musicals "Cardboard Lover" was a standout.

Surprise to West End managers was the business done by "Simba" the wild animal picture put in as a stop-gap booking at the Palace and grossing \$3,000 per performance.

Palladium (Vaude), grossed \$25,000.

### Remaining Abroad

Paris, Sept. 18. Elide Norena, leading soprano Chicago Opera for last two seasons, will not return to the United States this year. She will winter with the Paris Opera.

lombrosa is registered there under the name of L. V. DuMorris. Although he checked in late last week the Duke has not been seen around the hotel for several days and is believed to be visiting friends out of town.

The Almanach de Gotha lists the family name of Vallombrosa but no history of the family is given.

"Titled Nobility of Europe," lists a Duke Jungs, Prince Vallombrosa as the son of an old feudal family of Sardinia, an Italian possession.

While the tale listens like a pipe publicity plug for Lily Damita, lately arriving over here, it's not true. The Associated Press sent out a story on the matter, concerning Prince George only.

A Los Angeles reporter loitering around one of the coast studios ran into the story when hearing a girl, rushing into the studio, exclaim:

"The Prince got here?" He lolled out quietly and his paper got the yarn.

## VARIETY LISTING DATA REGULARLY

Sales Statistics Gathered from Authentic Sources—Show People's Interest in Books Surprises Publishers and Distributors

### CHORUS GIRL READERS

Variety, in inaugurating a guide to the best sellers in books, fiction and non-fiction, surprised the large book jobbers and merchants with the idea that show people read.

After it was brought to their attention, for one thing, that long train jumps between week and split-week stands makes this as much of a necessity as an aesthetic accomplishment, it dawned on several that maybe they shouldn't have mentioned it.

And when it was added that more copies of Ludwig's biographies, notably "The Son of Man" (the Life of Christ), of recent months, not to mention "Trader Horn," were encountered in chorus girls' dressing rooms and apartments than any place else the Variety reporter knew of—the book people were still of the opinion that if the strange genre thespis does and must read, do they not concern themselves with the "Show Girl" type of Broadway-flavored fiction or the breezy "Georgia May" or "Bad Girl" novels. Again it had to be explained that show people's tastes are about as average as anybody else's. Even if such were not the case, an idea of what is selling with the American public would probably influence the show people along similar lines.

### The Ad Idea

With this point won by open confession, the book merchandiser, in true commercial spirit, wanted to know why Variety was so frankly altruistic about this public service. After convinced that it was nothing but a service pure if simple, with no strings attached, their tradesmen instincts still refused to rest without the opinion that such service would be bound to bring advertising revenue to Variety from the publishers.

That show people, as a class, considering their numbers, do read more than any other group, in direct percentage ratio to its size, soon convinced the book jobbers, and the data was readily forthcoming, although it seemed unanimously surprising that this thought never occurred to them until brought to attention by Variety's reporter. As an initial tabulation, perhaps some explanatory data is necessary for the first time, with the mere (Continued on page 27)

## Giant as Champ

Paris, Sept. 18. Genaro, six feet ten inches high, a physical giant from Italy, is being hailed here as a possible world's champion boxer. Genaro despite his size is very fast with a terrific wallop. He is deficient in boxing technique at present but is being tutored.

### Elsie Janis in Revue

London, Sept. 18. Elsie Janis has joined the new edition of Jack Hubert's "Clowns in Clover" revue. She is receiving \$1,500 plus a percentage.

### Fred Lampot III

London, Sept. 18. Fred Lampot, of Reeves and Lampot, booking agencies, seriously ill. He is resting in a sanatorium.

## Yeah!

Boston, Sept. 18. A college girl went to the Music Room of the Boston Public Library to get hold of a copy of Variety, which her English professor told her to look over.

The woman in charge said that some one else was reading it then, but went on to say: "You know there are so many refined people coming in to inquire for Variety that we have decided to bind the copies and keep them on file here."

## Gordon Bostock's Circus At Earl's Court, London

London, Sept. 18. Gordon Bostock has leased Earl's Court Exhibition Hall and will open a circus in London Dec. 1, with an all-winter run planned prior to a Continental tour.

Bazum and Bailey's Circus toured England 25 years ago. Since then England has seen nothing on the same scale.

A syndicate of business men is backing Bostock.

## Chevalier's Farewell

Paris, Sept. 18. Edmund Sayag opened the Apollo Sept. 14 with Ted Lewis the headliner. Surrounding acts French. Lewis scored tremendously.

Maurice Chevalier has been booked into the Apollo for Sept. 21 at a record salary for French vaudeville. He sails for America in October to become a Hollywood star.

## Cochran's New Plays

London, Sept. 18. Charles R. Cochran has closed with Sean O'Casey for the latter's new play, "The Silver Tassie." It is possible the play will have its world premiere in New York.

Cochran also has the American rights to "Many Waters" by Monckton Hoffes, one of the best plays of last season.

## "NICE GIRLS" LONG TRIP

London, Sept. 18. Negotiations are well advanced to send the entire company of "That's a Nice Girl," including Jack Buchanan, to Australia, following the run at the Hippodrome. Show is presently among the big grossers in London.

## NEW CASINO REVUE SOON

Paris, Sept. 18. Jean Lesayoux is producing a new revue at the Casino. Opening set for mid-October. Lesayoux will visit New York when the show is set. Jane Marnac, Saint Granier and Mitty and Tillo will be featured in the new revue.

## BALIEFF AT APOLLO

Paris, Sept. 18. Edmund Sayag has booked Balieff and his Chauve Souris troupe for month at the Apollo, starting Nov. 15. Heretofore the Chauve Souris have been an independent vaudeville show in themselves.

## FRAZEE HOME BOUND

Paris, Sept. 18. Harry Frazee's health has improved sufficiently for him to sail Sept. 19 on the "He de France." His son arrived recently to bring Harry home.

## Neil Collins Coming Over

London, Sept. 18. Neil Collins, juvenile with Clayton and Waller's "Good News," leaves Sept. 17 and will sail for New York to join one of the American companies of the same show. Art Fowler replaces him in London.

## Beatrice Lillie "Dies" As Palladium's Top

London, Sept. 17. The newly reopened Palladium continues to be unfortunate in the choice of its headliners. Beatrice Lillie, following Ivor Novello's poor vaudeville act, employed a sketch by Noel Coward used some seasons ago in a West End revue by Maxie Gay. It elicited derisive laughter and escaped the bird by the narrowest of margins.

Gaston Palmer, following the Lillie turn, did well on top of having to quiet the restive mood of audience. Morton Downey, doubling from Cafe de Paris, had to encoeur after lights went down.

Perry Corwey, playing a few English vaude acts prior to opening in the States for Publix, proved vastly amusing.

Greenlee and Drayton, colored two-act, assisted by two girls, failed to slow for the second performance yesterday when billed by management cutting running time of act after first performance. They were doubling from Ches Tagliani.

Val Farnell, booking manager for General Theatres Corp., controlling the Palladium and other former Gulliver houses, sails in the near future to seek talent in New York.

A number of London bookers and agents will go across shortly, including Ernest Eldelsten and Harry Foster.

## "Napoleon" Play Brings Objections to Lines

Paris, Sept. 18. Several French journals have protested against "Napoleon IV," historical drama, presented last week at Port Sainte Martin theatre. It is also reported the British Embassy protested to the French government.

Play implies that late Queen Victoria tacitly arranged French prince's death in 1871. Maurice Rostand, author, states he will change dialog lines when officially requested, but contends that as France has no censors, play cannot be ordered closed.

## Club Merger

London, Sept. 18. An amalgamation of a number of theatrical social groups is being discussed. Engineers Club with a considerable theatrical membership and the Green Room Club are principals in the proposed merging of clubs and memberships.

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## Xmas Presents for Chatterers On Coast for This Season Regulated by Wampas Society

Los Angeles, Sept. 18.

Wampus, an organization of studio and free lance press agents, mostly propagating the interests of the film industry are getting ready for Christmas early this year. The boys have found that they had considerable trouble in the past regarding the distribution of Yuletide gifts to writers, chatterers and others who use alleged newspaper connections conveniently around the holidays for the purpose of soliciting, awaiting or extracting gifts from the various studios, directors, players and those who are inclined to be of an altruistic, charitable or philanthropic spirit at that time of the year.

These self appointed powers—that be with manzanas and syndicates that dispense reams of chatter set a certain standard of gift that they feel they expect from studios or individuals in accordance with the manner in which the institutions or people have been treated by them in the preceding year. In some instances their expectations run very high, so high that many a person in making gifts to this large horde of gift seekers found themselves cramped financially for gifts to the rightfully deserving ones, such as their own family, relatives and intimate friends.

Wampus members have been studying this condition for the past year. Studio p.a.'s claim that individual gift donors gave more sumptuous gifts to the writers, chatterers, etc., than did the studios with the result the recipients of these "good will" donations sort of hinted about the stinginess and cheapness of the big production organizations.

### Pooling

To overcome the trouble provoking gift giving a resolution will be introduced at the next meeting of the Wampas to provide that in the future the Christmas funds of the various studios be lumped together. This takes in those of the stars, directors and others giving individual gifts through their press agents, who are members of the organization, and that the gross amount be proportionately divided to provide suitable Yuletide presents to those who deserve them. The fund, it is said, would run in excess of \$25,000 and with the distribution of it being done judiciously, the so-called leeches would be eliminated and only those who have been of service to all concerned would be taken care of.

The resolution will also provide that those who are to get the gifts through the organization be canvassed either in person or by mail as to what particular presents they would like for their Christmas holidays, or whether they would prefer cash.

It will also be brought out at this meeting that certain press agents have told their clients that they required a specified amount of money to make gifts to the press. These p.a.'s, in turn, it is said, made these as personal gifts instead of gifts coming direct from the clients. It was also hinted that some of these p.a.'s held out a bit of this kink for their own personal Yuletide cheer.

There have been from 35 to 50 writers on the coast. The past who have been given very expensive individual gifts by the various producers, stars and other cheer dispensers, with the publicity departments of the companies these givers are associated with having squawks coming from alleged writers who were not taken care of by these spenders.

A couple women who write for dailies and syndicates here were so daring before the Christmas holidays last year that they even suggested while making their rounds just what they wanted for gifts. They got them, too, but not delivered at their offices. Right at the homes of these girls.

A rather strange thing, too, is that these girls also suggest around the fall of the year that if p.a.'s have any urgent copy it be left at the home instead of in the office where they are employed, so that the p.a.'s and the clients will not be able to offer any excuse as to not knowing where the ladies reside.

### Multiple Exposure

Los Angeles, Sept. 18.

D. W. Griffith spent nine hours to secure 75 feet of multiple exposure film. What is believed to constitute a world record was photographed by Ned Mann when he transformed 13 men in a room into the person of William Boyd, playing in "The Love Song."

In some instances two of the figures, full bodied and not transparent, would pass each other. At the finish the 13 merged to the centre in one Boyd. The work involved Boyd standing motionless at times as long as 20 minutes. The film was passed through the camera 35 times.

The camera with which the work was done is valued with its attachments at \$12,000.

## Tag Line Feud in Chi Over "Acre of Seats"

Chicago, Sept. 18.

"An acre of seats in a palace of dreams."

That's the gag tagline B. & K. p.a.'s has been using for the newly opened Paradise. It's also the tagline Jack Hess, Marks Bros. p.a., has tacked on to the Marbro and Granada. And therein rests a feud.

Bill Pine, B. & K. space grabber, admits he didn't get the line out of thin air. The Roxy press department has said something like that about its own big house in New York, but Pine says he made a few alterations and introduced it into Chicago's vocabulary. A sign has been resting outside the Paradise for some time with the masterpiece printed upon it. Later Pine spread it on one and 24-sheets.

Jack Hess hit the dailies first. He started Sept. 5, using the line in picture house advertising for Marks Bros. Pine burned when he piped the alleged steal and unburdened his mind of a few random but forceful thoughts to Hess, having a distinct English accent, Hess could easily appear bored, and did.

These two boys have been battling for a long while. If Pine used a spurge in advertising for the B. & K. houses, Hess was on hand to increase the Marks display to equal or greater size. It became so heated several of the dailies started a second page of picture house ads.

Tiring of this, the boys are now going nuts over slogans. That they both picked the same one just makes the feud doubly hot.

## Weather Forecast

Washington Sept. 18.

The weather bureau, at the request of Variety, furnished the following outlook for country east of the Mississippi, beginning tomorrow:

Rain Wednesday east of Pittsburgh and probably clearing in all sections by Thursday (20).

Fair until about the end of week. Showers probably Friday and Saturday (21-22) from Chicago to Pittsburgh, and Saturday and Sunday east of Pittsburgh.

Cool Wednesday, with slowly rising temperature Thursday and Friday.

### MENJOU'S "CONCERT"

Los Angeles, Sept. 17.

Adolphe Menjou will be starred in "The Concert," a stage play, by Paramount. Instead of Emil Jannings, for whom the story was originally bought.

"Lullaby" Mendes will direct the picture.

### Eleanor Boardman's Next

Los Angeles, Sept. 18.

Eleanor Boardman has been signed by Inspiration Halperin for "She Goes to War," to be directed by Henry King.

M-G-M recently failed to exercise an option on her services.



### ROSCEOE AILS

Tulsa, "World" said: "To be delightfully intimate without becoming familiar is artistic, to entertain an audience one hour without satiating is subtle. Roscoe Ails' return to Tulsa at the Orpheum is a triumph of these above virtues. If this review seems eulogistic, Roscoe deserves it. His act is an individual treat."

## Directorial Economy

Los Angeles, Sept. 18.

Warner Brothers and Metro-Goldwyn are apparently economizing on directors, as each has one director making two pictures simultaneously.

At Warner, Howard Brotherton is making "The Greyhound Limited" in the daytime and directing the Vitaphone sequences of "The Redeeming Sin" at night.

For M-G-M, John Waters is making two pictures at once upon location in Glacier National Park, where he is directing the exteriors for "Humming Wires" and "Sioux Blood."

## Lasky at L. I. Studios

Los Angeles, Sept. 18.

Jesse L. Lasky will arrive in New York Sept. 21, remaining in the east until December. While there he will spend a good deal of his time at the Long Island studios watching the developments of dialog and sound production.

## Acting School Graduates' Different Film Endings

Los Angeles, Sept. 17.

Nancy Phillips, who graduated from the Paramount acting school two years ago, has given up the screen.

Miss Phillips was brought to the coast with a number of other graduates and remained with Paramount a year. She returned east and came back six months ago to try free lancing. Jobs were none too numerous.

Another graduate of the same class is Blanch Leclair, who has been placed under a five-year stock contract by M-G-M.

## Will Rogers' Talker

Los Angeles, Sept. 18.

Will Rogers is negotiating with Fox to star in a new version of "A Connecticut Yankee in King Arthur's Court."

It calls for the comedy classic to be done in dialog and sound next May, at which time Rogers may be free of his theatrical and lecture contracts.

## Misleading Ads Harmful to Talkers

About the most injurious item to the popularity or drawing power of talking pictures just now is misleading advertising. In a way it's a menace.

Advertisements frequently at present in calling attention to sight and sound pictures seek to leave the impression that the picture, though but sounded, includes dialog. To that end the "See and Hear" or a similar phrase is employed in the ads, or else other misleading wording used.

This is especially harmful where a silent picture, completed, and then sounded sloppily in a rush, with not much merit to either picture or sound record, disgusts patrons lured in on the ad.

It appears to be a matter up to the producers and distributors, with more care given to the sounding and much more to the advertising.

Otherwise the result may be that the favorable impression and publicity created by the talking wave will be quickly reduced to the normalcy that the silent picture found itself in before the talker arrived.

## Warners Moving Talking Shorts Coast Production to New York City

### New Camera Face

Experiments with television broadcasting have developed a call for a totally new type of photographic face. The broad, flat face, terrible for the screen, comes into its own with television, as the lights are non-reflecting and hit only the prominent surfaces.

Up at RCA they are working on make-up to bring the temple and back of the face into some light relief. The lavender tint in make-up has been found most satisfactory.

Panchromatic film, antagonistic to red, has also developed a new make-up for straight motion pictures. The eastern laboratories are using only the brown and sepia tints, even to a brown overtone on lip rouge.

## Photophone Installation At Schenectady, N. Y.

Schenectady, Sept. 18.

The first commercial installation of Photophone is being made at the State theatre, Farish controlled house here. The installation by General Electric engineers has progressed so far that the house reopened Saturday after a week's shut down.

"Ramona" is the bill and sound is being used with the equipment so far installed. It is understood this is record, probably Vitaphone, based on the Phonophone installation and put on by hand with sound going out through the Photophone speakers. The tone and volume are clear and sweet, indicating the speaker at least has been improved.

Unofficial advice from G. E. is to the effect that the installation will be completed in a couple of weeks. This is first house to be so equipped but it is known here that Photophone work has been placed on production basis at the G. E. plant, and workers are being hired here for the factory work, with a part of a building formerly devoted to radio used on Photophone production.

Everyone concerned seems reticent on the installation with little information given out or obtainable. They all say the "big story" will be ready in a couple of weeks.

## Sam Spring Loses \$50,000 1st Nat'l Job

Another plank was ripped out of First National's overhead when President Rosheim relieved Samuel Spring of a vice-presidency to which was attached a yearly stipend of around \$50,000.

Warren G. Boothby, comptroller, who pulls down far less and is credited by intimates with having practically held down the bigger job during the past six months, now gets the credit and more kale.

## Metro's Negro Picture

Los Angeles, Sept. 18.

E. Richard Schayer is adapting the story of negro life, as yet untitled, written and to be directed by King Vidor for M-G-M.

As the story is now laid out there will be one white person in the cast.

Jack Warner, head of Warner Brothers production, is reported to have decided after lately reached New York, that he will move the talking short end of the coast plant to the East. With the move will come the production staff, including Bryan Foy, who has been the Warner's main director of shorts.

It is said the Warners believe they will have a better field for talking short subjects around New York. With other producers at this end with theatre circuit affiliations also going after talking shorts, the former battle lines around Los Angeles, which Foy worked to a finish, is becoming rather slim.

In Brooklyn the Warners have the former Vitaphone studios, adaptable for sounded shorts.

Another report says that Jack Warner has not yet decided upon whom he wants as production manager for the talking short plant in the East.

When the Warners were the only makers of talking shorts, Foy as their director and scout, turned in a large number of vaude acts as they appeared in or around Los Angeles. The Warners made a large quantity, but most of them turned out to be worthless as talking shorts. Few of the large early number of shorts piled up by the Warners remain on their active talking shorts sales list.

## U Net Closing Studio; Sound Plant by Nov. 1

Los Angeles, Sept. 18.

Denial that the studio will shut down for another period similar to that of a few months ago has been issued by Universal executives.

They assert that the prospects for completion of preparations to make sound pictures have improved to such an extent that the expected cessation of production has simmered down merely to a temporary slackening in film making. The new sound plant at the lot is expected to be finished by Nov. 1 as the ultimate date of completion.

The studio is already somewhat behind in its schedule, having three La Plantes, two Dannels, three Hoot Gibbons, another Collegians series and two more "Roadies," "Broadway," "The Shannons of Broadway" and "The Play Goes On," specials, still to be made on the season's program.

Universal plans to make all of its future pictures in sound and the program will be held up as much as possible until the plant is ready.

## Engineers on Talkers

Sound films will monopolize the annual convention of the Society of Motion Picture Engineers to be held Sept. 24-28 at Whiteface Inn, Lake Placid, N. Y.

Talkers will be discussed from the standpoint of experts and scientists with every conceivable angle from the "Characteristics of Photo Electric Cells" to the public's attitude.

## C. North, Hollywood Guest

Washington, Sept. 18.

C. J. North, chief of the picture section of the Department of Commerce, left here Friday for Hollywood as the guest of the film producers until Oct. 15.

North will tell the picture makers the inside of the foreign market and absorb some first-hand information himself. He is scheduled for plenty of speeches while on the west coast.

## Pathe-FBO Vocal Tests

Los Angeles, Sept. 18.

Every player on the Pathe lot in Cover City is undergoing voice tests. When the work is completed the FBO players will be put through.

For Pathe "The Leathernecks" is reported to be the first all-talker. Principals are William Boyd, Alvin Hale and Robert Armstrong.



# WARNERS-SHUBERTS NEXT

## 15 to 20% Increased Biz for Wired Houses in Syracuse; Outlying and 2d Runs Hurt

Syracuse, N. Y., Sept. 18.—The advent of sound in Syracuse, which, with its four de luxe houses playing synchronized pictures, qualifies as the country's first medium-sized "wired city," has spelled an increase in box office business estimated at 15 to 20 per cent.

This gain in the gross of the wired houses admittedly is at the expense of the theatres playing only silent pictures. As business has grown in the de luxe wired theatres there has been an accompanying decline in the patronage in the second run and neighborhood screen houses.

This condition was sharply defined last week when the four wired theatres went to bat with as many specials, all sound. Without exception, the silent houses took it on the chin; two of three combination policy theatres also reported slumps, particularly at the matinees when the deluxe prices more closely approximate those in the neighborhood houses.

Keith's was the exception. It rolled up a gross of \$14,000. The current week looks like a winner, the Sunday matinee, for example, setting a new record for the past six months.

Two of the sound pictures which fought it out here last week are holding over—"Street Angel," remaining at the Empire, where it did better than \$11,000 last week, and "The Terror," staying at Schine's Eckel, where it did almost \$12,000. The Strand, with John Barrymore's "Tempest," did over \$9,000, and Loew's State with "Two Lovers" grossed about \$10,000.

This week, the all-sound competition is duplicated by Loew's playing the synchronized "Warning Up," its first Paramount, and the Strand offering "Lilac Time," which will be held over.

The Eckel's week-end business for the second week of "The Terror" ran less than \$200 under the gross for the first Saturday and Sunday, and with cooler weather this week it is possible that the gross for the first week may be duplicated.

### 15 Per Cent Increase

Walter D. McDowell, managing director of the Strand, which has had the longest experience with sound, says that synchronized entertainment has meant a 15 per cent increase in business. R. W. Thayer, local Schine representative, places the percentage benefit at the Eckel at 20 per cent.

The Empire, with "Street Angel," its first sound picture, is expecting to clean up enough profit to wipe out the summer's red. The State's experience with sound is allied with other factors—a change in policy from presentations to straight pictures, increased advertising, etc. But the house is now reporting a profit where once it was dropping about \$3,000 a week. Straight pictures has jumped the gross about \$5,000 a week.

"The Terror" broke all records at its Eckel opening, playing to more admissions than "What Price Glory?" which held the record. The gross approximated that of "Glory" though that picture had the advantage of night prices at the matinees. The Empire's experience with "Seventh Heaven" further demonstrated that Syracuse prefers straight pictures to a stage show policy, the house's experience with the latter proving unsatisfactory.

The Savoy, playing stock burlesque and second run films, and the Syracuse, with independent vaudeville, both reported business off during the week—the weather and the picture opposition were held responsible.

Two houses selected last week as the time for a seasonal change in prices, the Empire advancing the matinee and night seats 5 cents to 25-40, and the Syracuse going from 10 to 20 cents. Both managements

### A Biblical Director

London, Sept. 17.—Said a producer in the Savoy Grill, discussing a British director who's always finding a backer and losing the dough: "Yes, a Biblical director, that's all he is."  
"How come?" asks someone.  
"He's always on the side of the angels," says the producer.

## UNDERWORLD FILMS MAY BE BANNED

### Protests to Hays' Coast Society—New Methods of Crime

Los Angeles, Sept. 18.—Members of the Association of Motion Picture Producers, which is the coast branch of the Hays organization in New York, have been requested by the latter to protest against any more underworld pictures.

Protests have been coming to the Hays organization from police departments, civic organizations, Federation of Women's Clubs and reform organizations protesting against the showing of these pictures, claiming that many of them show new methods that can be employed in committing crime, that methods used in some of these pictures have actually been used in slayings, holdups and other felonious endeavors.

The Producers' Association are said to have in their files a record of crimes in various parts of the country, statistically compiled. These records, it is said, show an increase of crime in the past eight or nine months over any period within the last three years.

A few underworld stories are now in production, but it is said after this crop is completed that no more are to be made for the present.

### Louis Mayer East

Los Angeles, Sept. 18.—Louis B. Mayer, head of the M-G-M studios here, leaves next week for New York to remain about two weeks. He will have a private car on the Santa Fe, which will go straight through. Several studio officials will accompany him, as well as Fred W. Beeson of the Association of Motion Pictures, who goes east on his annual vacation of one month.

### M-G-M SOUND STAGES START

Los Angeles, Sept. 18.—The sound stages at M-G-M are working. The first picture to be recorded for dialog is "The Hellman Trail," the courtroom sequence in which is being directed by Edmund Goulding.

declared there was not a single protest.

There was some indication that with the four deluxe houses playing sound pictures, local fans were stopping "Two Lovers" at the State. It did a gross under that of the house's recent synchronized offerings.

## PLAYS MOSTLY; NO THEATRE DEAL

**Warner Brothers' Proposal  
Reported for Legit  
Productions—Available for  
Talkers—If Successful  
Outcome Expected  
Warners and Shuberts May  
Pool on Legit Theatre  
Operation as Well**

### KEITH DEAL—MAYBE

A proposal reported existing between the Warner Brothers and the Shuberts may reach a conclusion before the problematical Warners-Keith deal.

Warners want to go in with the Shuberts on the latter's legit play production. This, the Warners figure, would be their source for dialog full-length pictures.

To secure the legit protective background for their talking films, the Warners are said to have proposed the Shuberts on joint play production only, leaving the subject of pooled theatre operation, if the first proposal goes through, for after consideration.

Apparently reliable reports say the Warners are about to open negotiations for a merging or purchase of the Keith Circuit. With Harry Warner known to have talked it over with some of the Keith executives now in New York, there remain so many ramifications to the Keith-Warners possibility that the outcome of the Shubert-Warners proposal should reach a conclusion long before the other can be set.

It is said to be the thought of the Warners that if getting in on the Shubert legit production, theatre operation would naturally come up, again adding to the Warners' growing string of theatres. The Warners seek to erect their own outlet for their own talkers (full length and shorts) through their own theatres, as evidenced by their stock control purchase of the Stanley Company chain.

Keith's also would give the Warners an added supply of material, like the Shuberts, for talking shorts. Shubert theatres in and out of the biggest cities could be alternately employed for special dialog full-length films or legit stage attractions. At one time the past season 10 legit houses of the Broadway section held \$2 films.

### Protection

Keith's is desirable and suitable to the Warners through being a transcontinental chain. Together with Stanley's and their own theatres, Keith's, from coast to coast, would give the Warners a first run in the best key towns. That would protect them for circulation against the impending talking pictures of the other large producers-distributors with theatre chains.

The Keith-Warner deal seemingly is dependent upon how John J. Murdock and Joseph P. Kennedy will view it. Kennedy and Murdock, when planning to secure the Keith control from E. F. Albee, which duly occurred, had also in mind a future with the Stanley chain shortly after. This was allowed to lapse through the new Keith handlers deciding that both Keith's and Stanley required straightening out singly before getting together.

At the present moment, with Murdock knowing the Keith Circuit better than anyone else connected with it, he and Kennedy might decide that any price the Warners could offer for stock control of Keith's just now would not be favored by them. Murdock as a showman and Kennedy as a promoter may figure the potential value of Keith's a year hence or two years from now.

Taking the rapid advance in value in the picture business especially and as exemplified during the past five years from other deals,

## Radical Ruling on 2 'Takes' to Cut Down Par's Production Costs

### COLORED MAN'S 3 JOBS

Los Angeles, Sept. 18.—Oscar Smith, colored actor, who operates the shoe shine stand on the Paramount lot when he is in front of the camera, will play the elevator man, an important role, in "The Canary Murder Case" for Paramount.

## Harry Warner Warns Staff Not to Gamble

After one of Warner Brothers' executives had cleaned \$20,000 in a single day's speculating in its stocks and the word had reached underlings down almost to the office boy of the wealth in margins, Harry Warner circulated a round robin high and low. The declaration, which required Warner employees to append their signatures at the bottom of the page, is a complete assurance of non-gambling.

Reports had reached the president's ears, and the caution was that employees caught buying or selling during office hours would be shown the gate.

Following the official document were stories around the home office of many people who had been able to sell their Ford and take on a Packard as the result of a little diligent work on the phone.

One lad, loyal to the firm from the start, told how he had never quavered when the stock was a little above 12, and that as a result of his steadfastness his \$250 of one year ago is now a round 10 grand.

they would calculate the current value of Keith's, on stock market quotations or estimates, would more than justify itself yearly from now on if Keith's can maintain itself on the vaudeville end.

### Keith's Faith

This Keith people appear to have sufficient faith in to waive haste in wiring their theatres. Murdock's opinion of sound is that with everything else wired in the variety field, the Keith houses, silent, but playing vaudeville, will largely draw upon the human side of its stage show. Just now with a partial new policy on the Keith Circuit of two-day with reserved seats, Kennedy and Murdock may prefer to give that a try before approving a buy.

It is believed that if Kennedy and Murdock should consent to a Keith sale or merger, Kennedy will have to include his own FBO and the Pathe film producers with it. Just now Keith's is the rock for FBO and Pathe, with FBO lately receiving very favorable film rental terms from Keith's. Pathe particularly would heavily feel the loss of Keith's.

Another Keith-Warner complication is that while Keith stock control might be secured after Dec. 1, next, no stock sale binder has expired for the larger Keith stockholders, operation control would still remain with Kennedy and Murdock. Their current operation control of Keith's, taken with Albee's stock, runs for five years.

Murdock and Kennedy, now abroad, are expected to return around Oct. 1. Despite Harry Warner's conferences with Maurice Goodman, the Keith attorney, and the Lehman Brothers, Keith-Orpheum bankers, it is hardly likely that anything approaching definiteness can be reached before the main Keith executives are back in New York.

It is said the Warners have no immediate expectancy of a Keith closure and are concentrating more on the Shubert angle.

Los Angeles, Sept. 18.—One of the first major changes in physical operation of studios as a result of talking pictures is to be found in the order posted by Paramount limiting the laboratory printing of director's scenes to two "takes" unless special dispensation is secured. This order deals a crushing blow to a practice most prolific of delay and consequent expense.

Since feature pictures have been made with more or less disregard for expense on the part of directors and supervisors with that expense condoned by a producer who felt more or less helpless once a director had started on a production, it has been the rule for many directors to take a scene from every conceivable angle. The script might call for close-ups and long shots in abundant number, but the director or supervisor, dreaming of the masterpiece, think up other shots, "protection," as they are described.

The result has been not so much the cost of the negative involved or the positive printed by the laboratory—even though sometimes the number of added scenes may run as high as 10. There is a record of one on the Paramount lot which ran to 22, of which 13 were printed. The grief for the producer rides in the time involved in the extra shots, instead of following a script which the production department had declared to be sufficient in detail.

When talking pictures first appeared it was a frequent comment that under the new regime it would be necessary for a director to know what he was going to shoot before he started and that it would be impossible for him to pull up "protection" shots and have his dialog match up in the cutting. He would have to adhere to the script. The "I told you so's" are smiling.

Under the Paramount rule a director may photograph a dozen added scenes, scenes not outlined or indicated in the script, but only two may carry the symbol on the "slate," which instructs the laboratory to print on positive film.

## Outside Noises Retard Talking Productions

Los Angeles, Sept. 18.—According to reports vibration from automobiles and traffic on Bronson avenue have been hindering the recording of Vitaphone subjects at Warner Brothers' studio in Hollywood.

The noise, it is said, retarded progress in completing dialog recording especially.

Efforts were made to see what could be done with sound-proof stages on the lot, all of which are of wooden construction with stucco surfaces. It was finally decided police should be called in to protect the studio from vibration and noise from the outside. Last week policemen were stationed at Sunset boulevard at the intersection of Bronson, to divert traffic from going along Bronson avenue.

## Pathe's All-Negro 'Porgy'

Los Angeles, Sept. 18.—

Pathe will make a dialogue and sound picture of the Theatre Guild play, "Porgy." This play has an entire colored cast which will also be used for the picture. The screen rights were first bought by Cecil B. DeMille. When withdrawing from "Pathe," DeMille turned over the story to the company.

Screen treatment of the play will be made by Augustin Glanz, who will also supervise production. Efforts are being made to get Paramount to loan Harry D'Arrast to direct.





# TOO MUCH VOCAL ATTENTION

## Girls of Paul Ash Club in Chicago Raise Ad Fund to Bring Him Back; 3,000 Members Donate 25c to \$1

Chicago, Sept. 18. Around 3,000 girl members of the Paul Ash Every Week Club of this city, organized when Paul Ash was making his phenomenal run here for Balaban & Katz, and remaining intact since his departure, have donated from a quarter to \$1 to advertise in the local dailies requesting Ash's return.

Besides the local advertising, the girls insisted upon placing a half page announcement in Variety in this issue to the same effect.

Ash reappears Sept. 29 at the Oriental, where he made his sensational Chicago stay. He may remain there this time for about three months. He will return to the Paramount, New York, at the expiration of the return Oriental engagement.

There is no precedent in any of the greatest of enthusiastic fandom to par with the adoration of these girls for Ash. A committee of the girls, appointed by the membership to promote the return of Ash and distribute the advertising fund, called several times at the Chicago office of Variety. All young and mostly working girls of every line, the sincerity of the young women is beyond question.

Mary Fuller is president of the club and Dorothy Gulman its secretary. They solicited the aid of Variety in drawing back Ash, as they did of the local dailies. Seemingly the girls made the same impression all over town. Bob Reel, picture critic of the Chicago "American," ran a column story asking if Chicago wanted back Paul Ash. That started the commotion, resulting in Ash's return. The "American" ran an advertisement paid for by the girls, with a duplicate of it in this issue.

### Girls Advised

The girls informed all of the newspaper people that they had been advised not to ask favors of the papers and were prepared to pay for the publicity sought.

It was stated by the committee that nearly every girl in the club has read Variety every week since Ash left here, to follow him at the Paramount, New York. Asked in Variety's office if the girls had not purchased but a few Varieties and passed them among the members, the committee replied that had been so at the outset but more lately the girls each purchased their own copy.

The Paul Ash Every Week Club started here as a press agent's gag when Ash originally opened for B. & K. at McVickers. The members at that time were imaginative, but the idea was so readily grabbed off by young women who were constant patrons of the Ash shows that the club ran away from its publicity promoters, electing its own officers and becoming an established institution.

There is no suspicion of press agency in the Paul Ash return. The girls are too tense in the matter for that. Their committee first visited Variety's Chicago office about eight weeks ago, soliciting the paper's aid in having Ash returned and requesting advice as to how to go about it.

### Bobby Too High Up

Los Angeles, Sept. 18. Robert Castle, Jesse Lasky's personal "find," cannot play opposite Clara Bow. He is six feet, two inches tall and that's too much high for Clara.

Nell Hamilton's five feet, 11 inches, okayed.

"Three Week Ends" is the picture concerned.

Castle will await the next Hebe Daniles production before doing his stuff.

### Australia Interested

San Francisco, Sept. 18. That Australia is keenly interested in the sound pictures was evidenced here by the arrival on the Sonoma of Stuart P. Doyle, managing director of Union Theatres of that country.

He will make a personal study of the talkers with a view of wiring some of his firm's houses as soon as possible.

On the same boat was Hal Carlton, manager of J. C. Williamson's Prince Edward in Sydney. He is also expected to inspect the sounders at close range.

### Skits for Revel

Los Angeles, Sept. 18.

Frank Reichler will be jester at the Masquers' revel Sept. 30. Among the features will be "The Hall of Fame," conceived by Larry Cebalos. In the cast will be Robert Edson, Edmund Brees, Richard Carle, William V. Mong, Frank Campeau and James Bradbury.

Reichler will stage his own skit, a French novelty, with French speaking cast, and Alan Hale acting as interpreter.

Cebalos also will put on "Back Stage," with Alan Hale, Charlie Chase, Billy Dooley, Clyde Cook, George Stone and Billy Sullivan. Other actors will be the Supervisor, by act with Mal St. Clair, Clark and Cullough, Laurel and Hardy, Lupino Lane and his brother in a music hall sketch, and Henry Olive will do two of his blackouts.

Harry J. Brown is chairman of entertainment.

### Brunswick-R. C. A. Records

R. E. Bensinger, president of Brunswick, who returns from abroad this week, and the general manager and other sales executives of the Brunswick-Balke-Collender Co. will confer in New York this and next week regarding recording activities on behalf of RCA Photophone, Inc.

In view of Photophone's lack of facilities its progress has been retarded.

### No Ft. Lee Talkers

Universal has decided to abandon all plans of converting its Fort Lee (N. J.) holdings into an eastern sound studio. Cost and duplication of the coast plant are given as the reasons, with the explanation that all U. talkers will be made at Universal City.

### Blaydon, Pathe Mgr.

Los Angeles, Sept. 18.

Richard Blaydon, unit business manager at Pathe, has been promoted to production manager on all of Paul Bern's pictures.

Blaydon for a long time was at Paramount in various capacities and before that produced independently.

### "MADONNA'S" LEADING MAN

Los Angeles, Sept. 18.

Production on "Madonna of Avenue A" starring Dolores Costello, has been delayed a week while Warner's scour Hollywood for a leading man.

Conrad Nagel was slated but when production was about to start it was discovered he had been loaned to Fox.

## TOO ACADEMIC, IS DISCOURAGED

Discussions by Professors and Picture People at Academy's Meeting on Coast—"Art in Speech" and "Testing the Voice" Subjects of Talks

### DAVID AS EXAMPLE

Los Angeles, Sept. 18.

Also Frances, William DeMille and Frank Bushman enlivened what otherwise would have been a very quiet session of the Academy of Motion Picture Arts and Sciences specially called to discuss language and voice when each intimated too much attention was being given by the industry to voice culture and training.

A well-attended meeting more than half composed of women had listened under the chairmanship of Donald Crisp to university professors discuss "Art in Speech" and "Testing the Voice." The first subject was treated by Helen Miller Senn of the department of public speaking of Oregon University, and the latter by Professors Ray K. Immel and W. M. McDonald of the University of Southern California.

Dean Immel placed stress on proper training for speaking before the microphone, declaring the condition of the voice first should be determined by tests conducted with the aid of recording apparatus so as to eliminate the human element and any personal opinion.

Professor McDonald delved into the classification of voices, aided by a chart which he has devised on which are set forth the many kinds of voice and the even larger number of defects.

At the conclusion of the stated addresses, Chairman Crisp called on the players named, as well as Monte Blue and Jean Hersholt.

Francis opened his remarks by saying one thing to be very careful about was not getting too academic. If too academic, he continued, unnatural. The work of the actor, he said, was more than a matter of elocution—it was from the head to the heart.

It was difficult, the speaker went on, to stand in front of both the microphone and the camera and not to concentrate too much on one or the other. Francis closed by saying that with the help of the universities there is no reason why Hollywood should not put out the best talking pictures in the world.

Explaining David's Aim.

"If David of the Old Testament had been obliged to speak on Newton's law of gravitation and the laws of centrifugal force and the relative density of the stone he was to hurl and the relative density of the skull against which he was to hurl it, I wonder if David really would have said 'hail,' he remarked William DeMille in opening.

He said that while once he had been a director of pictures, now he was nothing but Roy Pomeroy's very earnest assistant, with a promise that if he displayed due diligence he might again be promoted to be a director. One of the things he has learned in his apprenticeship is that no one really knows anything yet, that the industry is experimenting and starting from scratch.

"The new form is going to be dominated more thoroughly by the technique of the picture than by the technique of the stage," DeMille went on. "The talking picture will not be a stage play photographed. It will be a motion picture that talks."

The speaker declared it to be inevitable that the fluidity of the picture form be kept, with the consequent ability to move quickly from one place to another without loss of time. "The screen entertainment of the future will remain the motion picture," he concluded.

Bushman told of consulting a

## New York Exhibs Dealing With Fox Receive Open Proposal From Warners, of Same Tenor

### U on Stock Rise

The sudden rise of Universal stock on a bull market is nothing for trade paper reporters to get excited about, according to an official of that company.

"If the stock goes up a few points why must it prove something?" the official demanded.

"Must be rumors around Wall Street?" suggested the reporter.

"Why must it?"

"Are you buying or selling any theatres?"

"Who said so?"

"Anything else new?"

"Glad you called. Good day."

### Murder Over Girl Usher

Rochester, N. Y., Sept. 18.

A small town theatre romance played a part last week in the murder of Joseph Schwanke, shot through the abdomen during an argument in the highway near Batavia with Raymond L. Schafer, film operator at the Family theatre, Batavia, over Helen Newman, usherette at the same house.

Schwanke and the girl met last fall at a skating rink. Later Miss Newman started going about with Schafer.

### Kleihege's Jail Sentence

Chicago, Sept. 18.

William Kleihege, Hammond, Ind., theatre owner, convicted of having bribed gangsters to bomb his million-dollar theatre at Hammond, was sentenced to serve from two to 14 years and pay a fine of \$1,000.

### Masquers' Annual Tour

Los Angeles, Sept. 18.

The annual revel of the Masquers is set for November. This year for the first time the show will be given outside of Los Angeles. San Francisco will see the performance, and possibly one other city.

The Masquers was founded by members of the Lambs now residing here. At the present time in spite of the organization's expansion one-third of the members owe allegiance to the New York club.

voice specialist when he determined to return to the stage after years on the screen and later, of inviting the nationally famous instructor to take a part in his play. The result was a total failure, because the expert concentrated on his voice and diction to the exclusion of the more essential elements of the dramatic portrayal.

The speaker quoted Johnston Forbes Robertson as saying he found something new about the voice every day and added it would be a most desirable thing if Forbes Robertson could be brought to this country as a consultant on voice problems.

Dean Immel remarked that the viewpoint of the university and the screen were not so far apart as might seem. Regarding David's success in spite of his absence of knowledge about intricacies, the dean pointed out that the accurate aiming of high powered army and navy guns was controlled by mathematics.

DeMille replied that might be so, but when selecting a hero for a screen-drama he would choose David over Newton every time.

At a meeting of the Aaron Sapiro organization members last week in New York, with Sapiro presiding, Harry Warner of Warner Brothers, spoke to the Greater New York independent exhibitors present. Warner told them he was prepared to take over their theatres, and individually. The inference was that if Warners could make the deal, it would leave the theatre owners with the Sapiro group.

Other exhibitors than those now dealing with Fox for theatre transfer were present.

It is said that the theatre owners doing business with Fox, now representing about 70 theatres in the metropolitan section, were not influenced by the Warner offer.

According to report the Fox-Indie exhibit matter has progressed toward its closing point, with Fox said to have formed a subsidiary of its theatre holding corporation to handle the added New York houses.

It is claimed if Fox gets the 70 theatres, he will wind up with 200 within Greater New York, all indie houses.

It is rumored that if the Fox-Indie exhibit deal is closed, the dissolution of the Sapiro organization will follow, the indies involved in the Fox closure holding over a 60 per cent. total of membership with Sapiro. It requires a 60 per cent. vote of members' theatres to dissolve the Sapiro group.

### VOICE LANDS LEAD

Marie Hennessy Chosen for Hutchinson's Talking Short

Los Angeles, Sept. 18.

Craig Hutchinson, who recently completed a series of colored short films, plans to inject sound into his next color picture, an untitled film, on which production is scheduled to start the latter part of the present month. It will be a short and will have singing and at least one dialog sequence.

As leading woman for the picture, he has signed Marie Hennessy, who has been in pictures only eight months, playing bits and small parts. Miss Hennessy has a lyric soprano voice which was a big factor in her choice.

The film is to be made at the Metropolitan studio.

### U's 1st Talkers, Sept. 29

Los Angeles, Sept. 18.

Universal's first all-talking picture, "Melody of Love," goes into Pantages, San Francisco, for its premiere week Sept. 29.

All release prints of this subject are being made in Los Angeles instead of the east.

### Gilbert's Conference

Los Angeles, Sept. 18.

John Gilbert and his manager, H. B. Eddington, will arrive in New York Sept. 20. Object of the trip east is a conference with Nicholas Schenck regarding the latter's withdrawal of objections to Gilbert signing with United Artists.

Gilbert's contract with M-G-M expires in March. A deal was on with U. A. and announced when a request came from New York to drop negotiations until Schenck discussed the proposition.

Gilbert left for New York suddenly, with Louis B. Mayer also due in New York Sept. 22.

### Marion Davies' Return

Marion Davies, abroad over the summer, is expected to return to New York around Oct. 1.

**"Terror," 3d Wk., Warners, \$26,000;  
"Sons," at Metropolitan to \$26,000;  
"Cardboard," \$26,600, State, L. A.**

Los Angeles, Sept. 18.  
(Drawing Population, 1,450,000)  
Weather: Warm

National air race meet all last week did not do the picture box offices any good. Variety in the daytime, as they had strong attractions, including Colonel Lindbergh, to show the populace how flying was done with the latest risk. The field located 15 miles from the heart of Los Angeles, held on an average of 35,000 every afternoon, and 75,000 one day. Evening flying stunts drew an average of 10,000 nightly.

About the best break as result of air races was one the Criterion got with "Wings," first time locally at pop prices. Week beyond \$20,000, the best the laggard house has had in four years.

"Her Cardboard Lover," at Loew's State with the usual abundance of Hearst paper extra space, did not equal records established here by other of the Davies pictures that were not so good.

On Admission Day the night scale was in effect all day in all of the picture houses. Metropolitan was bit disappointing with first regular showing of "Four Sons" with sound. Trade started off poorly but picked up Sunday and Monday, with the house about \$500 behind Loew's State on the week.

Warners on third week of "Terror" held up very big, with turn-around every night and mat only hurt slightly by the air races.

For sixth week of "White Shadows" at Grauman's Chinese theatre, which was still well over \$20,000, considered excellent.

United Artists skidded about \$8,000 below the previous week on the second stanza of "The Godless Girl," which, as a result, has but one week more to go, with "Battle of the Sexes" underlined for Sept. 19.

Fourth week of "The Godless Girl" at the Blumore closed on heels of the previous week, while "Lilac Time" was about \$1,000 below the week before in its ninth week at the Carthy Circle.

"The Tempest," at the Egyptian, was close to \$9,000, with the Boulevarde not doing so well with "Smoke Believ" an initial release.

#### Estimates for Last Week

Biltmore (Erlanger)—"Godless Girl" (Pathé) (1,550; 50-\$1.50). Without sound at \$150 top \$12,000 great for 4th week.

Boulevard (Orpheum)—"Smoke Believ" (Co-operative) (2,164; 25-50). Not so good. Low rental and house breaks okay at \$5,500.

Carthy Circle (L. C. Miller)—"Lilac Time" with sound (F. N.) (1,500; 50-\$1.50). Ninth week. Though mats off, nights very good. Over \$9,000.

Criterion (W. C.)—"Wings" with sound (Par) (1,600; 25-75). First week. Turned them away in droves first day and finished initial stanza with \$21,200.

Egyptian (W. C. U. A.)—"The Tempest" (U. A.) (1,800; 25-75). Aided by Benny Rubin and F. and M. stage unit lucky in drawing \$8,900.

Grauman's Chinese (U. A.)—"White Shadows" (M-G-M) (1,955; 50-\$1.50). Sixth week. Very good at \$24,000.

Loew's State (W. C. Loew)—"The Cardboard Lover" (M-G-M) (2,342; 25-51). Motion picture not eruption through Hearst paper help, with stage show put on by F and M exceptionally strong, \$25,600.

Metropolitan (W. C. Pub.)—"Four Sons" with sound (Par) (3,595; 25-75). Did not get off to great start but picked up as went along, finishing to around \$26,000.

United Artists (U. A.)—"Two Lovers," sound (U. A.) (2,100; 25-\$1). Not panic expected in 24 week; around \$16,000.

Warner Bros. (W. R.)—"The Terror," all dialog and Vita. (W. R.) (2,756; 25-75). Third week. This with Ceballos stage show drew very big house showing handsomely at \$26,000.

#### Coast Engineer at Lake Placid

Los Angeles, Sept. 18.  
Peter Mole will attend the convention of the Society of Motion Picture Engineers at Lake Placid, N. Y., Sept. 24-29, as representative of the Academy of Motion Picture Arts and Sciences.

#### B'way Atmosphere

Los Angeles, Sept. 18.  
Carl Laemmle and Paul Fejos, who will direct "Broadway," will go to New York to secure atmosphere shots with Movietone for the picture, using some of the White Light places.

Charles Furthman and Edward T. Lowe, writing adaptation and continuity, will accompany.

#### "WHIP" FAILS TO HIT; "LILAC TIME" SMASH

Vaude Houses in Minneapolis  
on Skids of Late—Low  
Grosses

Minneapolis, Sept. 28.  
(Drawing Pop. 475,000)  
Weather: Favorable

After the big lunge in business that occurred Fair week, considerable reaction the past seven days. Lack of strong attractions helped decline. Minnesota, in particular, suffered.

The single exception was the State's sensational trade with "Lilac Time," in the face of the downward trend. Third big winner this house has had within two months. Others were "Lights of New York" (dialog) and "Street Angel" (sound). Like the "Lilac Time" (sound) held over for second week.

What's more, the \$18,000 gross of "Lilac Time" was rolled up despite one of the worst newspaper criticisms the picture received. "The Patriot," the week before, praised to the skies by all the reviewers, flopped badly in the box-office.

"Wings" with sound, reopened the Strand last Thursday, one day later than scheduled. First day's patronage large. Picture is in for a run. The \$5-cent scale compares with \$150 top charged when the picture was seen as a road attraction at the Metropolitan last season.

Hennepin-Orpheum and Pantages had nothing even remotely resembling a draw upon screen or stage. Corner house has been hurt by poor bills the past two weeks. The Minnesota also began to feel the effects last week of a fortnight of weak screen attractions.

In its first week as a loop second run Vitaphone and Movietone house, Grand, with "The Jazz Singer," failed to hit a fast clip. The picture, which in connected loop engagement, opened strong on Saturday and Sunday, but sagged thereafter.

#### Estimates for Last Week

Minnesota (P. & R. Publix) (4-100; 75) "The Whip" (F. N.) and "Flapperettes." Publix unit. Picture not up to house standard and did not show strongly. Chat and sound sequence in connected loop with train episode only redeeming feature. Publix stage unit also not so well liked as recent predecessors.

Overture by Oscar Baum's pit orchestra, novelty orchestral numbers by Al Mitchell's stage band and Eddie Dundstedt's organ concert best units on program. Around \$22,000 drop of nearly \$2,000 from preceding week, but very good under all of circumstances.

State (P. & R. Publix) (2,500; 65) "Lilac Time" (F. N.) and orchestral presentation. Public ate up picture despite adverse newspaper reviews. Colleen Moore always sure-fire here, but this time she had her biggest local smash since "Flaming Youth." Around \$18,000. Splendid. Held over.

Strand (P. & R. Publix) (2,890; 50) "The Perfect Crime" (F. B. O.) and vaude. Weak vaude and ordinary picture. Second week. A succession and business showed it. House continues very much alive as a result of aggressiveness of Frank N. Phelps, district manager, now stationed on ground. Around \$10,000. Good considering quality of entertainment.

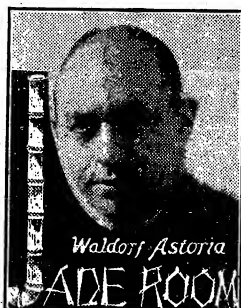
Pantages (Pantages) (1,600; 25-50) "Home James" (U.) and vaude. Holding show but no name to stir up. About \$5,000. Satisfactory in face of lack of outstanding attraction.

Lyric (P. & R. Publix) (1,300; 35) "Poodle for Luck" (Par.) (first half). "Hot News," second half. Pictures good enough at price, but did not demonstrate much drawing power. Around \$1,500. Fair.

#### Mine Owner After Divorce

Des Moines, Ia., Sept. 18.  
Harry M. Poole, wealthy coal mine owner here, has filed suit for divorce from Eleanor Brent-Poole, the former actress, whom he married in June, 1923. Mrs. Poole is alleged in the petition to be "harsh and unkind and has an uncontrollable temper at frequent intervals."

Mrs. Poole was with the dramatic stock company at the Princeton here at the time of her marriage. It was quite an event in social circles.



#### TOU-T-A-L'HURE

"How long did it take the JADE ROOM to become the Nuremberg?"

"Tou-t-a-l'hure, my dear. Instantly."

A Meyer Davis Orchestra contributes to the success of the WALDOF-ASTORIA'S uniquely beautiful dancing and dining rendezvous that has become a by-word wherever the elite of the world gathers.

#### "Terror" at Midland and "Gang" Local, \$26,500

Kansas City, Sept. 18.  
(Drawing Pop. 600,000)  
Weather: Fair

Redecorated and rehabilitated, the Newman reopened Friday evening as a Publix de luxe house with "Wings," and the Fox Movietone News, with a Vita shot, together with a Paramount news reel. For the first time since the Newman was opened as the town's first de luxe, there was no orchestra in the pit. Unless the policy is changed there will be none used, as all pictures will be shown at \$35 to 75 cents now; after "Wings," 60 cents.

Royal, other Publix theatre, taken back from Loew's, and which has been dark since January, will also open in a few weeks as a first run house. It will be operated at a lower scale than the Newman.

The Public local organization consists of Louis Lazar, district manager; C. C. Perry, managing director; C. C. Pollock, manager of the town; Gladys Green, secretary, and Hans Flail, organist, for the Newman.

Loew's Midland had its first 100 percent taker. "The Terror" lines were long and frequent. Saturday and Sunday openings were turnarounds and the balance of the week good. Funny thing, that was practically all the fans continue to razz the talkers and kick about the noise and grating of the machines, the stick for the complete show.

At the Mainstreet with Colleen Moore and a fast stage show it was a push over. The boys were busy most of the time keeping the customers in line. Pantages with "Romance of a Rogue," and good vaude had better than average business, while the Globe, with its second week of "Uncle Tom's Cabin," did not fare so well.

Work of wiring both the Mainstreet and the Pantages is being pushed and the Mainstreet will offer its first sound picture Sept. 30. "Lilac Time" stage band and vaude policy will be continued.

Pan will also retail its vaude in connection with its sound pictures.

#### Estimates for Last Week

Midland—"The Terror" (4,000-25, 35-50). First all-talker for the house. Local "Oh Kay" also draw. M-G-M. News, Fox Movietone News and three acts account of length; organ out. \$26,500. Big week.

Mainstreet—"On Kay" (3,200-25-50). Colleen Moore sure fire, and with dandy vaude, biggest bargain in town. Stage show of "Oh Kay" first hand here, which gave the picture nice boost. \$19,000.

Pantages—"A Rogue's Romance" (2,200-25-50). Stage show one of best for months. Peculiar thing about it was two drops.

Bobby Collins in opening act, and Verena Carvet in the Fagan act, using stairs a la Bill Robinson. \$9,700.

Uptown featured "The Night Bird" and acts on stage. Capitol had double bill, "Easy Street" and "The Primrose Path."

#### Urbach's Son, Beach Draw

Los Angeles, Sept. 18.

In order to reach camp at the end of the summer season in the Ocean Park plunge for Friday night and at the Gables Club at Santa Monica on Sunday afternoon, they are featuring a child who is an expert diver and swimmer.

The youngest is Everett Urbach, son of Larry Urbach of Variety's Los Angeles office.

**"Patriot," Sound, Not So Good in S. F.;  
Talking "Terror" Big at \$22,000;  
"Tom," Sounded, \$23,000, H. O.**

#### "DANCING DAUGHTERS," BALTO. RECORD, \$27,000

"Lights of New York" Didn't  
Hold Up—"Sawdust Paradise" Fell Down

Baltimore, Sept. 18.  
The Stanley got the big business last week, running to a record week with "Our Dancing Daughters" on the screen. "Four Sons" continued to good business at the New, and "Lilac Time" was very satisfactory uptown at the Parkway. The Century skidded somewhat, but was still satisfactory with "Out of the Rains."

"Lights of New York" failed to develop b.o. strength to justify a run. After a big opening week, it slumped badly and folded up abruptly at both the Rivoli and the Metropolitan. Stiff competition and hot weather added in the defeat. "Jazz Singer" and others lasted weeks at the Met under equally adverse conditions.

"Sawdust Paradise" failed to click at the Valencia. Both combo houses, Garden and Hippodrome, were somewhat off, due to weather and competition. "Chicken a la King" and "Scarlet Lady" were well received.

The Auditorium, following several weeks as a film first-runner with Universal product, has reverted to the legit, as per schedule, and now has dramatic stock at \$1 top.

Estimates for Last Week  
Stanley (Stanley Crandall, New) "Our Dancing Daughters," wired, (3,800; 25-60). Biggest week since opening one at this house, and duplicating the big gross at the Century previous week. More proof of the deciding factor of the picture in the draw. House has no stage show to match Century program. Remarkable up-grade in business, beginning with daytime draw—Monday and continuing straight through week. About \$27,000.

Century (Loew) "Out of the Rains" (3,200; 25-60). Skidded after big week with "Cardboard Lover." "Out of Rains" business would have been considered very big at this house, so low. At least five grand under previous week. Picture valued below standard of recent Barthelme films while "Teeling Off" stage show, not up to date.

Orate standard of recent shows. About \$22,000, satisfactory.

Rivoli (Wilson Amusement Co.) "Lights of New York," wired, (2,100; 25-50). Picture was a bit slumped. Apparently word-of-mouth advertising unfavorable for the first rush, caused by the novelty of the town's first all-talker had subsided.

Valencia (Loew-U. A.) "Sawdust Paradise," wired, (1,500; 25-50). Disappointment. Picture okay and comments good. Title not so forte for this house. There has been getting a lot of run-of-the-studio product under new low-top policy but the lineup for the winter shows better prospect than promising outlook. Competition main reason for current slump. About \$3,000.

Metropolitan (Equity Corp.) "Lights of New York," wired, (1,400; 25-50). Routine and date with down-town Rivoli. "Lights of New York" failed to show anything to justify third week. Nothing to do but shove the "Terror" into the gap; second all-talker current.

Parkway (Loew-U. A.) "Lilac Time," wired, (1,000; 15-35). Good picture for this house and delivered in spite of adverse weather and stiff competition. About \$3,500, very satisfactory.

Hippodrome (Penrose & Schick) "The Scarlet Lady" and Keith vaude (3,200; 25-50). Fair business. Picture liked but weather and competition hurt.

U's Oriental, Cleveland

Sept. 18.  
Oriental will reopen, shortly as a Universal house, with third-run films and amateur acts occasionally.

For the last three years the Oriental has been losing money for Sam Manheim, who recently sold it to U.

It began with burlesque.

San Francisco, Sept. 18.  
(Drawing Population, 800,000)  
Weather: Unsettled

Eight downtown houses grossed better than \$136,000 last week, all satisfactory with one or two exceptions. Business was healthy, with the weather favorable the first half, but extremely hot during the last three days. A three-day holiday, brought about by Admission Day Monday, with a general suspension of business, helped the picture houses.

Heavy opposition developed on the last half with the opening of the Sells-Floto Circus for a four-day stand and there was a Native Sons convention in Oakland.

Outstanding houses were the Warfield, which continued its pace as leader, keeping over the 30 grand mark; Embassy for another record-breaking week, this time with "The Terror"; Pantages, temporarily classed as a picture house by abandoning vaude policy for screening of "Uncle Tom's Cabin" as its first sound feature (with stage presentation), and Columbia, where the animal feature, "The Circus," opened for three weeks to healthy response.

Emil Jannings in "The Patriot" at the California was a disappointment and yanked after two weeks, replaced by "The Wings." General consensus that Jannings had outdone himself and that feature itself was flawless but that synchronizing of his singing and talking had hurt an otherwise outstanding subject.

Granada dropped back about \$12,000 over previous week, but here picture and weak stage show were to blame. Thomas Meighan's draw so far as this town is concerned seems over, despite "The Racket" some weeks ago somewhat made up for previous discrepancy.

"Mating Call" didn't get to first base.

"King of Kings" wound up three dismal weeks at the St. Francis, giving way to "The Wings."

Estimates for Last Week  
Warfield (Loew-W. C.) "Night Watch" (FN) (2,672; 50-65-90). Though not rating unusually high, Warfield continued its record-breaking pace. Rumsay, Johnson & Marco stage show "Temptations" helped revenue. Over \$30,000.

Granada (Publix-W. C.) "The Mating Call" (Par) (2,755; 50-65-11). Public won't be fooled at this house. Give 'em the goods and they turn out. Ordinary features and stage shows don't mean a thing. Grand show got away to excellent head, only thing outstanding. Just reached \$20,000. Bad.

Embassy (Wagnon) "The Terror" and Vita (War. Bros.) (1,387; 50-65-90). Straight talkers here and records go by boards. First week close to record set by "The Jazz Singer," which it might have. Close to \$22,000. Excellent.

California (Publix-W. C.) "The Patriot" (Par) (2,200; 65-90). Second week showed drop of about \$8,000 to \$14,500. Disappointment all around.

Columbia (Gottlob-Bringer) "Simba" (Johnson) (1,700; 50-65-90). Rude and date with start. Matinees light but nights big. Opener grossed \$14,000, considered exceptional. Two more weeks at least.

Pantages (Pan) "Uncle Tom's Cabin" (U) (25-50-75). First screening with sound, marking advent of sound for the house, proved magnet. Heavy business with gross on initial week at over \$23,000. Best house has done in months. Another week at least.

St. Francis (W. C.) "King of Kings" (Pathé) (1,375; 35-65-90). Pop priced engagement of Biblical feature. Third week and out to \$7,000. Disappointment.

Imperial (Levy) "Divine Sinner" (all star) and Levy vaude (1,400; 15-25-40). Business continues to build here and last week set record. Topped \$40,000. Expected profit. Now out of lemon class.

W. C. "King of Kings" (Pathé) (1,375; 35-65-90). Pop priced engagement of Biblical feature. Third week and out to \$7,000. Disappointment.

Imperial (Levy) "Divine Sinner" (all star) and Levy vaude (1,400; 15-25-40). Business continues to build here and last week set record. Topped \$40,000. Expected profit. Now out of lemon class.

#### Talker Problems Solved

Los Angeles, Sept. 18.  
While Universal had possession of the Fox Movietone outfit with which it made "The Melody of Love," in nine days for \$30,000, Roy Hunter, head of the laboratory department at the studio, is reported to have solved two of the most vexing problems which have faced the talking film makers. These are the sound fadeout and the sound lap dissolve.

Hunter is said to have virtually perfected methods for handling both of these snags and used them in "The Melody of Love."



# Jackie Coogan Disappoints as Draw At Paramount, \$75,400—Ordinary

"Lilac Time" Stepping Along to \$2 at Central—  
"Wings" in 58th Week, \$13,012

Jackie Coogan's personal appearance plus a first National picture, "Heart to Heart," failed to achieve anything spectacular last week at the Paramount. The gross of \$75,400 is ordinary for that house and a distinct disappointment in view of the out-of-town business reported and done by the former junior screen star. House did \$80,600 the week previously with a western picture, "Casal," which took a slide at the Rivoli to \$24,900 against \$31,400 for the preceding seven day span. Barrymore film follows "Two Weeks with the Rivoli" bringing "Two Lovers" as successor.

"Cardboard Lover," holding for a second week at the Capitol, got \$61,300, substantial. "The Patriot," at the Rialto, closed up with the rest of the extended runs but still vigorous at \$34,800.

## Reserved Seat Staff

Among the \$2 pictures on Broadway, "Submarine," at the Embassy, is showing box office potency. At the 596-seater its gross of \$9,300 is classy.

"Lilac Time" is upsetting tradition by doing smart biz at the Central, where many a \$2 flicker went flopping. "The Terror" is showing almost briskly above \$20,000 since opening five weeks ago at Warner's.

## Estimates for Last Week

Astor—"White Shadows" and sound (M-G-M-Cosmo) (1,129; \$1-\$2) (8th week). Pace remains about same, \$19,800. Good.

Cameo—"Tempt" (Selwyn) (549; 50-75) (3d and final week). English film finished third week at \$5,700. Engagement grossed about \$22,000, impressive for capacity.

Capitol—"Cardboard Lover" (M-G) (4,620; 35-50-75-\$1-\$5) (2d week). Holdover lifted \$61,300 on top of first week's \$76,300.

Central—"Lilac Time" and sound (FN) (922; \$1-\$2) (7th week). War picture still in dough, \$15,500.

Criterion—"Wings" (Par) (836; \$1-\$2) (58th week). Still able to sell \$13,000 worth of duets. Just \$12 over that figure last week.

Embassy—"Submarine" (Col) (596; \$1-\$2) (4th week). Clicking here. Last week \$9,300. Continuance indefinite.

Gaiety—"Air Circus" and Movietone (Fox) (809; \$1-\$2) (3d week). This one in-between. Pretty good but not hot, and six weeks figured maximum. Last week \$8,700.

Globe—"Mother Knows Best" and Movietone (Fox) (1,416; \$1-\$2) (2d week). "Red Dancer" closed mid-week in House dark several days prior to Saturday mat opening of picture based on Edna Ferber's story.

Paramount—"Heart to Heart" (FN) (3,666; 40-65-75-\$1). Jackie Coogan failed to show box-office strength in New York with schools open. Picture liked in schools, although booked with expectation that Coogan would carry any feature. House did about regular business and no more; \$76,400.

Rialto—"The Patriot" and sound (Par) (1,960; 35-50-75-\$1) (5th week). Takings still good at \$34,800. Can remain several weeks more if Paramount elects.

Rivoli—"Tempest" and sound (UA) (2,200; 35-50-75-\$1) (4th week). Down to \$24,900, but satisfactory after long \$2 run. Exits this week.

Roxy—"Fazil" (Fox) and stage show (6,205; 50-75-\$1-\$1.50). Arabian love yarn did not disappoint. Second week \$102,800, markedly off from first week's \$141,300.

Strand—"State Street Sadie" and Vita (WB) (2,900; 35-50-75-\$1). Holdover grossed \$34,600.

Warners—"The Terror" and Vita (WB) (1,360; \$1-\$2) (6th week). Everything but rain. Down little, but ample at \$20,800.

Winter Garden—"Singing Fool" and Vita (WB) (1,493; \$1-\$2). Opens tonight (Wednesday) with special \$11 price and \$11 person in person. House completely redressed in anticipation of long run. First film ever to play Winter Garden, traditionally home of big musical revues.

## PATHE'S STILL ON ROAD SHOW

With the temporary shelving of "The Goddess Girl" as a road show, that department has been practically disintegrated by Pathe.

Sam Blair, booker, is railroading to New Orleans in a few days to fill in as manager of the Tulane, New Orleans. Tom Campbell, regular Tulane boss, is reportedly seriously ill at his home in New England.

# Milwaukee Goes for Talk; "Angel," \$18,000, 2d Wk.

Milwaukee, Sept. 18. (Drawing Pop., 650,000.)

Weather: Unsettled; Rain

This is a talkie town now and the public has grown to be a shrewd gang of picture shoppers. With the Strand and Garden the lone wired houses, seats were at a premium, although the Garden, just second week of "Tempest," did not come close to the Strand, showing "Street Angel" for a second week. The public camp, stood in the lobbies to look at displays and then moved on. They were shopping and with an aversion for costume pictures the rule here, the Strand and Wisconsin were benefited.

"The Foreign Legion," at the Alhambra, did a neat business and the house suffered little from the talking invasion. This house goes wired, Sept. 28, preceded by one Saturday with "Warming Up." This will leave open the Majestic and Merrill as straight silent houses. The combo houses are feeling the talkies and spreading on advertising the rule here, the Strand and Wisconsin were benefited.

## Estimates for Last Week

Alhambra (U) "Foreign Legion" (U) (1,600; 25-50). Fair week. No turnaway but held own against field of talkers.

Majestic (Rein) "Drums of Love" (M-G-M) (1,500; 25-50). Failed to click as U. A. picture usually does in this town. Too much costume stuff may have been reason.

Wisconsin (Fox) "Tempest" (U. A.) (1,200; 25-50-75). Barrymore film in second week failed to go as big as expected, but carried house out of red about \$5,000.

Merrill (Fox) "Forbidden Hours" (M-G-M) (1,200; 25-50). Weak sister of street. House suffering heavily from big pictures in opposition. Can't seem to bring itself around. Being painted and re-modeled now to catch the patrons' eyes. Less than \$4,000.

Palace (Fox) "Happiness Ahead" (F. N.) (2,400; 25-50-75). Picture got even break in billing with vaude. House going well and ran into money about \$1,500.

Riverside (Keith) "Hit of Show" (F. B. O.) (3,000; 20-35-40-50). Business here not up to normal all day. House did \$1,300.

Strand (Fox) "Street Angel" (Fox) (1,500; 25-50). The talkie of the town. From mid-week issue in two weeks to money maker for house. Second week of film got just short of \$18,000.

Palace (Fox) "River Pirate" (Fox) (2,800; 25-50-75). House is still hurt by Strand, next door, and business despite fair stage show. House doing well from usual level to just over \$14,000.

## Meyer, U. Wis. Mgr., Buys M-G-M's 2d Runs

Milwaukee, Sept. 18.

Appointment of Fred S. Meyer as managing director of the Milwaukee Theatre Circuit as well as the Alhambra, all Universal owned, was made public by the New York U office this week.

Meyer for two years has been managing director of the Alhambra and inherited the job running the entire circuit following a temporary appointment when Nat Blumberg left the organization in spring.

Blumberg is now identified with the Loewer owned houses in the state and has full control of the Vande Vaart at Sheboygan, Wis.

According to a statement issued by Meyer, he will continue as supervising manager of the Alhambra, downtown, but will pick a new house manager. The balance of the house staff will remain intact.

One of Meyer's first official acts was to buy all of the Metro second run product for his neighborhood. This was formerly sold to Fox (Sax) houses.

## Sheldon as Super

Los Angeles, Sept. 18.

Lloyd Sheldon, on leave of absence from Paramount, will return Jan. 1 as a supervisor of production.

# SMART STYLE SHOW IN MONTREAL TO \$16,500

"Street Angel," H. O. at Palace, 2d Wk., to \$20,000

Montreal, Sept. 18. (Drawing Population, 600,000.)

Weather: Cold and Wet

With one of the smartest style shows ever staged in a Canadian picture house, Harry Dahn of the Capitol pulled just under \$16,500. After five weeks of solid profit with the picture "Half a Bride" not meaning much in spite of press notices to the contrary. Manager Dahn coupled with the Harry Dahn Company to supply the smart togged and got a number of snappy looking damsels to wear it. Then he took hold of the music and staging and made a real thing of it. Besides his own extensive advertising Murphy's store gave plenty.

Although it was the second week at the Palace for "Street Angel," it bettered any other films shown, nearly \$4,000. Exceptional for this theatre even though George Rotsky dropped \$10,000 to \$20,000, but the public are still hot up over the new talkers.

Vaude was better this week at Loew's than for some time past. Of the two light houses Shubert's Princess did well and His Majesty's poorly. At the former theatre, "Good News" pulled to \$25,000.

Gordon McLeod, formerly leading man with Sir John Martin-Harvey, got many good write-ups but even this did not help much. The critics in this town seem to think it their duty to laud any English production.

## Estimates for Last Week

Palace (FP) (2,700; 45-60) "Street Angel" (Fox), wired. Second week but novelty of talkers still pulled \$20,000.

Capitol (FP) (2,700; 40-60) "Half a Bride" (Par). Rather weak but helped out by semi-annual fashion; \$16,500.

Loew's (FP) (3,200; 45-75) "Whirlwind" (Fox). Flimsy story but good unit show got \$19,000.

Imperial (U) (1,900; 35-51). Good all around bill. All vaude; \$12,000.

Strand (UA) (800; 30-40) "Loves of a Actress" (Par) as you like. "Freelance" (Vand). Latter drew \$4,000.

Empress (800; 30-40) "Judgment of the Hills" (Fox) and "The Leather Kid." "The Great Mail Robbery."

## Boston Better

Boston, Sept. 18.

Boston film house picked up in their grosses last week. In Metropolitan (Publix), with Paul Whiteman on stage and "Marchetta" (Par) on screen, did \$52,900.

Loew's State had John Gilbert in "Four Walls" and got \$19,900.

# "Terror" Oddly Affects N. O. Negroes

Takes State's Record at \$20,300

New Orleans, Sept. 18.

"The Terror" a wow last week. Warner's all talker smashed the record at Loew's State to smotherers with over \$20,000.

A peculiar feature of the tremendous draw of "The Terror" was its powerful appeal to the colored patrons. From early till late they stood in a line that seemed endless and in the upper balcony reserved exclusively for them, they moaned, roared and shouted in turn as the film panicked them during its unwinning.

"State Street Sadie" was a ten-strike also and has strong potentialities. The Sagner rose above \$21,000 with "Sadie," its undoubted trend and high grossing. Immensely. The only prop "Sadie" had was Bert Swoer in a talking short, the Public entertainment for the period being bescomely big picture.

Orpheum showed nice speed with "A Thief in the Dark." House is being helped by its proximity to the closed Strand, getting quite a bit of the latter's former play. Orpheum got over \$4,500 at the Tudor and is now in its sixth week.

## Estimates for Last Week

Loew's State (3,213; 50) "The Terror" (W. A. S.) (2,850; 25-50). Box office record for all time at \$20,300.

Sagner (3,568; 65) "State Street Sadie." This sound-mat talker drew \$21,000.

Orpheum (2,400; 50) "A Thief in the Dark." \$10,400.

Tudor (800; 75) "Jazz Singer." \$1,650 on fifth week. Retained.

# B. & K. Obligated to Move Profit Films Due to Bookings; Too Many Wows

Earle, Wash., \$22,000, Record With Talker

Washington, Sept. 18. (Drawing Pop., 450,000.)

Weather: Hot

Town has had its first all talker. "Lights New York" last week and with it came the Earle's greatest gross. Business was dropping toward the end of the week, though, with the matinee almost entirely shot. Novelty couldn't do it alone.

Talker's business did not top the town. That was left to "The Cardboard Lover," at the Palace.

Keith's with "Kings" second week and the Fox with "Street Angel," likewise fared well in view of the opposition. "Kings" surprised by about \$1,500 more than expected, while "Angel" did well considerably the capacity of the Fox and the great number of customers the first week.

Fox has anniversary week currently with McGeehan in "River Pirate" and started big. Keith's opening with two-day and "The Perfect Crime" (film), with picture billed above the vaude, had a nice night. "Good News" pulled to \$25,000.

"Forgotten Faces" did fair week at Metropolitan. "Tempest" got an excellent week at the Columbia, considering the time of year, and is playing the scheduled second week.

## Estimates for Last Week

Columbia (Loew) "Tempest" (U. A.) (1,232; 35-50). Without sound and without cooling paint, did \$12,000.

Earle (Stanley-Crandall) "Lights of New York" (Warner) and Vitaphone (2,244; 35-50). Broke house record and gave the place first real business of its life, though Friday at finish; possibly \$22,000. Friday night managed to make \$10,000.

"Lilac Time" and got \$1,100 at 50c. straight. This to be regular weekly feature showing coming attraction.

Fox (Fox) "Street Angel" (Fox) and Movietone (3,433; 35-50-75). Considering everything, \$17,500 on second week not so bad.

Keith's (Keith-Albee) "Kings of the Court" (Pathe) and "The Perfect Crime" (2,383; 35-50). On second of scheduled two weeks, \$7,500. Two-day vaude and picture opened Sunday.

Met (Stanley-Crandall) "Forgotten Faces" (Par). Did fairly well, but as silent picture couldn't have gotten much above what house has been doing with such of late; \$8,500.

Palace (Loew) "Cardboard Lover" (M-G-M) (2,363; 35-50). Another clean-up. Two weeks Harst advance campaign.

## SEATTLE DOING WELL

Broadway Reopens After Union Makes Concessions

Tacoma, Sept. 18. (Drawing Population, 125,000.)

Weather: Cool, Some Rain

Most important news in Tacoma is reopening this week of Broadway, closed for the summer, due to too high overhead and over-seated condition in this town.

Union (1,500; 25-50). Orchestra reduced from 15 to 11 pieces, with stage hands also cut, and the rent lowered by the landlord. This will doubtless permit the house to get a break and reg. Fanchon & Marco shows will go in for full week.

Opening show is Gene Morgan's "Follies," and Gene is here a week, coming over from Seattle. For opening of this house "Excess Baggage" is the film feature, catching on.

## Estimates for Last Week

Pantages (1,500; 25-50) "Polish Legion" (Liedt). Vaude good and so is biz. \$5,700.

Rialto (WC) (1,250; 25-50) "Sunrise" (Fox). Responded to heavy billing. \$5,000.

Blue Mouse (Hamrick) (650; 50-75) "State Street Sadie" and Vita (WB) (1st week). Did well. \$1,800.

G. H. Hines (WC) (850; 25-50) "News" (Par). Fair. \$1,900.

## Lewin in New York

Los Angeles, Sept. 18.

Al Lewin, new story editor of M-G-M, is due in New York on his first story hunt since assuming the job vacated by Paul D. Bern.

Chicago, Sept. 18.

Weather: Fair

A problem unique in show business is confronting Dalaban & Katz. Too many wow pictures!

They were forced to jerk "Lilac Time" after five weeks of solid profit at the Roosevelt, to make way for "The Patriot." Closing week was \$20,000, which is \$3,000 clear on the seven days.

Doing only six shows daily, "Wings" copied all records for attendance per performance at McVicker's and grossed about \$10,000. Last week was \$40,000, and trade shows no sign of early let-up. This is such hot money B. & K. made serious attempts to run the picture simultaneously in the Roosevelt, but couldn't do it as that house was making coin whoopee with "Lilac Time" and had "The Patriot" to follow. After "Wings" comes "The Singing Fool" at McVicker's. This is quite a situation but should draw no tears.

Elsewhere business was comfortably healthy. "The Fleet's In" looked very good at the Chicago with \$46,000 and "State Street Sadie" to open B. & K.'s new Paradise on the west side. Al Kvale, m. c. at the Oriental, had his farewell week before returning to the picture circuit. He brought in \$39,400. Par's "Water Hole" helped.

Third week of "Midnight Taxi" in the 760-seater Orpheum got in \$10,000. Second week was \$13,800, a few hundred berries more than opening week. Lined up as powerful h. o. stuff locally. British-made "Lovers" met a \$25,000 record at the sure-seat Playhouse on its first week, experienced an unexpected drop to \$3,400 for the second week, but was quick to rebound. "The River Pirate" added \$1,000 to the regular State-Lake gross.

## Estimates for Last Week

Chicago (Publix) "The Fleet's In" (Par) sound, and "State Street Sadie" (Publix) unit (2,200; 50-75). Chira Bow always good for extra shekels in Chi; pretty at \$16,000.

McVicker's (Publix) "Wings" and sound (2,200; 50-75). Sensation of the Loop at \$46,000 and \$40,000 second week; only six shows daily.

Oriental (Publix) "Water Hole" (Par) and "Glossy" (Publix) unit (3,200; 35-75). Film held nicely. Farewell week of Al Kvale, m. c. \$41,000.

Orpheum (Warner) "Midnight Taxi" (W. B.) sound (760; 50). Smallest first-run in town, but doing excellent proportionate business with talkers; good for third week of "Taxi" on one week to go.

Playhouse (Minding) "Dawn" (Willcox) (600; 50-75). Quite a drop in second week to \$3,400, and Sunday. First week house record at \$5,800.

Roosevelt (Publix) "Lilac Time" (F. N.), sound (1,700; 50-75). Fifth week of this show \$8,000 profit at \$20,000, but "Patriot" booking necessitated closing; best money-maker house has ever had.

State-Lake (Loew) "River Pirate" (Fox) (2,200; 50-75). Film added to regular gross, causing \$19,000 for week; with vaude.

Union (U. A.) (1,702; 35-75). Third week, \$19,500; opened high to \$34,000, and in for one more week.

## 2 Providence Clean-Ups

Providence, Sept. 18. (Drawing Pop., 300,000.)

Weather: Cool

Two metropolitan picture wows, "Street Angel" and "Lilac Time," filled the Majestic and Strand, standing 'em up at some performances, last week. Big ad spread in three days.

For the first time in months the Victory was jammed Sunday, showing "The Cop."

## Estimates for Last Week

Majestic (Pay) (2,200; 15-75) "Street Angel" (Fox), cleaned up at \$12,500. Also Vita and Movietone. \$12,500.

Strand (Rein) (2,200; 15-75). Collected more film hit here. "Lilac Time" (FN) did around \$11,600.

Victory (K-A-O) (1,500; 15-50). "The Cop" good. Bm. Boyl likely. \$6,500.

Rialto (Pay) (1,400; 15-30). Doory and Hutton pillars of week. Around \$2,100.

## Year-Old Babe in Film

Anvrose Lossiff, red-headed infant of about 12 months, seen today on the beach, was drafted by M-G-M to appear in "Ninze Baby."

Company was on location at the beach, when Hobert Henson, director, spotted the child. He decided that she was just the performer he needed, consulted with the mother on the spot and next day made her first appearance before the camera.

The child has never been in pictures.



## Han-a-Phone at \$1,200 Cost Good for Small Houses; Not Interchangeable

The Century (formerly Loew's) State has Han-a-Phone showings, beginning this week. The equipment was installed several weeks ago and ran for a 10-day trial.

The test subjects (talking shorts) shown during that period included Shelby and Walker, Less Stevens Recording Orchestra, and Madeline White, with all pronounced satisfactory. Current is the Thompson Sisters (banjos and songs) record. Running time is about six minutes. The presentation sizes up as on-a-par with the early Vitaphone shorts.

The booth equipment consists of a motor, generator, amplifier, panel and band filter boxes and a low table device attached to the projector. The back stage equipment is similar to the other sound devices. In addition there is a double turntable cabinet in the orchestra pit which will play all standard records made for synchronization of non-synchronized pictures.

An operator is enabled to cue the picture with standard records. This may transpire to be a highly desirable feature of the installation. It can include overtures, stage orchestras, pipe organs and soloists on records.

The price of the device installed is \$1,200.

The equipment seems suited for houses of 1,000 seats and under, but for a theatre like the Century, of 3,400 seats, a special dynamo is required to bring up the sound.

The present Century contract covers 52 units of stage and screen stars.

Aside from the pit table for records, the device is not fitted for reproducing any other subjects or presentations except those supplied by the Han-a-Phone people.

In its present stage the outfit appears to be well suited to give the small theatre owner a break on the advertising publicity of sound features without the outlay entailed in installing some of the larger and better known sound devices.

## State Fair and Circus Didn't Hurt Topeka Films

(Drawing Population, 80,000)

Weather: Fair and cool. State fair didn't hurt Topeka theatres, though the fair, with the Hagenbeck-Wallace circus as the grandstand feature, drew 50 per cent better crowds than the previous fair.

The best of the week was "Fleet's In" for a pre-release showing. Without added attraction the picture went up to mid-winter grosses.

Next week the grandstand opens as Topeka's first winter house, playing "The Jazz Singer." At the same time the policy at the Orpheum drops prices and adds a split-week bill. From now on the big features will be at the Jayhawk, where a combination stage and pit band under the direction of Al Marney, is making a decided hit.

The only house in the city dark now is the Isis. That is to be ready for a second-run policy and 15c. Oct. 1.

Estimates for Last Week

Jayhawk (1,500; 40) (Jayhawk)—"The Actress," first half, got normal play. "Four Walls," last half, pulled. Total, \$3,300.

Orpheum (1,200; 40) (National)—"Fleet's In," with Clara Bow pulled from all sections. Jump to \$1,800.

Novelty (1,100; 40) (Crawford)—"The Head Man" scored well and didn't need three acts to help it. "Gold Widows" last half. Century better than week previous, \$2,500.

Cozy (400; 25) (Lawrence)—"Good Time Charley" failed to hit, but desert stuff of "Fleetwing" brought figure to \$800.

Best (550; 20) (Lawrence)—"Jiggs" downward and Maida began slipping early in the week. Gross down a few dollars from week before at under \$800.

Ruggles Sticks with U. Universal has extended Wesley Ruggles, contract as a director for the next six months.

## Peabody Back in Portland; House Record, \$18,500

(Drawing Population, 70,000)

Portland, Ore., Sept. 18. Delay in construction work caused postponement of opening of the new United Artists theatre, scheduled for last Friday. The house will open September 20, states J. J. Parker, who will operate the new theatre in association with West Coast. This places the opening within a day or so of the new Music Box premiere. John Hamrick is operator of the Music Box, which will show Warner Bros. talkers, starting next week.

Poor business may result in closing the Britz Opera Company at the Auditorium. Britz did badly on his first week but a little better last week. A four-week season was originally announced.

Other houses continued to hold the big stride set since the opening of Greater Movie Season. The Portland broke all records since opening last week at \$18,500.

Estimates for Last Week  
Portland (Publix-W.C.C.) (3,500; 35-60) "The Night Watch," good program picture. Eddie Peabody featured in F. M. stage show drew capacity houses, breaking all records. \$18,500.

Broadway (W.C.C.) (2,000; 35-60) "Fazio" (Fox) with Romy score. Went fair, George Stoll and orchestra. \$14,500.

Pantages (Pan) (2,000; 35-60) "Home James," screen; five acts. Fair program. \$12,000.

Oriente (Tebbetts) (2,700; 50) (3d week) "Uncle Tom's Cabin." Good for last week, \$10,500.

Columbia (C) (1,200; 35-60) "Goodbye, Kiss," screen. Weak drama and only fair comedy. Sam-pietro and orchestra. \$5,000.

Auditorium—John Britz Opera Company (\$1 top). Business continued good for second week. Showing "Robin Hood." Picked up during week to \$5,000.

## Fox, Philly, Without Stage Show, \$27,000

(Drawing Population, 100,000)

Weather: Favorable. Business in the downtown picture houses was hardly more than so-so last week, although a couple of the houses managed to escape the blight.

The Stanley had "State Street Sadie," talker picture, stage show, leading the town with about \$22,000. The best of the run houses was the Aldine, with "Lilac Time," to about \$14,000.

Two "Lovers" tapered down to about \$9,000 in second and final week at the Stanton, proving disappointment. "Tempest" got \$8,000 at the considerably smaller Kariton.

The Fox had "Four Sons," which had a run last spring at the Fox-Locust, and did about \$27,000.

Estimates for Last Week  
Stanley (4,000; 35-75) "State Street Sadie" (WB). Picture fairly well liked. Aaronson's Commanders box on stage; \$32,000.

Aldine (1,500; 60-75) "Lilac Time" (FN). (1st week) "Lilac Time" moderately well with just under \$14,000. Best house has had in some time, but not notable.

Stanton (1,700; 35-50-75) "Two Lovers" (U.A.). (2d week). Banky-Corman picture not as big as hoped here. Off Saturday. Under \$9,000.

Kariton (1,100; 50-75) "Tempest" (U.A.). (2d week). Held up well enough for a third week. \$9,000, good under circumstances.

Acadia (800; 50) "Beau Broadway" (M-G-M). Not so hot at \$2,500 or less.

Fox-Locust (1,800; 11) "Fazio" (Fox) (2d week). Fairly well, but no smash. Nothing in sight to follow. \$11,000.

## EDUCATIONAL'S LAY OFF

Los Angeles, Sept. 18. Educational Films closed its studio for two weeks with the completion of the one picture it had under way Sept. 15.

The company will resume production about Oct. 1.

## RALPH BLOCK'S QUEST

Los Angeles, Sept. 18. Ralph Block, associate producer for Pathe, is in New York to look at plays and buy picture material. This is Block's first visit to New York in two years since he left the Paramount Long Island Studio for the Par lot in Hollywood.

## Toronto's Local "Gang" Film Termed Terrible

(Drawing Population, 700,000)

Toronto, Sept. 18. Weather: Fair and warm. With nothing outstanding but a sharp falling off in counter attractions, film business opened up and held to almost the figures of Labor Day week. Town leadership passed from Loew's to the Hippodrome. It drew better than \$13,000 with "Sawdust Paradise," as compared to \$12,600 for "Her Cardboard Lover" at Loew's.

Hippodrome under Clare Appel has been showing a steady and consistent line of good bit, never right out in front but never far behind. Present is second time it has led the parade. Reason lies in stage show rather than pictures.

"Our Gang" picture but it was a terrible effort. Similar to those made in other towns, but this one dragged in plenty of relatives and those folks who saw some of the scenes shot.

Loew's announce this week it will spot talkers at 10c as house vying can be completed. This makes three houses swinging in taking equipment and practically forces Famous Players Bend Sinister to also wire their main stem vaude houses.

FP controls four of the five main stiffer houses here. They are wiring two that have been playing straight pictures, intention being to leave the others silent for the present. Loew's had been expected to keep out of the talking field.

Looks like a cinch for Tom Daley's Tivoli to be the first wired. It has only 1,400 seats, and electricians have been busy for a week.

Fred Schafer gets credit for a shrewd booking deal by putting in the 48th (Gordon) Highlander's band this week. It was a good idea. This is crack military musical outfit here, never on stage before, and they opened to packed houses for three Saturday shows. Makes something big to put over this house of 3,400 seats.

Schafer's assistant manager, Morris Doyle, was married this week.

The "Two Lovers" (Par) went \$2,200 at the Tivoli. This is best in town on a street seat for seat proposition. FP mogul will swing this one to a slight loss, but when talkers are ready next month.

"Telling the World" (MG) and "The Racket" (Par) are showing exceptional hits in the neighborhoods. Runnymede spotted these two for three days each this week, and went better than \$4,800, which is almost a record in times of daylight saving. Time reverts to standard time Sept. 23.

"King of Kings" as a road show got a fair opening at Massey Hall Saturday.

Estimates for Last Week  
Shea's Hip (FP) (2,600; 30-60) "Sawdust Paradise" (Par). Led town at \$13,000, with stage show entitled to more credit than picture.

Loew's (2,600; 30-60) "Her Cardboard Lover" (MG). Pretty broad for Marion Davies, but well liked and responsible for most of \$12,700.

"Two Lovers" (U.A.). All-around show included Fox Movietone and two shorts; \$18,900.

Ambassador (Skouras) (3,000; 35-60) "The First Kiss" melodrama of brotherly love and loyalty. "Main Street to Broadway," stage show, with Ed Lowry still carrying on as m. c. \$23,500.

Grand Central (Skouras) (1,700; 50-75) "The Terror" (Vita). One of the craziest and still one of the best talkers of the season. Novelty of no subtitles amusing. Big opening week; \$26,100.

Missouri (Skouras) (3,800; 35-65) "The Whip," with cast including Dorothy Mackaay, Robert Brown, Anna Q. Nilsson and Lowell Sherman, rather tiresome story of the "sport of kings." On stage, Frank Fay, ably assisted by the singing com. Arthur Neely. \$29,000.

St. Louis (4,250; 35-65) "Man Made Woman," starring H. B. Warner and Leatrice Joy. Bob Murphy seems to have been an institution as m. c. in class with Lowry. His popularity increasing weekly. Murphy's revue last week, "Night Club Revels." \$29,000.

Uptown (FP) (3,000; 30-60) "Four Walls" (MG). Good reviews across the board. \$11,000. Latter part of week saw falling off. Stage show good. Fashion show opened strong Saturday.

Tivoli (FP) (1,400; 30-60) "First Kiss" (Par). Wray-Cooper co-starring team drew \$6,200 in small house, with high class vaude.

Daley has built up such reputation on short stuff some of regulars come to look it over and walk out on feature, regardless.

## Buffalo's High Grosses But Off H. O. Week

(Drawing Population, 100,000)

Buffalo, Sept. 18. Business was tip-top at Buffalo picture houses last week.

Both Shea houses spurred ahead, although the Hippodrome's leading feature was somewhat under that of the preceding week. Hip was the outstanding light.

Estimates for Last Week  
Buffalo (Publix) (3,800; 30-40-75) "The Patrons" (Par). "How Wow." Opinion on feature divided. Off several thousands from week before, with \$27,000.

Hipp (Publix) (2,400; 60) "Cardboard Lover" (M-G-M) and vaude. Credit for extraordinary week's business goes to vaude card. \$20,000.

Great Lakes (Fox) (3,400; 30-40-75) "Four Sons" (FN). Although well touted, second week fell off. Six shows each day. Great picture, but not for two weeks here. House will probably stick to one-week runs from now. \$19,000.

Lafayette (Inden) (3,400; 35-50) "Yellow Lily" (F. N.) and vaude. Good business. Hip and Lafayette only ones now playing vaude. \$14,000 to \$15,000.

## Cut Overhead and Increased Gross Makes \$10,000 Wkly. Gain in Seattle

(Drawing Population, 700,000)

Seattle, Sept. 18. Weather: Cool. Following record opening week, when the gate eked out \$15,000, not bad for a 1,000-seater at 50-75, "The Terror" held over at the Hamrick Music Box, nifty new local theatre. Business softened somewhat.

The same was true of "King of Kings," \$13,000 the first week at the Columbia. Business softened somewhat and this week completed its local pop run.

The star identification contest at Seattle Fifth Avenue Coliseum is proving a draw. Nearly all patrons have pencil in hand when the reel shows. The first ten stars seemed rather easy, but final week will probably be the toughest. Prizes amount to \$6,800, largely donated by local concerns for advertising value, and are worth trying for.

Cool weather, with first rain of the season, cut into movie trips, and the show stoppered. Biz seemed sound at all houses, with no great rush anywhere. Business is running at lower net than before. This is especially true of the new Seattle, 3,100-seater factiously referred to as a "dandy suburban house," due to its off location. Wise ones figured the house would take it on the chin at a clip of from \$2,000 to \$5,000 weekly for a year or more. It took the plenty of business, but now seems to be in the black. Really an achievement. Fanchon & Marco lower priced, yet high grade stage show, is a lot of credit. The folks here like 'em.

Considering both the Fifth Avenue and the Seattle, under the new plan, the gate will cut close to \$6,000, while the gross has averaged around \$4,000 per week more. This is a phenomenal showing, and credit must be given to the impetus of the Greater Movie Season (West Coast), actually bigger pictures, especially at the Fifth Avenue, popularity there of the Hermie Bud-Lentz entertainment plan, and at the Seattle to the popularity of Fanchon & Marco.

Northwest division managers of West Coast held annual convention at Olympia, Wash., last week addressed by Harold B. Franklin, Herschel Stuart and others. Franklin intimated all West Coast to go sound-talker within six months. He also announced construction new theatre in Spokane to start in a month and a new house contemplated at Tacoma. Others attending from Los Angeles and Portland were Jeff Lazarus, Jack Mansfield, R. E. Corabell, Bud Miller, Richard Spear and J. J. Parker.

Estimates for Last Week

Seattle (WC-Pub-L) (3,100; 25-60) "Cardboard Lover" (MG). "Hi Yellai" idea on stage, with colored quartet. Some mammy and nifty hooin'. Next week Eddie Peabody in "Banjo," now being plugged. \$18,500.

Fifth Ave. (WC) (2,700; 25-60) "The First Kiss" (MG). Clara Bow as usual could be spelled "Clara Wow." Star attraction, not film. Hormie Egan and band in their best effort under the circumstances. Big specialty band numbers with some song and talk stuff seems to go. Biz good, \$17,300.

Winter Garden (U Chai) (650; 25) "Night of Mystery" (Par). With eight-piece band and shorts, nice value that drew fair gate. \$4,800.

"King of Kings" (1,100; 50-75) Third week weaker, so finish. \$3,300.

Blue Mouse (Hamrick) (950; 60-80) "Women They Talk About" and Vita (WB). \$2,000.

Music Box (Hamrick) (1,000; 50-75) "The Terror" and Vita (WB). Second week with bang. \$12,000.

Steamboat Bill, Jr. (UA). Hit here. Okay gate. \$2,900.

Pantages (1,500; 25-60) "Night Bird" (FN). Penny picture here under new contract. Biz fair but far below Mae Murray's week before. \$6,500.

Novelty (1,100; 25) "Maiden in Distress" (Par). Picture end strong at Orpheum. Biz fair, \$10,100.

President (Duffy) (1,800; 25-125) "Revue of the Week" (Duffy Players). J. Robson back for second week. Biz big, \$4,000.

It will play pictures at 65c top.

OTTORSON'S ADDRESS  
J. Otterson, head of the Western Electric talking equipment department, will address members of the Electrical League of New York at the Astor Hotel, Sept. 26, on talking pictures.

About 700 are expected to attend.

DeLumir in East Studio  
Los Angeles, Sept. 17. Jean DeLumir, Paramount scenarist, is en route to New York, where he will join the staff of Monta Bell as writer. He is also to begin work with the megaphone, directing short subjects.

BEN GRIMM'S TYPHOID  
Don Grimm's illness was developed into a bad case of typhoid fever.

Editor of Universal's "Gold Nugget," he is not expected back at his desk for another six weeks.

**COSTUMES FOR HIRE**  
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**BROOKS**  
125 W. 42ND ST. N.Y.C.

# "SUBMARINE"

*Acclaimed by Press and Public as the  
Most Sensational Picture Ever Filmed!*

Playing to  
**S.R.O.**  
every performance  
**EMBASSY THEATRE**  
NEW YORK CITY  
at \$2 Top

**THE NEW YORK JOURNAL**  
ALL THE NEWS  
ALL THE TIME

Touted as the best picture the company has ever made, it lives up to that forecast with plenty of margin to spare. Easily a production which would do credit to the biggest company in the business. The picture is a darned good one. So good, in fact, that it rates first-run showings everywhere from the Roxy right down the line.—*Kann*.

## DAILY MIRROR

A thrilling movie which stands beside the \$2 specials turned out by the big boys. Has laughs, tears and thrills. And what thrills! Has such a wallop it tears you out of your seat.—*Bland Johnston*.

## NEW YORK EVENING GRAPHIC

Realistic shots of stricken seamen in the doomed undersea craft deserve serious consideration.—*Betty Colfax*.

## NEW YORK JOURNAL

The most powerful bit of movie property I have seen in years. A thriller, if there ever was one. The suspense is overpowering.—*Harry Hershfield*.

## NEW YORK Herald Tribune

Something of the overpowering horror of a submarine disaster, of the hideous tragedy of a group of men left to go mad and gradually suffocate in the ocean's depth, is graphically depicted. Nothing short of brilliant in its sheer dramatic effectiveness. With considerable attention to detail and romantic effect, it captures the proper mood of its timely and terrifying subject with authentic power.—*Richard Watts, Jr.*

## The New York Times

Ingeniously contrived undersea melodrama. Scenes are so compelling and acting so competent that interest never slackens... A realistic conception of the horrors aboard a sunken submersible. Another praiseworthy point is that the characters are particularly well drawn. Direction is especially clever.—*Mordaunt Hall*.

## The New York Telegram

An unheralded epic in the annals of thrilling pictures... A picture no film-goer should miss. In graphic shots that have seldom been duplicated, "SUBMARINE" takes one down to the ocean's bottom. Will bring hearty laughs and a choking lump in your throat. Each player gives a marvelous performance.—*Russell J. Birdwell*.

## The Evening World

A picture which anyone of the major producers would have been proud to sponsor. One is deeply thrilled by the undersea sequences. These are fully worth the price of admission.—*George Gerbard*.

## VARIETY

Is a strong and stirring picture... Columbia's second straight picture on Broadway and will add lustre to the Company's standing nationally. A dramatic and box-office clicker.—*Land*.

## DAILY NEWS

Good audience fare. Should prove of interest to movie-goers. Breath-taking and really wholly absorbing. Clutched at the heart and brought many a tear. You're bound to like "SUBMARINE".—*Irene Thier*.

## The World

Shockingly vivid scenes showing what happens inside a submarine when one of these vessels is rammed and sunk... Much of informational value in the production. Interior shots of submersible splendidly made and technical scenes explanatory of the action of the men when danger threatens were excellent.—*Quinn Martin*.

## The Morning Telegraph

A genuine hit. Has everything that movie audiences literally eat up... Breath-taking suspense, heart interest, a well developed story, an excellent cast and perfect direction. Abounds in interesting sequences of submersibles and numerous instructive shots to us 'land-lubbers' who have no doubt seen our subs only in news reels. Unusual humor in the characters. The picture is a triumph.—*H. D. S.*

## The Sun

An undersea disaster graphically depicted. Vivid and affecting. Admirably photographed and acted. As arresting a melodramatic episode as the past season has brought. When the big moment arrives, it is big indeed.—*John S. Cohen, Jr.*

## DAILY EXHIBITORS REVIEW

A natural box-office success with a theme that millions of people have become acquainted with and that will cause hands to grip seats and lumps to rise in everyone's throat. Good cast, fine direction and advance exploitation already created gratis, before you play it.—*Wilkerson*.



**GET IN TOUCH WITH YOUR COLUMBIA EXCHANGE**  
"SUBMARINE" IS THE BOX-OFFICE HIT OF THE SEASON

# Talking Shorts

**FOX MOVIE TONE NEWS**  
15 Mins.  
Week Sept. 15  
Strand, New York.

Several subjects in this current output of Fox's Movie Tone News and with some comedy intermingled. Laughs came from a hog calling item and also from a countryfied fiddler, both of these taken in the open.

A bullfight may have been intended as a high light, but there wasn't any fight evident and the bull acted as though wanting to go back to the pen to sleep.

Aimee McPherson will get the most attention. She talked of going to Europe, to rouse the natives over there for her racket. Aimee looks pretty good. After hearing the spiel if she ever is found out or blows up as an evangelist, she can do the night hostess thing.

Rabbi Stephen Wise also spoke on the Jewish New Year. As New York's population is minutely Jewish, Mr. Wise can hardly interest many thriftheers on the subject.

Archery had an inning, also high diving, with co-eds singing in another event. Then there was something about smoke eaters, all very mild, without news or action.

Rather remarkable, if not staged, was the lecture on the fiddler. It's a gawky fellow and may have been the original Arkansas Traveler, but his voice for the talkers is a peach.

**PAT WEST and His Middies (10)**  
**VITAPHONE No. 2189**  
10 Mins.  
Clinton, New York

Pat (ne Arthur) West has been on the coast for a couple of seasons. He has taken a whack at the m. c. stuff but has generally appeared in film houses as an individual entertainer. He is a comic of the facial mugging type. The trouble with this Vitaphone number is that it contributes nothing not seen many times before and frequently better does. That makes it so so.

West wears white gob outfit, his standard costume when not doing hoke dame impersonations. Band in neat marine costumes. Several conventional band numbers, a bit of harmony and a stage wait dance by West.

Land.

**LIONEL ATWILL**  
**FOX MOVIE TONE**  
"Deburau"  
("Message to His Son")  
7 Minutes  
Globe, New York

Lionel Atwill, the legit leading man, in this speaking short delivers the Deburau message to his son. It might be called the Philosophy of Acting, and as Mr. Atwill does it, the short cannot fail to interest any audience. That, with the prominence of the Atwill name, should cause this short to stand some featuring.

Set is the bare stage of a theatre, with the curtain dropped, cutting off the auditorium from the Deburau to his son, giving him a lecture on the elements and essentials of acting.

Here without mention of it being made is rather subtly described what is the nearest approach to an understanding of the word "Temperament" that has been heard. It is when Deburau tells his son to throw himself into the part, to live it and when fully engulfed, to throw that role into the audience—and they will believe it.

It is nearer to the meaning of Temperament than the commonly accepted idea, that when a stage person has reached a commanding position, temperament may be the excuse for making a squawk.

Mr. Atwill of course is a finished player. His delivery is beyond compare, with the comely appearance and presence for this role so splendid that he himself becomes so much of the picture that Atwill is equally interesting with the accurate Deburau exposition on acting.

Sime.

**BAILEY and BARNUM**  
**VITAPHONE No. 2556**  
10 Mins.  
Clinton, New York

Fair. Okay for early spotting on all-short bill.  
Singing and comedy and comedy not very funny. One of men does a sleepy-eyed goof and plays a banjo. Both wear silk hats and have the small time vaudeville style of working. Gags familiar. Register pretty well so far as the mechanics of recording are concerned. Land.

**KITTY DONER**  
**VITAPHONE No. 2668**  
"A Bit of Old Scotch" (Song)  
7 Mins.  
Strand, New York.

Kitty Doner does a Scotch song in costume to a piano accompaniment. It will do nicely as a light bit, made more likeable by Miss Doner, changing to full Scotch male costume on the screen.

The bit becomes a male impersonation by her. It is as a male impersonator in song and dance Miss Doner has made her stage name.

Some comedy is gotten and there is an air of vivacity to the short that takes it along.

Miss Doner looks well before the camera.

Sime.

**MISCHA LEVITZKI**  
**MOVIE TONE**  
Pianist  
Liszt's Sixth Rhapsody  
4 Mins.  
Globe, New York

Technically superb as a talking short of an instrumental, but where Mischa Levitzki means nothing in name and where there is no audience for the piano playing in a means nothing either. In larger cities susceptible of advance publicity, possibly. Does not the single number, audience seeing him profile.

Player is taken close up at all times, sitting at the keyboard and sending his fingers across the keys for this intricate composition so swiftly their movements almost blend into a blur toward the ending. It's an exhibition of the flexibility and dexterity of a pianist's fingers never before camcared. In that there may be novelty.

But to the average picture house attendance, as in vaudeville, Levitzki will still remain a piano player.

Sime.

**ANN GREY and Orch. (6)**  
**VITAPHONE No. 2600**  
Seven Minutes  
Strand, Yonkers, N. Y.

Ann Grey, former Chicago picture house singer and radio artist in the west, assisted by Don Warner and his KFWB orchestra, in songs and instrumental numbers consisting of "Sweet Sue Just You," "Lonely Road," "Hollywood Rhythms," "Red Hot Henry Brown" and "Down by the Delta." Its an average turn as a talking short.

Miss Grey has a pleasing crooning voice but doesn't photograph well. Most of her songs are sung solo in closeups, with musicians audible but not seen. In the long shots she is more happily favored by the camera.

The "Boy Friends" are the average jazz musical unit.

Con.

**THE BATTLE HYMN OF THE REPUBLIC**  
**FOX MOVIE TONE**  
Program billing  
(How Julia Ward wrote her memorable song, as told by her daughter, Mrs. Maude Howe Elliott, to her niece, Miss Hall.)

5 Mins.  
Globe, New York.

A patriotic, appealing short of the Battle Hymn of the Republic. It can't miss for applause.

—Mrs. Elliott, daughter of the song's author, and her niece (presumably played by themselves) are seated in a garden set. The younger woman recalls to her aunt the grandeur of the immortal stirring ballad, with Mrs. Elliott stating her mother had written it in 1861; that the lyric was inspired. Mrs. Elliott in a close up recites the words to a rather doubtful piano accompaniment.

As the recitation closes, hordes of American soldiers are duly seen, marching through the night with the flag waving.

Sime.

**THE CROONADERS (4)**  
**VITAPHONE No. 2895**  
"Crooning Along"  
10 Mins.  
Strand, New York

A singing and instrumental talking short that amounts to nothing more than any other number of this character. Shorts of this nature must depend upon their songs for current and brief favor. There is nothing exceptional here to warrant spotting other than as a filler if this sort of a subject is required for a three or five-short program. And then No. 2 would wash it up neatly.

Three boys go harmony with

## About Talking Shorts

With talking shorts in a more open field, after the product of other picture producers goes on the market, it will become vastly more a matter of selection with the shorts by an exhibitor than at present.

For that reason the injunction is repeated to exhibitors to clip and file Variety's Talking Short Reviews. Though an exhibitor's house is not wired at present, it would be better to file the reviews on the shorts for future reference, if the theatre should be wired.

The shorts are peculiar just now insofar as they are not available to the general exhibitor for a preview. He must depend upon information or choose at random. The latter will prove most unsatisfactory.

Variety reviews the shorts only in theatres. It will not attempt to comment upon shorts in a projection room, particularly comedies that the projection room's bare walls must deaden.

It seems from reports from exhibitors that the selective method for shorts will prevail. The Warners for a time forced a bill of shorts upon its customers. These were regularly booked by the Warners' booking office. Some of the stronger circles with wired houses refused to continue this system, commencing to select. With a competitive field for shorts the selective method will come into common usage.

The Warners in their numbering of shorts have nearly reached 3,000. This is not a reliable index, however, of earlier hours of shorts, mostly vaude acts and taken on the coast a long while back, meant nothing more than tests. These shorts, comprising most of Warners' early output, are not marketable. It is only of later months that the Warners like Fox have been producing consistent talking shorts.

Many acts signed a distribution release of a test short on the coast, maybe getting \$75 or \$100 for it, with that "test" if it had proved satisfactory going out as a regular short. Variety suggests the advisability of filing shorts as a protective move. This paper makes no claims for the merit of its reviews, but the information they contain may give the local exhibitor a line on the contents of the short and its publicity possibilities, besides billing, etc.

## MOTHER KNOWS BEST (DIALOG)

William Fox production and release. Adapted by Marion Orth from the Edna Ferber novel of similar name. Directed by John Huston. The story and production supervised by Charles Judels and Dave Stamper. Theme song by William Kernell, with Mr. Kernell and Edith Bristol writers of the titles. Musical score by Louise Dresser and Barry Norton. Released at Globe (wired), New York, on \$2 run, opening Saturday, Sept. 15. Running time around 10 minutes.

—Sally Quail.....Madge Bellamy  
—Ma Quail.....Louise Dresser  
—The Boy.....Barry Norton  
—The Girl.....Annette De Kirby  
—Ben.....Annette De Kirby  
—Pa.....Annette De Kirby  
—Lucien Littlefoot.....Annette De Kirby

Tears are the biggest thing in "Mother Knows Best." They may be depended upon to make this Fox special dialog picture a sure fire in the regular houses.

Other than the tears there is little in the story of picture stage mothers to attract attention. Except Louise Dresser as the mother who thinks she knows best. For the rest it is just so so, with too much given to the single, although it is from this that the very draggy closing section catches the tears of the women. Most of this soft stuff will bounce off the men, but even the child-hearted women of the opening audience, with many of them Broadway show regulars, went to the lines when the war turned on.

Stage mothers may get a different standing after this picture is seen. Though it is an actual matter of record that stage mothers do not harm their daughters' show careers, but help them. Stage mothers who insist upon accompanying their daughters everywhere, in quest of

engagements, into agents' and managers' offices, become general nuisances. They won't believe anything but a striking career stands in front of "my wonderfully talented daughter."

Here the stage mother is shown from the outset, when her kidlet of eight was doing sidewalk impersonations, and the mother robbing her kidlet of her drug store tin to give the child advantages. From then on Mrs. Quail is a stern, uncompromising parent, losing her head and heart along the way, standing between her and the world, hocking her wedding ring even for carfare back to Broadway from a stranded troupe, to finally see her child have a theatre named after her.

That was when the tears started, when the little bewailed Ma for that "besting" she had given her, going to bed and Ma hearing from the Doc a lot of dialog written by Eugene Walter. And about the best phraseage of the best cooking in the screen. That Doctor must have been a legit, for he spoke it well, far beyond any of the others, but is unprogrammed.

The Doc told mother there had been much more to her, but she said the Quail family, that she had better let the girl do as she pleased, and the mother prayed that the boy she had driven away from her girl come back. He did. That was all set from the time Sally started to squawk for the first time in her life.

The picture ran some time before the third talking short occurred in a dressing room as Sally was making changes for her turn in a small second rate vaude house. She had gone bugs over a small time piano player, so it may be left to the show business whether Mother knew best about that. No one else will hargle.

Miss Dresser knows the back stage ma as well as anyone, and she made this one perfect. Probably has met all in the wings at one time or another. But Miss Dresser's scene speaking voice will never get her anywhere in the talkers unless they can do better with it, or her acting makes her presence necessary.

Madge Bellamy's voice isn't much better. Her screen imitations of Lauder, Jolson and Anna Held were fine, but her voice was any too well vocally synchronized. Her voice in the songs always appeared to be behind her. Ma in the dressing room said to Sally, "You're glacking up for the Jolson bit." "Dear, don't forget to get down on your knees for 'Mammy.'" "Mother Knows Best" as a novel it was claimed she had Elsie Janis in mind. That was likely through the imitations and Ma Janis' well known story, but it could have been Ina Claire, who also did imitations, and started in the show business on the small time with a minor and minor story, Ma Janis. The only difference between Elsie and Ina in rating and rank up to date has been that Ina did leave her husband to get married, and Elsie did not.

But this stage mother and child could be any of the hundreds in and out of the business for years.

"Mother Knows Best" was first shown getting the bird at an amateur night, then going to an act, always with mother around. The act was a comedian, then back to her own theatre on Broadway. This story up to the time Sally left for Europe does not show her as beyond a small time comic. That is why she should have had the theatre named after her, but if that were filled in it would only make the pad stand out more strongly.

Miss Bellamy somewhat resembles Elsie Janis. She played better than she spoke. Scenes between her and Barry Norton were rather catchy in the early section, although both went in for long-distance kissing. Norton is a good looking boy on the screen and gave his role quite some credit.

The theme song is "Sally of My Dreams," written by William Kernell, and it is plugged to a farewell in this picture. The talking pictures have reinvigorated the popular music publishing business, as they have, and as talkers rejuvenated the picture business, then perhaps the reason for both may be seen in "Mother Knows Best." Assuredly that is so for "Sally of My Dreams" and a good number besides.

Program mentions Charles Judels and Dave Stamper as taking care of the stage or theatrical end of this thing. "Mother Knows Best" is doing its proper share in the film's direction. Messrs. Judels and Stamper likely stared the amateur and small time performances in the picture.

This is Fox's first real dialog picture, a most worthy and class effort regardless of that. The dialog idea as expounded through the retention of Mr. Eugene Walter, is that the dialog pictures must have a high grade of verbal expression to make the dialog stand up, besides a capable deliverer.

Katherine McGuire added to "Sally of My Dreams" (FNL).

Donald Reed opposite Sally O'Neill in "Hardboiled," 1110.

Sime.

## DOCKS OF NEW YORK

Paramount production and release. George Bancroft starred. Betty Compson and Macdonald Carey played the leading roles. Jules Furthman from John Monk Saunders' "The Dock Walloper." Direction by George B. Seitz. Running time, 90 minutes. At Paramount, New York, Sept. 15.

Bill Roberts.....George Bancroft  
Lillian Roberts.....Betty Compson  
Lillian Roberts.....Macdonald Carey  
Lillian Roberts.....Clyde Cook  
Lillian Roberts.....Richard Lewis  
Lillian Roberts.....Gustav von Seyffertitz  
Lillian Roberts.....The Chaplin  
Lillian Roberts.....May Foster  
Lillian Roberts.....Lillian Roberts

"The Docks of New York" is not Joseph von Sternberg's greatest, as advance dope from the west coast indicated, but it is a corking program picture, thanks to George Bancroft, a good story and Julian Johnson's titles. That makes it an okay Paramount regular.

Von Sternberg's direction is excellent, but it is in the casting that the picture falls short of special classification. Betty Compson as an elliptical heelster trail, who drank drunk from life and attempts suicide, only to be rescued by Bancroft, a roughneck stoker, fails to get under the picture's skin. Her assignment is none too soft. To make it acceptable the audience must believe that a beautiful derrick has been built in the picture, no one would have her. In real life she would probably have four husbands in the rack and be chalking up for the fifth.

Bill Roberts, the husky, hard-drinking, two-listed stoker, has a role that he can make over. Roberts, on his one night show, has been built up as a spirit of bravado marries her in a water front dive operated by a crimp (Guy Oliver).

Now missing from Roberts again is ready for sea. The girl resignedly watches him go, but when she realizes the marriage meant nothing to the cool heaver she turns on him and starts to shoot.

He is on his way to a ship when a crowd and the arrival of the police arouse his curiosity. He returns to find the about to be arrested for shooting the third engineer of the crew (Mitchell Lewis), who had entered her room and tried to force his attentions on her. Roberts had beaten him up right before the same reason. The engineer's wife confesses she did the shooting and Roberts leaves once again.

Acting upon impulse after the ship is under way he swims ashore to find his wife has been arrested for possession of stolen clothing. He had taken the ship to a pawnshop after unsuccessfully trying to arouse the pawnbroker.

Roberts walks into Night Court and explains the situation to the judge. The judge dismisses the woman and sentences Roberts to 60 days. The picture ends with the girl telling Bill she'll wait forever. This story could easily be a sordid underworld characters, the only love interest resting with Bancroft and Compson. Bancroft as the wife upon impulse has her best role to date and plays sympathetically. Lewis as the swaggering third failed to indicate menace and let the picture down considerably. The story of which is in "Underworld" and "The Drag Net" is absent here, due to Lewis' mild opposition.

The picture is not adequate with Clyde Cook standing out as "Sugar Steve," Roberts' woman hating pal.

The scenario by Jules Furthman was adapted from the John Monk Saunders original, "Dock Walloper." Exquisite photography helps a lot. The mystic water shots gave the waterfront a sea air, and the "Street Angel." Inserts of the massive machinery of the freighter were spotted effectively and the five was a more than adequate barrel houses that used to dot the waterfront.

"Docks of New York" is a good entertaining picture, that misses greatness by a whisker.

Con.

## THE CAMERAMAN

M-G-M production and release, starring Buster Keaton. Story by Clyde Bruckman. Adapted by Edward Sedgwick. Cameraman, by Lewis. At Capitol, New York, week of Sept. 15.

Buster Keaton.....Buster Keaton  
Sally.....Sally  
Stung.....Harold Goodwin  
Editor.....Sidney Bracey  
Director.....Harry Gribbon

Good laugh picture with Buster Keaton. The same old story about a boob that does everything wrong and catches in finally through sheer accident. The familiar pattern has been dressed up with some bright gags and a few scenes where the laughs come thick and fast. All in all, it will probably deliver general satisfaction.

Apparently some attempt has been made to make more romance into the yarn than customary in Buster Keaton films. Keaton is a problem on love interest. In the present picture, the like adoration of the heroine (Mary) is used to build up sympathy as a counterweight to his abysmal stupidity in most respects.

In this picture a job with M-G-M News, Keaton is a flutype

(Continued on page 25)



8

VARIETY

## PICTURE GROSSES

Wednesday, September 12, 1928

**"Wings," \$46,000, at McVicker's, Big;**

Chicago, Sept. 11.

McVicker's (Publix) — "Wings" and sound (Par) (2,200; 50-75). Acquired money of the loop; \$46,000 on first week at pop prices; only six shows daily because of length.

**BANCROFT \$14,700 IN TORONTO; PAN \$12,000**

**Jannings \$12,000 at Uptown;**

Loew's (2,300; 30-60). "The Drag Net" (Par). Opened Labor Day to almost record of \$5,200; built week's biz to near \$15,000; Bancroft seldom seen here; stage show good.

Uptown (EP) (3,000; 30-60). "The Patriot" (Par). First time house has touched \$12,000 since June; picture created talk and collected real cash; some thought picture a bit too real.

**GRANADA'S NEW RECORD \$33,000, "FLEET'S IN"**

San Francisco, Sept. 11.

Granada (W. C. Publix) "The Fleet's In" (Par) (2,785; 50-65-\$1). Previous high for house, held by "How's It?" topped by about a grand; little better than \$33,000, great.

California (W. C. Publix) "The Patriot" (Par) (2,200; 65-90). Jannings demonstrated his drawing power by passing \$22,000; in for indefinite stay.

**Topeka's Best, \$3,200**

Jayhawk (Jayhawk) (1,500; 40). "Beggars of Life," first half, with straight picture program, got fair play; "The First Kiss," last half, with "Skookum," Indian entertainer, got good business; \$3,200.

**DIX, \$22,000 AT PALACE**

"First Kiss," \$11,500

Washington, Sept. 11.

Met (Society-Candall) — "First Kiss" (Par) and Vita shorts (1,515; 35-50). Ray Wray and Gary Cooper credited with jump over previous picture; "Kiss," being silent, makes figure even better than the usual at \$11,500; talkers and other sound features switched from this house to Earle to get greater capacity of the latter.

Palace (Loew) — "Warming Up" and sound (Par) with Loew-Publix units. Doing greatest consistent business of its career; almost \$22,000.

**Capitol and Loew \$500 Apart With Dix and "Faces"**

Montreal, Sept. 11.

Other theatres poked up. Capitol was good at \$17,500 with "Forgotten Faces." "Warming Up" made the gross jump up a thousand to \$16,500 at Loew's.

**L. A. Climbs; \$35,000 for Bow at Met.;**

Los Angeles, Sept. 11.

Metropolitan (W. C. Pub) — "The Fleet's In" (Par) (3,593; 25-75). Clara Bow close to \$35,000.

**BUFFALO JUMPS**

"First Kiss," \$36,300; Hipp, \$14,000 — Houses increase B. O. Scales

Buffalo (Publix) (3,600; 30-40-5-75) — "First Kiss" (Par) Publix unit. House has done phenomenal business the past fortnight; went to around \$40,000 with "Lilac Time" and last week good for exceptional returns also; Labor day week-end exceptionally strong; \$35,300. Hipp (Publix) (2,400; 50-60) — "Sawdust Paradise" and sound (Par) and vaude. Business braced with installation of sound; over \$3,000.

**Paramount, \$80,600**

Paramount — "Water Hole" (Par);

Rialto — "The Patriot" and sound (Par) (1,900; 35-50-75-95) (4th week). Jannings off but \$100 from second week; \$44,200 and seems sure of six weeks; when it does

*Picked at random from one single issue of VARIETY (Sept. 12)*

*because* **PARAMOUNT PICTURES** today are outdrawing all other product at the box office...

*because* **PARAMOUNT PICTURES** now and for the coming months top everything else by a mile...

**"WINGS"****"THE PATRIOT"****"THE WEDDING MARCH"****"THE FLEET'S IN!"****"DOCKS OF N. Y."****"REDSKIN" (color)**

Anne Nichols'

**"ABIE'S IRISH ROSE"**

(with talking)

**"VARSITY"**

(with dialog)

**"SINS OF THE FATHERS"**

(Jannings-talking)

—to name a few

**QUALITY 100% TALKING PICTURES****"INTERFERENCE"****"THE LETTER"**

and 4 more all-talking specials!

**"CANARY MURDER CASE"**

(talking)



# Two Lovers

big hit  
in

8 BIG  
WEEKS ON  
BROADWAY!

BIG  
BUSINESS  
EVERYWHERE!

## PHILADELPHIA

*Inquirer:* "Two Lovers' thrills. Ronald Colman and Vilma Banky are cast. A teeming historical romance, opulent in action and crowded with color. The picture has been produced with a lavish hand. Rich in thrills."

*Bulletin:* "The film is as enjoyable and perhaps just a bit better than any of the other four in which this team appeared. Swiftly moving, full of action. Fascinating historical film."

*Public Ledger:* "Here is a good picture with two of filmdom's most famous in the star roles—Vilma Banky and Ronald Colman. The story is worthy of these two stars, and likewise they do well in their parts."

*Record:* "Is exciting, as yesterday's enthusiastic spectators attested. Had women at the Stanton yesterday biting their finger nails in trepidation. Miss Banky and Colman are most effective in love scenes."

a great  
box office  
picture  
for your  
theatre

## LOS ANGELES

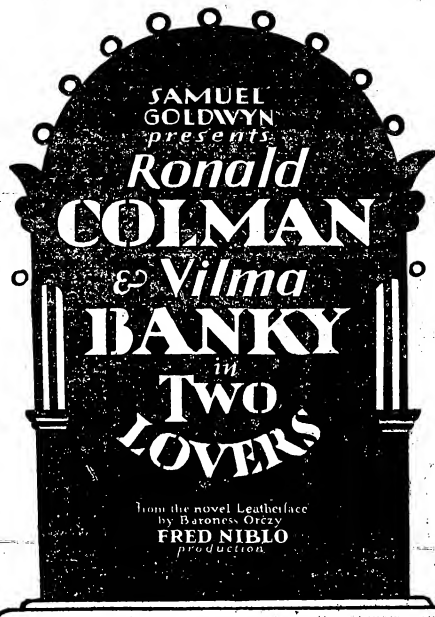
*Examiner:* "Romance with popular appeal. It has everything the romantically inclined will enjoy. Mr. Colman gave the women a thrill. 'Two Lovers' is an audience picture. It has suspense, romance and plenty of intrigue."

*Record:* "'Two Lovers' hit at U. A. Picture fans crowded the United Artists Theatre at every performance."

*Express:* "'Two Lovers' rises above the average run of films. The stars are excellently suited for the roles. The love scenes are exquisite. Excellent entertainment."

*Times:* "Beauty in romance at United. Settings and costumes are beautifully effective. The picture is an optical feat. Both of the stars do excellent work. Sound effects enhance 'Two Lovers.'"

silent  
or with sound  
a tremend-  
ous United  
Artists  
1928-29 hit!



# Film Stocks in Reaction Do Much to Sober Speculators; Last Friday's Smash Did It

Amusement stocks went into a real secondary reaction yesterday, everything in the group losing ground. Warner issues suffered the wildest dip, going from morning top at 116 for the "A" stock to around 102 just before closing.

The rest of the market was only slightly off. Sensitiveness of the film issues to depression reflected the important element that the drastic smash of last Friday had taken the heart out of bull plungers. The quick reaction to that slump was that a daring bear raid had been staged and carried through before pool forces could mobilize. Later logic made the more plausible explanation that there had been real profit taking by important long holders.

## Warning Signs Out

Effect of the incident was far reaching. The Friday smash in Warner and Fox communicated alarm to the whole list and nervousness was apparent even when the two worst sufferers had recovered. As a result, when Warner turned soft yesterday there was a rush to retreat.

Next in significance was the relative calm of Shubert and Keith. It seems apparent that something is under negotiation with reference to a new lineup with Warner Bros. of these two organizations. Last week Keith got up to 34 and Shubert crossed 72 for new tops, but this movement was short lived. Yesterday Shubert was back around 67 and Keith common 28 1/2-29.

Uncertainty was manifest throughout the theatre group.

Paramount slipped below 140 for the first time since the beginning of its advance two weeks ago. Loew was interrupted, going from near 66 to 62 flat and Fox gave ground on only moderate transactions from near 107 to 102. Friday's break when Warner dropped 20 and Fox crashed nearly as much was the first real setback for the group.

The Times Square crowd had got into a frame of mind where they disregarded any thought of caution, under the hypnotic impression that the film stocks would go right on up forever. The disagreeable awakening was a shock and there probably will be a change of a sort for a while.

## In and Outers

At any rate it will not be so easy for pools to stampe the ticker players into the buying side on any demonstration. A large play in Keith has a following among theatre people who are in and out of the market. There is also a considerable element of wise buying by showmen of Loew. Paramount for the moment is out of the picture, although well regarded by more conservative houses.

Behavior of Stanley is a puzzle. It does not maintain its level with the Warner common, and there seems to be opportunity for arbitrage operations. On Monday's closing of 113 for Warner, Stanley would be in line at around 60. Instead it stood at 57 1/2 at the going or nearly 21 below its parity. Just before the Friday break in Warner there was a large speculative play in Stanley in scattered brokerage offices, based on the idea that Warner would support it. The argument took into consideration that Warner still has to deal with the minority stockholders and would probably make both Warners and Stanley "look" good until after this detail had been attended to. Buying came into both stocks on this theory. Selling after the Friday break had exploded the idea contributed to the crash in both issues.

## Fox Financing

Announcement that Fox will issue 153,444 shares of additional class "A" stock, offered to present stockholders on a basis of one for five shares of present holdings. The \$12,500,000 realized will be used to pay for a new sound studio, to pay off existing bank loans of \$2,100,000 and to take up \$7,000,000 in mortgages. Offering to stockholders is at \$85 a share. Rights will presently be quoted, worth on yesterday's ticker price for Fox between \$6 and \$7.

Roscy prospects for Fox and Warners continued to be featured in the news. It has been estimated that with new contracts for talkers, Fox should show around \$8 on the outstanding stock for the fiscal year, while Warner has been estimated to earn \$8,000,000 to \$10,000,000 for the year. In addition, statement was made that Paramount's September rentals were \$2,000,000 in excess of total for the same month last year. Same report declared Par's foreign rentals are running 10 percent ahead of last season, remarkable in view of foreign

## Summary for week ending Saturday, September 14: STOCK EXCHANGE

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net
102 1/2	102	1,000	American (A) (4)	33 1/2	31 1/2	31 1/2	+ 1
29 1/2	28 1/2	53,400	Consol. Film (2)	23 1/2	22 1/2	22 1/2	+ 1
104 1/2	104	1,000	Eastman Kodak (4)	67 1/2	67 1/2	67 1/2	+ 1
77 1/2	76 1/2	90,200	Loew (4)	62 1/2	62 1/2	62 1/2	+ 1
110 1/2	109 1/2	1,000	De. pfd. (6)	107 1/2	107 1/2	107 1/2	+ 1
107 1/2	106 1/2	501,200	Keith (4)	119 1/2	119 1/2	119 1/2	+ 1
36 1/2	35 1/2	19,000	Do. pfd. (2)	95 1/2	95 1/2	95 1/2	+ 1
119 1/2	118 1/2	432,000	Pix class A (4)	24 1/2	24 1/2	24 1/2	+ 1
27 1/2	26 1/2	1,300	Met-G-M pfd. (1-80)	25 1/2	25 1/2	25 1/2	+ 1
140 1/2	139 1/2	1,000	Modern Picture (4)	10 1/2	10 1/2	10 1/2	+ 1
94 1/2	93 1/2	46,200	Paramount-Pam-Lasky (8)	110 1/2	110 1/2	110 1/2	+ 1
24 1/2	23 1/2	92,300	Pathe Exchange (4)	24 1/2	24 1/2	24 1/2	+ 1
72 1/2	71 1/2	20,400	The class A (4)	72 1/2	72 1/2	72 1/2	+ 1
100 1/2	100 1/2	50,300	Shubert (5)	72 1/2	72 1/2	72 1/2	+ 1
120 1/2	120 1/2	100,000	Universal pfd. (8)	120 1/2	120 1/2	120 1/2	+ 1
130 1/2	130 1/2	153,200	Warner Bros. (4)	130 1/2	130 1/2	130 1/2	+ 1
130 1/2	130 1/2	232,900	Warner Bros.	130 1/2	130 1/2	130 1/2	+ 1
CUB							
83 1/2	83 1/2	3,200	Babson & Katz (5)	83 1/2	83 1/2	83 1/2	+ 1
25 1/2	25 1/2	25,300	Con. Film Ent. (5)	17 1/2	17 1/2	17 1/2	+ 1
5 1/2	5 1/2	200	Film Insp. (5)	17 1/2	17 1/2	17 1/2	+ 1
17 1/2	17 1/2	29,200	Pix Theatre (4)	33 1/2	33 1/2	33 1/2	+ 1
2 1/2	2 1/2	200	Griffith (5)	21 1/2	21 1/2	21 1/2	+ 1
27 1/2	27 1/2	5,000	Law rights (4)	21 1/2	21 1/2	21 1/2	+ 1
10 1/2	10 1/2	100,000	Paramount-Pam-Lasky (8)	40 1/2	40 1/2	40 1/2	+ 1
10 1/2	10 1/2	22,800	Shubert (5)	10 1/2	10 1/2	10 1/2	+ 1
10 1/2	10 1/2	2,000	Warner Bros. (4)	10 1/2	10 1/2	10 1/2	+ 1
BONDS							
101 1/2	101 1/2	\$1,000	Keith Co. (4)	92 1/2	91 1/2	91 1/2	+ 1
111 1/2	110 1/2	151,000	Loew (4)	112 1/2	112 1/2	112 1/2	+ 1
102 1/2	102 1/2	45,400	Do. ex-warrants (4)	102 1/2	102 1/2	102 1/2	+ 1
101 1/2	101 1/2	115,000	Pathe 7 1/2 (5)	70 1/2	70 1/2	70 1/2	+ 1
101 1/2	101 1/2	89,000	Paramount-Pam-Lasky (8)	100 1/2	100 1/2	100 1/2	+ 1
91 1/2	91 1/2	22,800	Shubert (5)	91 1/2	91 1/2	91 1/2	+ 1
10 1/2	10 1/2	2,000	Warner Bros. (4)	10 1/2	10 1/2	10 1/2	+ 1

# Stanley-Warner Terms; \$40,000,000 Involved

Terms of the sale of Stanley Co. to Warner Bros., as officially announced, call for the payment by Warners to Stanley stockholders of \$37.50 a share for 20 per cent. of their holdings. For the remaining 30 per cent. of holdings, Stanley owners will receive share for share a new Warner stock, a convertible preferred of par \$55 paying 4 per cent. or \$3.20 a year. In addition, Stanley holders receive 8 shares of Warner common for each 100 shares of Stanley they own.

The new Warner preferred will be convertible into Warner common at any time within the next two years in the ratio of \$55 for the preferred and \$125 for the common, or 35 shares of Warner common for each unit of \$0 preferred.

On another basis of calculation Stanley holders receive equivalent of \$54.50 a share as follows: Cash, \$11.50.

Forty-three dollars per share in Warner common (this taken as 100 per cent. of the conversion and assumes a market price of \$100 on the common).

From now on, of course, ticker prices for Stanley will be ruled closely by Warner common. Friday last, when Warner broke from 115 to 97, Stanley fell from 115 to 57 1/2, a drop of 57 1/2 points, or 50 per cent. of the conversion and assumes a market price of \$100 on the common).

On this basis (assuming a market price of \$100 for Warner) the deal involves \$40,000,000 in round figures, since Warner takes up 904,431 shares of Stanley stock at \$43 a share. With Warner common at 125, the total would be nearer \$60,000,000.

According to the formal statement, officials and directors of Stanley had agreed to the terms, and large holdings of stock were committed to the transaction. There remain outside minority stockholders who will be asked to agree and a meeting will be called for this purpose.

It is stated that there are 5,000 individual stockholders in Stanley in Philadelphia alone.

## DECKHAND NOW ACTOR

Los Angeles, Sept. 18.

Larry "Swede" Benthin no longer is a deckhand on a small tugboat in San Francisco Bay. He did a bit for William A. Selter in "Waterfront," and as a result was brought back to Burbank, where now he is playing in "Ritzky Rosie."

## DE MILLE AT M-G-M

Los Angeles, Sept. 18.

C. B. DeMille is installed at M-G-M in temporary quarters in the building formerly occupied by Paul Bern.

With his staff he will remain until completion of a two-story office building being constructed for use of his unit.

align legislation and agitation hostile to American film product.

Suggesting further that the bull move in amusements may have reached its climax, it is noted that the composite figures for week ending last Saturday showed a net loss of about 65 points, compared with an aggregate gain the previous week of 107 points and of 75 for the week before that.

# Chatter in New York

Harry Belafonte, press agent for Tecla pearls, is buying the racket for a half million.

O. O. McIntyre, his wife and gaiters, are back in town from their Hollywood excursion.

The Havel Brothers of vaudeville have acquired three adjoining chateaux in Kew Gardens and are settling down for the season.

Janet Leacock, who just divorced Harry Belafonte, has changed her name to Janette, which numerologists say means better luck.

Bill Tilden and Marjorie Daw are going on the road with "Dynamite," the tennis star also appearing as producer of the vampire thriller.

Low Wittmer has moved to the "Front Page," got a laugh which wasn't in the script last week.

The man in the roll-top desk is released from the acts, and they forgot to call him back.

John Gilbert, due in town tomorrow, is planning to duck the frantic flaps by visiting the Schencks.

Irene Rich enters daughter Frances at Smith this week.

The Fox Movie-tone News has made transfer offers to the cream men in the local press department, preceding expansion to bi-weekly issue.

Codic Worth is covering pictures for the Telegram, during Russell Birdwell's appendicitis attack.

Five of the downtown by-line boys are packing their lunch baskets to join Herman Mankiewicz's next Hollywood picnic.

## P. A. Worm Turns

A prominent picture director is in the hospital with "septic sore throat," as a result of a stew brawl with a faithful press agent.

An unpleasant story which broke in the local dailies was laid at the press agent's door. Instead of taking the rap, as usual, the ex-newspaperman spoke up to defend himself. Whereupon, one or the other swung and the argument was dropped.

Press agents here, who have sat in a similar spot and taken it, are planning a secret testimonial banquet for their brother when he comes around looking for work.

## Paying Off

One of the fall's new magazines has the backing of a society woman who was involved in the tabs' mented high life scandal. The dope is that the class dame is paying off for breaks given her by several of the newspaper boys.

The copy hounds had the goods on the lady but listened to her pleas that they lay off. The impending rag is backed to square the obligation.

## Sunkist Santa

The freshly liberated husband of a slightly passe picture star has hit Broadway, and giving the professional beauties fits. He is the first old-time box office boy to have stuck the street in years.

Besides touching the treasurers' souls, he has been something jeweled too in bouquets, a la Lowell Sherman.

The girls in the various beauty musicals have forgotten their individual jealousies and developed production loyalty, working together to angle the spending sap into their camp.

"Show Boat" is the current favorite of the sunkist Santa Claus.

## Tippling for Liquor

An enterprising Times Square bootlegger has made a tie-up with the women clerks in the swankiest food shop. The matrons jumping the beverage counter coyly furnish his name and address to purchasers.

of waters, essences and n... holic liquors.

"Just mention my name," they tip archly, "and he'll send the alcohol."

## Newsprint

The newspaper war, with its overproduction and buyers' market, is responsible for the epidemic of new publications this fall. The newspaper men are figuring the only way they can get dough for their paper is to have something printed on it.

International is reported to be behind the half dozen new publications being launched by Eastern Distributing Company.

## Male Beaut's Wardrobe

One of the male screen beauties, visiting town recently, howled over the newspaper photographers by naively exhibiting his new wardrobe. While the photographers, reeking of Scotch and uncurbed twined, sat there dying, the hero modelled five changes of wardrobe and displayed four dressing gowns and a few dozen cravats.

If the star has missed any of the cravats, he can find them on the bartender in one of the Mulberry street joy-soup kitchens.

## Mammy Groaners' Feud

The feud between two rival mammy-groaners is developing new angles. Once the stars hated each other only professionally. Now the dame angle has developed.

One star called up the other star's movie queen girl friend, and posing as his enemy's uncle, got a date to talk over their marriage. The little picture star liked the joke and fell hard for the perpetrator. That leaves the original sweetie burning plenty.

Both the mammy's boys have bright things to say about each other in the main street chop-houses.

## Loose Babies in Village

Steamed up by the publicity break given Mrs. Burnham's eugenic papa, the Greenwich Villagers laid elaborate plans for an eugenic baby parade to be staged on the subway excavation boardwalk. Prizes were promised from all the art shoppe villagers. And all the nut cultists enrolled.

Then one of the downtown geniuses thought of getting a permit for the traffic blocking affair. Officials took the gag seriously and denied it.

**Great!** NOW AT THE Strand Theatre Vancouver, B. C.

**JACKIE SOUDERS** and his **Orchestra**

**VINCE SILK** 34 YEAR WITH WEST COAST Opening the New **Golden Gate Theatre** Thanks to Fanchon and Marco, Harry Sugarman and Lynn Yost

**ROY BRADLEY and VIRGINIA WAYNE** Sensational Ballroom Dancers Now With **FANCHON and MARCO** VIOLIN VOYAGE "IDEA"

ALWAYS PLAYING THE BEST

**JUE FONG**

WORLD'S-GREATEST-CHINESE-TENOR

A POSITIVE SENSATION  
PLAYING WEST COAST CIRCUIT  
Many Thanks to Fanchon and Marco

Summer Attraction Film Road Show

**UNWED MOTHERS**

Percentage Booking Anywhere—Send Dates

**SAMUEL CUMMINS**

Publix Welfare Pictures Corp. 723 Seventh Ave., New York

**GEORGIA LANE** DANCERS Complete Units Appearing in Fanchon and Marco "Ideas" STUDIOS: DENVER, COLO.

**ALFRED BROWER** World's Fastest Russian Dancer Re-engaged by FANCHON & MARCO Direction WILLIAM MORRIS

**DAVE GOOD** MASTER OF CEREMONIES COLORADO THEATRE, DENVER Thanks to Fanchon and Marco

NOW IN SECOND YEAR **"B. B. B."** More Than a Master of Ceremonies At COFFEE DAN'S, Los Angeles, Cal.

**BROOKS TRIO** SINGING BANJOISTS Now with FANCHON and MARCO'S "UP IN THE AIR" IDEA



# Warner Bros. Tremendous NEWSPAPERS

## Will Bring Picture

\$1,000,000 Appropriated to Advertise Warner Bros. Pictures and Vitaphone—a Million to Start the Parade of Warner Box-Office Winners!

Full-Page Ads in 125 Leading Dailies NOW Blanketing the Country!

**THE VIVID VOICE OF VITAPHONE**

**SEE AND HEAR**

**Gives you AL JOLSON in a thousand and one talking and singing pictures.**

**See and Hear AL JOLSON in "The SINGING FOOL"**

**WARNER BROS. VITAPHONE PICTURES**

**IF there's not a theatre in your town equipped as yet to show "The Singing Fool" as a talking picture—SEE it as a silent picture. It's a masterpiece of comedy. You'll enjoy it—immensely!**

**—In Leading Theatres throughout the U.S.A.**

**This Column Available for Exhibitor Hook-Up**

**TUNE IN**  
**Cash In Now On The**  
**Play Warner Bros**



**WARNER BROS.**

**VITAPHONE**

**PICTURES**

# National Campaign . . . *and* RADIO

*Millions to  
Theatres*

**C**OAST to Coast  
Radio Coverage  
through all Stations  
of the Columbia  
Broadcasting System!

Al Jolson, Warner  
Guest Star, Last Mon-  
day!

Tune in for George  
Arliss Next Monday!

**ON PROFITS!**

**Golden Opportunity!**

**Winners to Win!**

Warner Bros. Vitaphone  
**JUBILEE HOUR**  
**Columbia Broadcasting System**

**EVERY MONDAY**

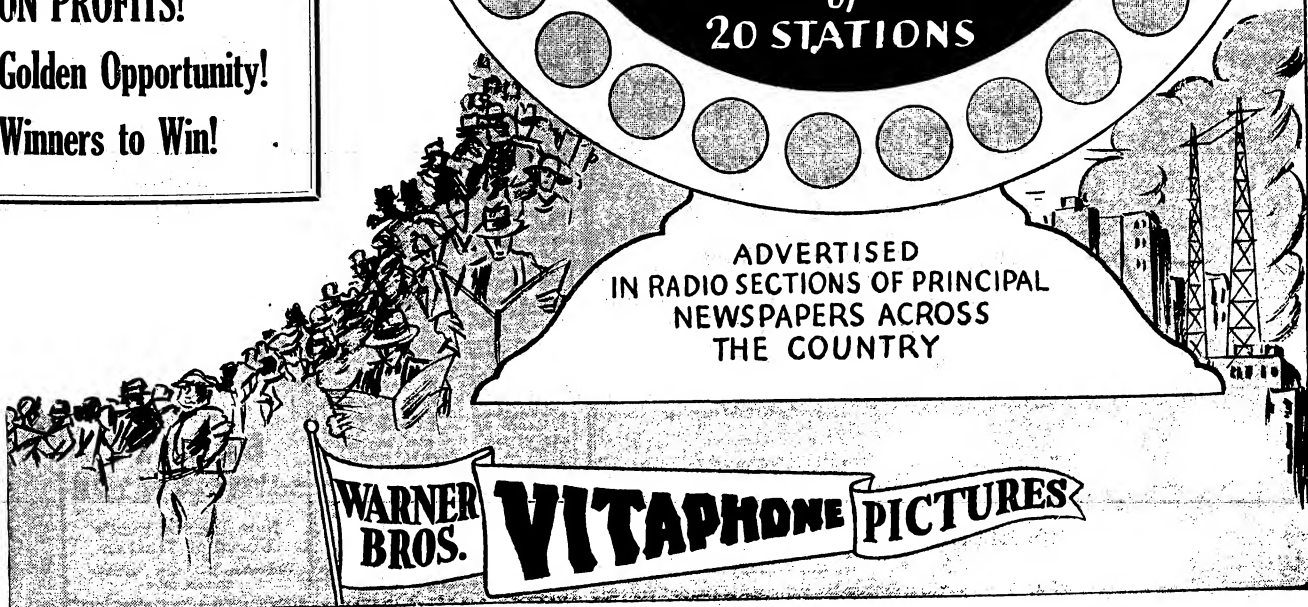
9:30 TO 10 P.M. EASTERN DAYLIGHT SAVING TIME

**26 Consecutive Weeks  
WARNER BROS.**

*present  
A Brilliant Program Featuring  
Famous Guest Stars*

**Coast to Coast Hook-up  
of  
20 STATIONS**

ADVERTISED  
IN RADIO SECTIONS OF PRINCIPAL  
NEWSPAPERS ACROSS  
THE COUNTRY



## Dr. De Forest Turns Over Phonofilm To Schlessingers—In On \$75,000 Job

In consideration of the title of technical engineer with an annual salary of \$75,000 over a long term of years, as well as a large stock interest, Dr. Lee De Forest has turned over all patents on the De Forest Phonofilm to I. W. and M. A. Schlessinger, British talker men.

The Schlessingers are establishing four companies, two of which have already been incorporated in Delaware, to handle every detail of the manufacture and distribution of the De Forest device, as well as to promote its home possibilities for amateurs on a large scale. The total investment will run into \$4,000,000, De Forest states.

Independent theatres will be catered to by the new interests. They will be able to secure complete De Forest talker equipment for two projection machines for as low a rental as \$35. per week, according to present plans. The instruments will total around \$3,500 when payments on installation are complete, De Forest said. No device can be purchased outright, it being the belief of De Forest that improvement in all lines of talkers will come with such rapidity that his interests will want the devices their property, reserving the right to add to or reduce their present equipment.

The two companies which have already been incorporated include American Sound Picture Company and the General Picture Company. The first is capitalized for approximately \$2,500,000, according to the

inventor while the second is for around \$1,000,000. The other companies will be called the De Forest Home Phonofilm and the Phonofilm Distributing Company.

These companies will absorb the present De Forest Phonofilm company but every device, according to the inventor, will bear the name De Forest in the trademark.

Among the four companies which will be located in Manhattan, and which will retain the present De Forest studios on East 48th street, will be disposed the complete work of experimentation, production and distribution of the talker.

### Picture Club's Opening

A year after its organization the Motion Picture Club opened its home Sept. 12 at 1560 Broadway, with an elaborate spread for 250, including members and special guests.

Will Hays' eulogy of Mayor Walker, in Jimmy's presence, was more than many could understand. The Mayor reciprocated with the smiling crack that he couldn't get what had provoked it, but that it sounded okay.

Harry Reichenbach, who has staged many jewel robberies for stars and who had a real one in his own home, toastmastered.

Al Lichtman, president, Nathan Burkan and Bugs Baer were some of the most conspicuously placed in the dining room.

### Versatile Writer

William Fox has the most unique title writer in the film colony. This gent, William Kernell, is now being used on Sunset boulevard as a composer and vocal teacher.

He cracked into the lyrical field with "Sally of My Dreams," the theme song in "Mother Knows Best" (Fox). His publishers insist he taught Barry Norton how to yoddlie the song and made such a good job of it that he is now on part time as a teacher to show some of the pretty silent faces how to scrape the rust off their chords.

### Chances for Extras In 12 Two-Reelers

Los Angeles, Sept. 18.

Film extras who have proclaimed how much better they would be than Clara Bow, Greta Garbo, et al., are going to have 24 reels of chances to prove it.

Alvin Meyers, former short subject manager for F. B. O., intends to produce a series of 12 two-reelers using only extras in the cast, with a view to giving the alos opportunities they would otherwise be denied.

The first of the series will be "Women Were His Weakness," directed by Richard Disraeli, former assistant director at Universal studios, where the picture will be made. Norman Cerf, of the Universal scenario department, is credited as the author.

## Acoustics and Other Faults Of Talkers Explained by Scientific Body on Coast

Los Angeles, Sept. 18.

Eight out of 10 theatres have defective acoustics, it was declared at a meeting of the technicians' branch of the Academy of Motion Picture Arts and Sciences. Prof. Vern O. Knudson, associate professor of physics at University of California, used the expression "reproducing rooms of theatres." He added that improving the reproduction means improvement of the theatres themselves.

Earlier the speaker had said that practically perfect work on the part of artists and studio crew on the task of recording and reproduction might be nullified by defective acoustics in auditoriums.

The session was the most largely attended of any of the series and was highly representative of the newcomers to the industry from the scientific field. Dr. A. J. Ball, head of the bureau of research, was chairman. Besides Prof. Knudson, the speakers were Fred Pelton, Paul Sloan, Delmar Whitson and Prof. D. M. De Morandini.

Pelton spoke not as a sound expert, but rather as one who had been given large opportunities for observation and demonstration in the eastern laboratories. He said coast producers had been strongly advised by eastern electrical experts that a group of technicians, preferably from the east, should be put in training for sound studio management and that later these should be sent west to take charge of sound studios. Disbelief of one company in the wisdom of such a policy was responsible for Pelton's visit east.

As a result, that viewpoint was vindicated when Pelton reported there should be engineers with radio and electrical background to constitute the key men of the organization, and the remainder should be trained in the studio. That policy will be followed by several of the major studios.

A. T. and T. Daddy

Pelton explained the American Telephone and Telegraph Company is the parent body, employing 3,000 experts and assistants. The Western Electric manufactures the equipment and Electrical Research Products is the operating company for installation and service.

Referring to the slowness with which recording equipment was being received, the speaker explained that while the demand was urgent it was at the same time temporary, that due to the fact it would practically cease when the studios were equipped, the manufacturers would not install machinery for mass production as in the case of reproducing equipment.

Referring to what was considered the best practice in the case of developing negative film containing both picture and sound track, Pelton said it was to develop for a reasonable quality of sound and let the photography be what it might.

Pelton estimated the quality of sound depended about 90 per cent on the efficiency of the studio crew. This statement was confirmed by the opinion of Prof. Knudson.

Trouble with the letter "S" was explained by Sloan as being due to the high frequency required to take care of it, the maximum of 7,000 cycles not being sufficient to accomplish that.

Myton explained that where two cameras were recording sound, one from a close-up position and the other at a medium distance, it was necessary to have the sound track registered on separate film so that it could be intercut for either distance as might be used.

Where a disk was employed the cutting out of a single frame of a picture would make no noticeable difference in synchronization. In case of two eliminated, the result would be "not so good," while the absence of three would spell trouble. The only way the situation could be remedied would be to complete the running of the disk and re-establish synchronization then.

Prof. Knudson spoke on "Acoustics of Sound Stages." The desirable union of sound and light for the making of entertainment was dependent on three fundamentals,

he said—a good recording room, good recording equipment and good reproducing room. Generally considered, small rooms were preferable to large rooms for recording because the distribution of sound is more uniform in the smaller. Then, again, the size and shape of the room must conform to certain requirements, as to reflection, etc. At least 90 per cent of acoustic errors in rooms are attributable to reverberations. It is necessary, he said, to design walls that low tones will be reproduced as clearly as high or intervening tones.

### Brown on '29-'30 Films

Los Angeles, Sept. 18.

Colvin Brown of 14th is here arranging for '29-'30 product. "High Voltage," the last subject on the '28-'29 list, is slated to be completed Jan. 29.

### "TONG WAR" PREPARING

Los Angeles, Sept. 18.

O. H. P. Garrett has been assigned by Paramount to make the screen adaptation of "Tong War," directed by William Wellman.

Wallace Beery and Florence Vidor will play the leads.

### Freddie Joe Smith and Hadley

Still Publixing EVERYWHERE A HIT

"VARIETY" SAYS: ORIENTAL, CHICAGO "These boys have developed acrobatic legwork to sensational proportions. They stick as comely dancers, later losing their funny clothes to get serious and excellent. Forced into a speech."

"ZIT'S" SAYS: CAPITOL, NEW YORK "Smith and Hadley, two male dancers, deserve headline billing for excellent footwork."

SEATTLE "TIMES" SAYS: SEATTLE THEATRE "Two boys who just about disrupted the program of schedule yesterday were Smith and Hadley, exponents of difficult, graceful and comical dance steps."

SAN FRANCISCO "NEWS" SAYS: GRANADA THEATRE "One of the most clever dancing teams the house has here in weeks is Smith and Hadley. After doing some 'rube' stuff they execute some really difficult steps."

OMAHA "BEE-NEWS" SAYS: RIVERSIDE THEATRE "When it comes to dance antics, Smith and Hadley need retire for none."

Week of Sept. 15  
Saenger  
New Orleans

Regards to  
MAX TURNER  
JERRY CARGILL

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

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*  
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*—a perfected, proven product  
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# Colossus!

of  
**BOX-OFFICE**  
*Showmanship*



William Le Baron  
*presents*

# CHARGE OF THE GAUCHOS

with  
*Jacqueline* **LOGAN**  
*Francis X.* **BUSHMAN**

**INSIDE  
DETAILS of this  
STUPENDOUS ATTRACTION!**

2,000	Thoroughbred Pampas horses!	2,500	Pack mules driven by 500 peons to carry provisions to various locations!
5,000	Blue-blooded Gauchos, embattled infantry!	1,000	Miles of territory covered in filming of various scenes!
1,500	Tons of muskets, cannons and other implements of warfare!	30	Cameras grinding at one time on great battle panoramas!
132,150	Rounds of ammunition in stirring battle of Tucumen!	\$20,000	Gowns, with priceless jewels and laces used in great ballroom scenes!
600	High-explosive shells discharged in artillery barrages!		Argentine beauties, selected from thousands of that nation's most dazzling girls at the fateful ball!
100	Costumers, tailors, seamstresses employed!	100	

# FBO's

OVERWHELMING EPIC OF  
A NATION'S BIRTH!

**MASSIVE!  
SPECTACULAR!  
DAZZLING!**

**P. T. BARNUM**

*Show With a*

**DAVID BELASCO**

*Heart-throb!*

Rolling tides of battle . . .  
Splendors of dying tyranny . . .  
Knights of the bolo . . . Sirens  
of the saddle . . . Castanet and  
steel . . . Rifle and romance!

**THOUSANDS IN THE CAST!  
BACKED BY "CIRCUS"  
EXPLOITATION!  
BUILT TO BLAST RECORDS!**

From the Story by  
**JULIAN AJURIA**

*Directed by*

**ALBERT KELLY**

An  
**AJURIA Production**

## Week's Studio Survey

Los Angeles, Sept. 18.

After six successive weeks of steady decline in studio activities, picture production took a sharp upward turn during the past seven days. Total number of films under way jumped from 59 to 75, features

"Stolen Night," by S. Dunlap; "Reckoning Sin," H. Bretherton; "Greyhound Limited," H. Bretherton; "Fancy Baggage," J. Adolph; "Queen of Night Clubs," Bryan Foy; "Madonna of Avenue A," M. Curtiz. Fox is next with five features and two Movietone shorts under way, the features being "Husbands Are

This table shows a summary of weekly studio activity for the past 31 weeks. Percentage of production is based on 108 units working at 23 studios on the Coast, determined by the average normal working conditions during the year 1927:

Week	Features	Shorts	Total	Dark	Pct.
Feb. 22	47	8	55	6	.52
Feb. 29	39	9	48	12	.45
March 7	46	14	60	9	.51
March 14	49	16	65	7	.61
March 21	49	15	64	8	.60
March 28	47	17	64	8	.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	8	.77
May 23	66	21	87	2	.84
May 30	68	24	92	0	.87
June 6	65	32	97	0	.90
June 13	77	31	108	0	1.01
June 20	76	31	107	0	1.01
June 27	64	30	94	0	.89
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	.76
Aug. 7	72	20	92	2	.87
Aug. 14	59	20	79	2	.76
Aug. 21	59	16	75	3	.70
Aug. 28	57	12	69	3	.65
Sept. 4	51	11	62	3	.58
Sept. 11	49	10	59	5	.55
Sept. 18	69	16	85	2	.70

advancing from 49 to 59 and the shorts from 10 to 16.

The increase is mostly accounted for by several lots now ready or nearly so to begin actual work on sound pictures, while the sound plants at the other studios are being rushed to completion at a pace that has led producers to begin work on the silent versions of pictures which have been held up.

Paramount continued to hold the lead in activity, maintaining its figure at 11 features in work, although Metro-Goldwyn almost caught up with the leader during the week, taking second place with 10 pictures under way.

Paramounts list includes "Sins of Fathers," directed by L. Berger; "Interference," talk version, by R. Pomero; "Manhattan Cocktail," by D. Arzner; "His Private Life," F. Tuttle; "Redskin," V. Schertzinger; "Avalanche," O. Brower; "Shopworn Angel," R. Wallace; "Canary Murder Case," M. St. Clair; untitled Charles Rogers, by F. R. Jones; "Three Week Ends," C. Badger; "Four Feathers," Cooper Sched-sack.

M-G-M is making "Mysterious Island," directed by I. Hubbard; "Woman of Affairs," by C. Brown; "Gold Braid," G. Hill; "Little Angel," Robert Leonard; "Humming Wires" and "Sioux Blood," both by J. Waters; "A Man's Man," Cruze; "Nize Baby," by H. Henley; "Adrienne," F. Niblo; "Broadway Melody," H. Beaumont.

Warner Brothers, more active than at any time since last year's shutdown, is making seven: "Stark Mad," directed by L. Bacon; "One

Liars," directed by R. Cannon; "Velled Lady," by E. Flynn; "Our Daily Bread," F. W. Murnau; "Taking a Chance," N. McLeod; "Life's a Gamble," J. Blystone.

First National is making "Ritz Role," directed by M. LeRoy; "Adoration," by F. Lloyd; "Scarlet Seas," J. F. Dillon; "Changeling," G. Fitzmaurice; "Outcast," W. Selzer. Universal has three features, "Show Boat," directed by H. Polard; "Erik the Great," P. Fejos and the "Cohens and Kellys in Atlantic City," W. Craft, as well as two serials, "The Pirate of Panama," R. Taylor and "Diamond Master," J. Nelson, a Collegians series and two shorts under way.

United Artists' four include, untitled, J. Barrymore, directed by Lubitsch; "Love Song," D. W. Griffith; "Iron Mask," Dwan, and "Condemned," H. Brenon. Metro-politan has three features, Harold Lloyd's new comedy, untitled, directed by T. Wilde; "Hell's Angels" (Caddo) by H. Hughes; "Linda" (C. Broughton) by Mrs. D. Reid, and one serial, "The Tiger's Shadow."

Pathe has two, "The Shady Lady," directed by E. H. Griffith and "Ger-aldine," by M. Brown. F. B. O. also has two, "Tropic Madness," Vignola and "Outlawed," E. Forde. Tiffany Stahl has three, "Devil's Apple Tree," directed by E. Clifton; "Queen of Burlesque," by A. Ray and "Applause," E. Cline.

Studios working one feature each are Tec-Art, Chadwick, Sennett and Chaplin. Shorts are being made by Roach, two; Cal-Art, three, Educational, two and Daily, one.

## GERMAN RENAMED CASTLE

Geo. Sands Opposite Lead in "Three Week Ends"

Los Angeles, Sept. 18.

George Sands, German screen actor, signed by Jesse L. Lasky while latter was abroad, has been renamed Robert Castle and will play opposite Clara Bow in "Three Week Ends" as his first screen work in America.

Castle was given his film start in Europe by Conrad Veidt. Previously, he had scored as an author, having written two novels and many short stories, then was stage director, and later a scenarist before he appeared on the screen himself.

He was a first lieutenant in the German army during the war.

## Indian Actor Killed Agent

Los Angeles, Sept. 18.

An Indian who killed a prohibition agent and lived to play a part before the camera will be seen in Paramount's "Red Skin." Gray Eyes, Navajo of striking physique, was approached by a prohibition official and asked what he had in his car.

The Indian didn't understand and neither did his squaw. When the latter protested the agent struck her. The Indian killed the agent.

After a year in Leavenworth Gray Eyes was pardoned. He has become a picture actor.

## Par's Sound Layout Elaborate on Coast

Los Angeles, Sept. 18.

With one sound stage in operation, another under construction and two more in immediate prospect, Paramount will have the most elaborate equipment for the production of sound pictures in Hollywood upon the completion of the present construction program.

The former experimental stage at the studio was transformed into the studio's first sound plant. Immediately adjacent to it, the second unit is going up, this to be a large theatre for the projection of the sound films and also for use in photographing of theatrical talking sequences. Room will have to be found for the other two units on the back lot, as there is no room available near the present sound plant. Plans are now being drafted for the new units according to specifications brought back from New York by Frank Brandow, studio manager, and construction is expected to begin within two or three weeks.

## Sennett Reopens Oct. 1

Los Angeles, Sept. 18.

Mack Sennett's production work will begin when the Sennett studio in Studio City reopens Oct. 1.

From reports, the schedule calls for five features in addition to the usual Sennett shorts, the former to be released through Pathe, possibly as specials.

## CHAS. EATON ON TALKER

Los Angeles, Sept. 18.

Charles Eaton, brother of Mary Eaton, musical comedy actress, will play the leading male part in "Badgers," a forthcoming all-talker Fox film, which Lew. Seiler will direct.

Eaton was signed by Fox in New York.

## TAUROG GETS COMEDIANS

Los Angeles, Sept. 18.

Norman Taurog, comedy director, who just finished making "The Farmer's Daughter" for Fox, has been given a long term contract by that organization.

His initial task will be to direct a series of short Movietone subjects, starring Clark and McCullough.

## Lois Wilson's Term Contract

Los Angeles, Sept. 18.

Lois Wilson has been signed to a long-term contract by Warner Brothers, the agreement specifying that she be called upon to play nothing less than featured roles. Her first picture under the new contract will be "Kid Gloves."

## Jack Warner Back

Los Angeles, Sept. 18.

Jack Warner and Hal Wallis are expected at the Warner studio from New York Sept. 24, leaving after the opening of "The Singing Fool" at the Winter Garden Sept. 19.

## Hays' Own Feature For Gen. Distribution

Seven prints of a seven-reel Hays feature on the Lindbergh aerial accomplishment will be presented by Will Hays himself, to various officials outside the film trade in reciprocation for the dinner which the Aeronautical Chamber of Commerce will throw for film men in acknowledgment of what they have done to promote aviation. The feed takes place at the Waldorf Sept. 22.

When the chamber, through its president, sought out Hays recently and asked him how it could repay newscare companies and producers of aviation specials, Hays is said by one of his lieutenants to have replied:

"A little food for the boys." That the dinner should be a good one is partially assured by the fact that well known film publicist, Bill Murphy, will handle for the menu.

The Hays' office wishes it distinctly understood that the seven-reeler is its own. The six newscare companies were constantly once-overed until Hays, personally, was satisfied that he had the material for a corking seven-reel film narrative on the California to Paris flight of the colonel.

## ANGER LEAVES SCHENCK

Retires from Show Business to Join Realty Man

Los Angeles, Sept. 18.

Lou Anger, for 12 years with Joseph M. Schenck and general manager of United Artists' theatres for two years until recently, is now out. He is succeeded by Harry D. Buckley, vice-president of U. A. and personal representative of Douglas Fairbanks.

Anger is reported rethiving to join Joseph Toplitsky, reality man and part owner of the Biltmore and Mason theatres here, in the purchase of the Mission (San Francisco) baseball club of the Coast League. Should negotiations go through, Anger and Toplitsky will bring the Missions here to replace the Hollywood team in the same league.

Anger is said to be worth a fortune, made through his connections with Schenck. Two years ago, after serving as a real estate man for Schenck and U. A., Anger was appointed general manager of U. A. theatre property, supervising the opening of houses in Chicago and Detroit. He returned to the reality department shortly after the Detroit opening.

## Kelly Leaves Dep't to Go With Rothacker

Washington, Sept. 18.

Edward Kelly, assistant chief of the picture laboratory of the Department of Agriculture, has resigned to become production manager for Rothacker in Chicago.

Kelly has been with the department here since 1921 and has produced over 100 educational pictures.

## JACK WHITE'S SOUND SHORTS

Los Angeles, Sept. 18.

Jack White, making productions for Educational for five years, is not going to leave it with the expiration of his present contract this week.

He is now en route to New York to discuss with Educational plans for making sound and dialog comedies and shorts.

Mrs. White, Pauline Stark on the screen, is with him.

## Newmeyer on "Calamity"

Fred Newmeyer recently signed by Fox will direct "Calamity" under the supervision of Luther Reed. The picture will be a Movietone special. Production starts Oct. 15.

## FRANCIS FORD'S INJURIES

Suing Fox and Hospital for \$50,000 Damages

Francis Ford, picture director and brother of John Ford, director, has brought suit against William Fox, Good Samaritan Hospital and others for \$50,000 in superior court. Complaint says that while working for Fox as a film player he was reuced from \$300 a week to \$10 a day as an extra as a result of a fall from a horse.

Ford alleges he was hurt while working for Fox on location during September, 1927.

He was taken to a hospital near the scene of the accident, where he remained for a few days before going to the Good Samaritan Hospital here, where he charges he was neglected to such an extent his injuries are now permanent.

## Boys' Amateur Feature

Los Angeles, Sept. 18.

Harold H. Puck and Norman C. Dimick, each 18, of Portland, Ore., amateur film makers, chose the National Air Races here as the scene of their final sequences of a picture they have been making for entry in a national amateur picture contest.

The two boys arrived from Portland in a decrepit flivver and began shooting scenes with a 16-mm. camera to be inserted in their epic, which they have called "Sky-scrapers," the plot revolving about a transcontinental air race.

The picture is expected to be 2,400 feet long, virtually the equivalent of a 5-reel picture of the regulation width film.

The 16-year-old daughter of a Portland municipal judge is the leading woman.

Plick is the author and camera man, Dimick being the director.

## Cup Needs Committee; Harvey New AMPA Pres.

The job of deciding what individual has done the most during the past year to bring the American and British film industries closer together will doubtless be shifted by the AMPA to a committee of trade paper editors. The publicists were handed the cup by Sam Harris, English trade paper publisher, to use the own discretion in making the award.

At their last meeting the boys elected the following officers: George Harvey (Patho), president; Paul Benjamin (National Screen Service), vice-president; Charles Burrell (Western Electric), treasurer; Dave Bader, secretary.

A traveling bag was tendered, Bruce Gallop, retiring chairman.

## Pathe Talking Tests

Los Angeles, Sept. 11.

Benjamin Glazer and his assistants, Horace Jackson and Scott Littleton, are conducting voice tests with the new Pathe installation at Culver City.

## TRADO TWINS

LATE FEATURES

"Passing Show, 1923-24"

Now Featured by Fanchon and Marco Mr. Shubert, Please Write

## SENSATIONAL DANCERS

Four Covans

Featured with FANCHON and MARCO'S "HI-YA-LER IDEA"

## THE FINAL TITLE

OF

# WESLEY RUGGLES'

Next Picture

IS

# "PORT OF DREAMS"

WATCH FOR IT!

JESSE CRAWFORD  
ORGAN CONCERT  
PARAMOUNT THEATRE  
NEW YORK

WEEK OF SEPT-15th

Excerpts from  
"KOL NIDRE" AND "ELI ELI"

and  
"IT GOES LIKE THIS"

(Leo Feist, Inc.)

# WHO IS THE GREATEST DRAWING POWER IN SHOW BUSINESS?



**MANY** names will occur to you as possibilities —  
**FACTS** and figures prove that the  
**GREATEST** personalities drawing attendance  
**TO** theatres today are

**HAL ROACH'S ORIGINAL HOLLYWOOD  
 RASCALS KNOWN AROUND THE WORLD AS**

# OUR GANG

*smashing every existing record wherever they play!*

From Detroit Free Press

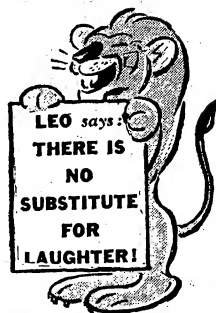
**"Gang" Sets Record.**  
 All Saturday and Sunday records of the Michigan theater were shattered last week-end! The Our Gang comedy kids, in their first stage appearance east of Hollywood, are proving themselves the most sensational theatrical attraction in the last ten years, according to local showmen. The Michigan theater filled up at noon Saturday and remained filled until close to midnight. Then it repeated that record Sunday. The records established by Mae Murray, Paul Whitman, Vincent Lopez, John Philip Sousa, Gertrude Ederle were exceeded so far that it is probable the Our Gangsters will forever be the Michigan's greatest attraction. Extra shows are being planned for around 5 p. m. each day during the week. In Chicago the children appeared at 35 shows during the week—five each day—and set an almost unbelievable record for attendance.

**CHICAGO**—Knocked 'em for a Loop at Chicago Theatre and at the North Shore (return engagement)

**CLEVELAND**—Panicked them at Stillman

**DETROIT**—Wowed 'em at the Michigan

**NEW YORK**—Now playing! Raising the Capitol roof and crashing every record known to Broadway!



**ANY** theatre that doesn't play M-G-M's  
**OUR GANG** comedies is not hep to  
**THE** most lucrative of all short subjects!  
**"SCHOOL Begins"** (what a time to play this one)  
**AND** "The Ol' Gray Horse" are the first  
**OUR GANGS** this season—they're grand!  
**M-G-M** has the Super-Shorts!

## M-G-M's SUPER-SHORTS

40 HAL ROACH COMEDIES  
 10 "OUR GANG"  
 10 LAUREL-HARDY  
 10 CHARLEY CHASE  
 10 ROACH ALL-STAR

104 M-G-M NEWS (Three Weeks)  
 6 M-G-M GREAT EVENTS  
 entirely in technicolor  
 26 M-G-M ODDITIES

# METRO-GOLDWYN-MAYER

LIONIZED BY THE MILLIONS



# Balaban and Katz

*again demonstrate what  
smart showmen they  
are by cashing in  
on the start of  
the football  
season with the  
snappiest of  
football comedies*



## WIN THAT GIRL

with

**DAVID ROLLINS and SUE CAROL**  
DAVID BUTLER PRODUCTION

**Opening Next Saturday**  
at the

## ORIENTAL, CHICAGO

Synchronized for theatres playing  
Movietone—*Silent for others*

It's grand entertainment either  
way and timely as tomorrow  
morning's paper

# NOW

IS THE TIME FOR  
SMART SHOWMEN TO  
SCORE A GOAL WITH

# FOX



## Merger of 3 Cos. in Film Accessories Includes Former Fox Film Men

Albany, N. Y., Sept. 18.  
The merger of three concerns dealing in manufacture of photographic and motion picture film products and accessories was made known with the incorporation filed here of the Graves Holding Corp., of which George B. Graves, assistant and secretary to Governor Smith, is the president. The new company will have control of 87 patents in photographic and film field. The offices of the new corporation will be at 1776 Broadway, New York.

Graves will not retire from his political position as his official capacity with the new corporation will not interfere with the duties at the Capitol.

The three merged companies are the Consumers Photo Products Co. of Marj, Pa.; Ortho Photo Products Corp., of New York City, and the Arthro Co., Delaware corporation. These control the principal patents in commercial photograph industry in the United States and abroad.

Directors include: Gustavus A. Rogers, New York attorney, former general counsel for the Fox; Frank P. Dolan, Albany realty operator; Frederick W. Hochstetter, inventor; Morris Schutte, president of Ortho company; Elverson Wickes, Pittsburgh attorney; Arthur S. Somers, president of the American Photofore Co. and vice-president of the board of education of New York; Joseph C. Trees, of Pittsburgh, financier and owner of the Bendum Trees Corp.; John J. Daurer, Pittsburgh, banker and president of the Bloomfield Trust Co.; John O. Wickes, corporation lawyer, of Pittsburgh.

Officers include: Douglas N. Tausig, formerly treasurer of Fox; Thomas W. Lamb, theatrical architect, and Jacob Shapiro, builder and contractor.

First-class non-union feature  
organist, permanent, for a large  
3 manual 170 stops. Average  
man not wanted.  
**Canadian City. Stage  
Wages.**  
**ADDRESS BOX 65,  
Variety, New York**

**CARLENA**  
**DIAMOND**  
(DANCING HARLEST SUPREME)  
Featured with  
Fanchon and Marco's "RIVER" Idea  
New Loew's State, Los Angeles  
Direction:  
Walter Meyers, of Wm. Morris Agency

**BILLY SNYDER**  
**THE JUVENILE PRINCE**  
DOING TIME FOR  
FANCHON AND MARCO  
Opening  
Boulevard, Los Angeles, Sept. 21  
Direction: WM. MORRIS

**ETHEL MEGLIN'S**  
**FAMOUS WONDER KIDDIES**  
FEATURED WITH  
FANCHON AND MARCO

**DONNA DAMEREL**  
**"THE DARLING OF SONGS"**  
With "MELODY A LA MODE"  
A Public Unit Produced by  
**LOU McDERMOTT**  
**Playing Balaban & Katz Theatres**  
Direction: WILLIAM MORRIS OFFICE

NEW YORK OFFICE:  
1560 BROADWAY  
**BILLY SCHARY**  
ARTIST'S REPRESENTATIVE  
613 TAFT BLDG.  
HOLLYWOOD, CAL.  
HEMPSTEAD 3594

## Wisconsin Indes for First Time Get M-G-M's

Fox and Metro-Goldwyn-Mayer failed to get together on terms in the Wisconsin territory with the result that no M-G-M pictures will play the Saxe (Midwestco) chain this year. Fox declined to negotiate with M-G-M for second runs after M-G-M sold its first runs to Fox's opposition, the independents.

Officials of both companies deny any strained relationship or that the failure to do business in the Milwaukee sector has other significance.

M-G-M product has always until this season been based solidly by the Saxe chain and has been available to opposition only at certain points under special local conditions. L. K. Brin, ind exhib of Milwaukee, is the beneficiary in that town.

Fox has three downtown houses in Milwaukee, the Strand, Merrill and Wisconsin. Through the Saxe ownership they have the Paramount product to alternate with their own, but with three houses to book will probably have to draw upon the smaller independent producers.

W. Fox having rejected M-G-M second runs, Universal has booked the follow-ups for its chain, located mostly in neighborhoods and small towns.

## Photophone in Chicago

Chicago, Sept. 18.  
Marks Brothers have installed R. C. A.'s Photophone in their Granada and Marboro theatres, in addition to Vitaphone and Movietone.

"Hit of the Show" is to be the opening attraction on the new device.

## 3 B'klyn Houses for Sale

Three Brooklyn houses, Shubert-Teller, subway circuit legit stand, and the DeKalb and Halsey, 2,300-seat picture houses, are for sale. The Teller seats 1,800.

A blind ad by T. A. Clarke Co., the owners, in the New York "Times" disclosed it.

## Movietone Trade Mark

Washington, Sept. 18.  
Fox has been granted a trade mark on a new arrangement of the word "Movietone." In the latest mark, serially numbered 270,326 by the Patent Office, the word is in tall hand-drawn letters with a drawing of an eye in the first "o" and an ear for the second "o."

It was filed July 31, 1928, with use claimed since May 25, 1928.

H. J. Corbett, Ass't. Gen. Mgr.  
Chicago, Sept. 18.  
James B. Coston, chief factotum of the National Playhouses (formerly owned by Cooney Bros.) has appointed Harry J. Corbett as assistant general manager of the circuit.  
Corbett will be in charge of operation.

## MANY CHANGES IN STANLEY OPERATION

### Clean Out in Staff; Headquarters Under Warners in N. Y.

Any number of changes in the operation of the Stanley Company chain by the Warners are anticipated, after the Warner Brothers shall have assumed control.

Clean outs among the Stanley staff are reported to be among the first Warner moves, with a selection of an operator for the chain the next. Politics in the Stanley headquarters in Philadelphia will cease with the changes, from accounts, and the Warners will move the headquarters to New York.

Harry M. Warner will automatically become the president of the Stanley Company with the control, ousting Irving D. Rosshelm, present Stanley head. Rosshelm is also president of First National, a temporary post for him, with some doubt as to whether he will continue to hold it after passing out of the Stanley directorate.

While no selection is reported having been made by the Warners for a Stanley chain operator, it is said that Joe Plunkett has been considered. Plunkett is a practical all-around showman, aligned with the Moe Mark forces of Stanley. Moe Mark is also rumored to remain at the head of what are known as the Stanley-Mark houses, and go into an executive position on the Stanley end with the Warner acquisition.

With the Warners reported moving their Hollywood talking short division to New York, for freer scope, Plunkett, through his intimate knowledge of both stage and screen, is said to be favored by Jack Warner as the eastern production head for the Warner New York talking short studios.

Report is that the sub-circuits under the Stanley heads, like the Fabian of N. Y., will continue in operation at least for the present with their respective sectional operators, such as the Fabians in New Jersey and New York and New England theatres.

On the Stanley chain are about 10 de luxe houses, but any number of Class B theatres. It is understood that the Stanley in Baltimore, lately pooled with Loew's, will not be disturbed in the new direction of Stanley.

## Talkers Too Costly for Small Houses, Southwest Convention Informed

St. Louis, Sept. 18.  
Only a course of the very strictest neutrality in political matters is safe for motion picture exhibitors—giving one party the same break as the others—especially during the heat of a presidential campaign, was the warning to 235 picture theatre owners assembled here at the annual convention of the Motion Picture Theatre Owners of eastern Missouri and southern Illinois. The advice was vouchsafed to the convention by Fred Wehrenberg, of St. Louis, president of the association.

The talkers also came up for lengthy discussion, the consensus of opinion in the convention being that immediate installation of sound devices in the smaller picture houses in this section of the country is too costly at this time to be practicable.

"They are out of the question now for the small theatres," Wehrenberg told the convention. "Despite that we do not know how the public will ultimately judge these pictures, an adequate sound installation costs thousands of dollars too much for the small theatre to risk on a development still in the realm of experiment."

Wehrenberg and the other officers were re-elected and eight delegates were chosen to the national convention in Toronto in October.

## Tiffany's Color Talking Shorts Exclusively for Wired Houses

### U Only Sells Lemons; Keeping Theatre Chain

Recent sales of Universal theatres, signifying the company's intent of eventually withdrawing entirely from the exhibiting end of the business, are discounted by U executives. They say Universal is merely getting its chain, of about 200 houses, into more compact form.

To do this they concede the company will have to prune its theatre tree of its lemons.

### "Patriot's" Chicago Break

Chicago, Sept. 18.  
Opening week, grossing \$43,000 drawn by "Wings" at McVickers was so sensational that B. & K. attempted to rush another print into the Roosevelt for simultaneous showing.

Contracted opening of "The Patriot" in the Roosevelt Friday necessitated discarding the plan.

No picture has ever played two first-run Loop houses at the same time.

Loew operating the Baltimore house.

### Rosshelm's Denials

Rosshelm was Stanley's treasurer when promoted to its head. He admitted no show experience but said he "could buy brains." At the same time Rosshelm requested the picture trade papers to consult with him before printing reports on the Stanley Company while he was president. In return Rosshelm pledged himself to properly answer and respect any trade newspaper man's question.

During the Warner-Stanley negotiations, Rosshelm repeatedly denied the deal was on, albeit simultaneously the Warner people either admitted it or declined to commit themselves. This kept up with Rosshelm until almost the day before the transaction was virtually closed, leaving the inference that if Rosshelm was faithful to his pledge, he didn't seem to know what his own company was doing. Other matters in connection with Stanley during the Rosshelm regime also suggested as much.

The trade newspapers were debarred from making the positive report of the Warner-Stanley merger through Rosshelm's vehement denials. In trade newspaper work that kind of stuff gains no good will from the deceived papers.

Tiffany's Color Classics, heretofore a silent standard picture market short, have been renamed Tiffany Color Symphonies as sounded talking shorts and will be held exclusively for wired houses. Once sounded these Tiffanys will not be doubly released as silents.

The Tiffany-Stahl Symphonies will employ the R. C. A. Photophone taking process and the recently proposed series by Tiffany for this season is now set at 10. They will be supervised by Rudolph Plathow, in general charge of shorts for T-S. The T-S color talking shorts, the only ones so far announced for immediate delivery, rank with other talking shorts employed as substitute acts in presentation or other houses using a stage show additionally to the feature film.

T-S promises music, sound and dialog in its color talkers. The first is "In a Persian Market," with the recently proposed series by Tiffany for this season is now set at 10. They will be supervised by Rudolph Plathow, in general charge of shorts for T-S. The T-S color talking shorts, the only ones so far announced for immediate delivery, rank with other talking shorts employed as substitute acts in presentation or other houses using a stage show additionally to the feature film.

Two of the 10 have been completed. Officially trade marked as Tiffany Tone, they are "The Tollers" and "The Cavalier," each with a Hugo Rosenfeld musical score with Dr. Rosenfeld supervising the synchronization.

Among other Tiffany talkers, other than those of the Technicolor division, will be "The Ghetto" with George Jessel, and "The Rainbow," the latter a Reginald Barker production. In regular length talkers, Tiffany Tone will do 10 or more.

**Charles Althoff**  
**"Variety"**  
"AS PERFECT A CHARACTERIZATION AS WAS EVER PORTRAYED ON ANY STAGE"  
**Oakland "Tribune"**  
"CHARLES ALTHOFF TOGGED OUT AS AN OCTOGENARIAN RUBB FIDDLE AND TRUE TO THE TYPE IN EVERY CIRCUMSTANCE ROMPED AWAY WITH THE TOP LINE HONORS OF THE ORPHUM HILL WITH LITTLE OPPORTUNITY, ETC., ETC."



Address Care Jerry Carilli, 1560 Broadway, N. Y.

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World's Youngest Prima Donna  
Toe Dancer and Violinist  
Now with  
FANCHON AND MARCO'S  
"UP IN THE AIR" IDEA

COURTESY OF FANCHON AND MARCO  
ORIENTAL, CHICAGO, WEEK SEPT. 16

**EMILIE**  
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**ROMAINE**  
With "MELODY A LA MODE" UNIT  
Direction: WILLIAM MORRIS OFFICE

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**MANAGER WANTED**  
Alert, Experienced Manager for Large Neighborhood  
Picture Theatre Upstate  
GIVE REFERENCES AND EXPERIENCE  
Box 11, VARIETY, New York

## Bards Beating W. C. Circuit in Court; May Receive \$200,000 for Interests

Los Angeles, Sept. 18. Superior Court Judge Walter S. Gates denied application filed by Par West Theatres Corporation restraining Arthur Bard and Louis Bard from interfering with and operating the Bard's West Adams Street theatre. This temporary injunction was procured in August, 1927, following the taking over by the West Coast Theatres of the North American Theatres, Inc., the parent company of the Par West Theatres, Inc. Differences arose between Bard and West Coast Theatres, Inc., which, it is said, brought about the ignoring of provisions of the contract which gave Louis Bard the right to manage the West Adams Street theatre and the Bard's Hollywood, Bard's Glendale and Bard's Colorado in Pasadena. Finally several representatives of West Coast Theatres decided to make a test of the Bards' authority and forcibly ousted Louis Bard from the West Adams Street theatre. Following that they obtained a temporary restraining order.

The matter lingered in the courts for more than a year until it was finally argued before Judge Gates, who said that a temporary injunction should be denied.

It is said now that a settlement will be effected regarding the situation between attorneys this week. Louis Bard and his brother, Arthur,

own 10 per cent interest in the Par West Theatres, Inc., which is capitalized at \$700,000. It is said that West Coast Theatres will probably give them \$200,000 for their interest in five houses, so that they may withdraw from the organization and active management. Outside of these houses, Louis Bard operates three grand picture houses in downtown Los Angeles.

### Chatkin, Publix Gen. Mgr.; Marks Promoted

Two promotions occurred this week on the Publix Theatres' staff in Dave Chatkin succeeding Harry Marks as the chain's general theatre manager and Marks moving up as special assistant to Sam Katz and Sam Dembow, the heads of the circuit.

Marks has been with Publix and Katz for some years.

Chatkin's term with Publix to date has been four years. Previously Chatkin was general sales manager for several picture producers.

### Colored Musicians Out

Chicago, Sept. 17. Although the Chicago Federation of Musicians' walkout in local Class Six picture houses is over, the Colored Federation of Musicians, Local No. 208, is still absent in four colored neighborhood houses controlled by the James Costen Booking Circuit.

Colored musicians walked out of the Metropolitan, Vendome, Pickford and Owl when their contracts expired and no terms were reached. These theatres are operating without music.

The Regal and the L and T, de luxe colored theatres, are not affected by this condition.

### Spitalny's Production

Chicago, Sept. 18. H. Leopold Spitalny, permanent musical director at the Chicago theatre, will open the new B. & K. Paradise theatre here with an orchestral production of 60 people titled "Garden in Paradise." Production will be headed by Lora Hoffman, prima, and will not interfere with the regular stage show. Spitalny has opened all B. & K. houses in Chicago. During his absence for the one week he will be replaced at the Chicago by Ulderico Marelli.

### MARIN ON SILLS' FILM

Los Angeles, Sept. 18. Ned Marin, a First National temporarily, has laid down the Billy Dove unit and will supervise Milton Sills' starring picture, tentatively called "The Comedy of Life." After its completion Marin will return to the Dove unit.

### Fox's Roof Wired

The first roof theatre to be wired in New York is Fox's Japanese Garden, atop the Riviera at Broadway and 96th street. "Street Angel" and Movietone shorts are there this week.

## New York Stage Hands Sign New 2-Year Pact

The vaudeville managers and de-luxe picture house operators of New York signed up a two-year agreement with New York Theatrical Protective Union No. 1 (stage hands) whereby the union is to receive a \$5 weekly increase and 25c an hour overtime for the vaude houses and \$6 a week and 25c an hour overtime for the cinema palaces.

The conferences had been on for some time.

The managers were represented by Major Thompson, Charles Levine, Charles Mokovitz, Joe Plunkett and John Sullivan. For the union the committee comprised William E. Monroe, Thomas McGovern, Henry Seeran and J. C. McDowell.

With Mike Boyle, president of the Electrical Workers' here in person to confer with the heads of New York Local No. 3, Brotherhood of Electrical Workers, regarding some settlement over the internal union dissension that caused an electrical strike in Chicago that has held up theatre wire equipment throughout the country, some decision is expected hourly.

At No. 3 yesterday it was stated a settlement is anticipated shortly. The strike involved two union and electrical workers under jurisdiction.

President William Canavan of the I. A. said that there were none of the Alliance workers affected at this time.

Boyle will remain here until an agreement is reached.

St. Louis, Sept. 18.

The Skouras Brothers and Harry Koplar with 25 of the smaller picture theatres in the city have agreed with the musicians' union whereby the controversy over the installation of sound has been settled.

Under the terms of the agreement 15 more musicians than were employed at this time last year will occupy the pits in the 27 theatres at a wage scale of \$53 a week. Signing of the new wage scale was considered a victory for the musicians, Steve Butler, business agent of the St. Louis musicians' union, declared.

Under the present plan there will be 25 musicians in the Ambassador and 30 in the Missouri theatre.

The wage dispute in St. Louis be-

## Warners Enforce Block Booking On Entire Output of Talk Films

### Political Opinion

Sam Katz has issued a general order to Publix house managers advising against associating their political beliefs with the theatre. "Everyone has the right, of course, to his own opinion," states Katz. "However, in an organization like ours, which so closely contacts the public, it behoves everyone to make certain that the opinion he voices is readily understood entirely as his own and not of the organization he is identified with."

Otherwise, Katz does not attempt to persuade the managers to think either way politically as far as they, personally, are concerned.

The statement quotes a recent editorial on the question in Variety.

Los Angeles, Sept. 18.

Warner Bros. are requiring block bookings on their talking pictures. Houses that want Jolson and other Vitaphone specials will have to contract for the full Warner synchronized service, including Vitaphone talking shorts for the entire season, it is said.

Joe Scarbaugh is travelling about the country as a special representative to close with wired houses for Warners.

Fox books on a picture basis but with a uniform arrangement of 30 per cent of gross for all sound and dialog pictures. There is an additional charge of \$100 weekly to exhibitors playing Fox features containing dialog additional to sound.

Talking trailers heralding in advance coming pictures cost houses \$25 or less weekly. This service charge is uniform with both Fox and Warners.

### Publix Managers

Late Publix managerial changes and appointments.

J. Goldberg, Central Square theatre, Cambridge, Mass.; Roy Holms, Rivoli, Greenville; John Hannon, Strand and Majestic, Knoxville; Dennis Dukes, Queen, Knoxville; Harold Cook, Howard, Atlanta; Frank D. Adams, Brunswick, Ga.

## ED LOWRY Master of Ceremonies



## SKOURAS BROTHERS AMBASSADOR ST. LOUIS, MO.

### Michigan Vaude Mgrs. Ass'n

#### Charlie MACK

Booking the most extensive circuit of vaudeville and presentation theatres between New York and Chicago

Michigan Theatre Bldg.

DETROIT

Standard Acts. Write or Wire

## HELENE HUGHES ROY SMOOT

Featured with FANCHON and MARCO

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"

## Keith's Buys M-G-M for Loops in Twin Cities—Surprises Locals

Minneapolis, Sept. 18. The Hennepin-Orpheum here and the St. Paul Palace-Orpheum exploded a big bombshell on the Twin Cities by announcing the acquisition of the cream of the M-G-M '28-'29 pictures, comprising 40 screen offerings.

Regarded as a ten-strike by the houses and an indication that the Keith Circuit is prepared for the first time to furnish real film opposition for F. & R.-Publix, the deal may result in the latter combination having a real fight on its hands to keep the local and St. Paul film patronage practically corralled, as F. & R. have had in recent years.

The Hennepin-Orpheum always has minimized its screen attractions hitherto, depending upon its vaudeville to pull at the box office. Under the old regime the usual prices paid for pictures ranged from \$700 to \$100. Even when F. & R. and leading producers have had disagreements, the Orpheum Circuit (now Keith's) failed to step in to try to land any important product involved, apparently being satisfied to go along with the comparatively inexpensive pictures that F. & R. and Pantages passed up. In several of these instances, notably that involving United Artists' product several seasons ago, Pantages landed the plums.

It was taken for granted that F. & R.-Publix would have M-G-M pictures again the present season. F. & R. signed up for this product for all houses outside of the Twin City loops. While negotiations were still in progress regarding the loops, Keith officials grabbed the pictures.

### Schnitzer and FBO

Reports in many sources, even around his own home office, FBO, are that Joseph Schnitzer may leave that company shortly and step into an important berth with Warners. Informants, regarding the present possible change, say that Schnitzer's contract or agreement with Kennedy is close to expiration and that nothing has yet been broached to him about taking up an option.

Schnitzer says that his agreement with Kennedy has over six months to run. He also says: "I am not considering going with anyone else. I am perfectly happy with FBO."

## THAT DIVERTING ORGAN DUO



Now SEATTLE THEATRE, 7th Month SEATTLE, WASH.



## JOE PENNER

NOW PICTURE

Martin Sampter Manager

DE LUXE THE PLAYING HOUSES



# Look at Universal!

**Universal leads the procession—Universal has the big silent pictures—  
Universal has the big sound pictures—Universal has the big talkies—  
Universal has the money-makers. And these are the reasons:**

UNIVERSAL'S FIRST 100% TALKIE—"THE MELODY OF LOVE," PRO-nounced one of the great accomplishments in the history of the screen at preview in Yost's Theatre, Santa Ana, Cal. *Every character speaks his lines.*

"UNCLE TOM'S CABIN" PROVEN NATION'S SENSATION SWEEP-ing the country. Now running in Boston in two theatres simultaneously—the Beacon and the Modern—completely shattering records of both houses!

PAUL LENI'S GREATEST—"THE LAST WARNING"—STARRING LAURA LA PLANTE—more thrilling than "The Cat and The Canary"—and you know what that means!

MR. MEYER SCHINE OF THE BIG NEW YORK SCHINE CIRCUIT says: "'THE MAN WHO LAUGHS' is superior to anything I have yet seen in synchronization"—and that's going some!

"LONESOME" IS READY—THE PICTURE OF PICTURES—THE TALK of the talkies—it will set new standards as well as new records—you'll say so too when you hear the delicious dialogue between the boy and the girl—Glenn Tryon (the "hooper" in "Broadway") and Barbara Kent. Directed by Paul Fejos.

IRVING BERLIN WRITING MUSIC FOR "SHOW BOAT," THE PIC-ture magnificent now three-quarters finished, and that's something to rave about.

HERE'S BEST NEWS OF THE YEAR—THE ONE AND ONLY "BROAD-WAY" now in production at Universal City, will be synchronized with the original play dialogue.

AND GET THIS! THE "COLLEGIANS" WILL BE TALKIES. YOU will hear the voices and the famous College Songs.

ALL OVER THE LAND THEY ARE GRABBING UNIVERSAL—"The Foreign Legion"—"Man, Woman and Wife"—"The Michigan Kid"—"Anybody Here Seen Kelly," etc., etc., etc.

UNIVERSAL ANNOUNCES TWENTY SYNCHRONIZED PICTURES for this year, fourteen of them talkies. Here are the names—"The Melody of Love" (all talkie)—"Lonesome," "The Girl on the Barge," "The Cohens and Kellys in Atlantic City," "Red Hot Speed," "It Can Be Done," "The Shake-down," "You Can't Buy Love," "Come Across," "One Rainy Night," "That Blonde," "Dangerous Dimples," "Clear the Decks," "His Lucky Day"—all with sound and dialogue—"Uncle Tom's Cabin," "The Man Who Laughs," "Man, Woman and Wife," "The Last Warning," "Give and Take," "The Charlatan" synchronized with sound.

REGINALD DENNY'S MAKING TALKIES; LAURA LA PLANTE'S making talkies; Glenn Tryon's making talkies—all box office certainties.

DAY BY DAY UNIVERSAL IS ADDING TO ITS ALREADY IMPRES-sive list of talking talent, thus keeping ahead of the procession.

**No wonder the whole world's buzzing with the news—  
"CARL LAEMMLE LEADS THE WAY."**

No wonder the Novel  
is the  
**BEST-SELLING  
SENSATION OF  
THE HOUR**  
when it gets Reviews  
like these...

"'Show Girl' is of the jazz age jazzy, as spirited as a headwaiter at the rush hour, as boisterous as a Middle-Western buyer in his first night club, as gay as the sight of the reserve supply of champagne, as up-to-the-minute as tonight's bathtub gin, as bubbly as a new Welsh rabbit and as realistic as the check..."

"McEvoy creates a dozen characters who are flesh and cosmetics, blood and perspiration, so alive that the reader feels their elbows in his ribs in the theatre, their knees on his insteps in the high-explosive heels in his ears and their high-explosive footballs spilling in his lap in a night club."  
—Edward Hope in N.Y. Tribune

"All I'm going to do is call this tale a wow and let it go at that."  
—N.Y. World

"Comes out of that amazing well of talent that makes Broadway what it is, the same swift, accurate facility that produces jazz orchestrations, the black bottom, the Ziegfeld Follies. It is irresistible; it is feverishly merry."  
—N.Y. Herald-Tribune

"First-rate, authentic stuff, told in realistic and racy fashion."  
—N.Y. Daily News

"All the gaudiness, the huge relish, the cynical optimism of the racketeer's favorite playground is packed into McEvoy's pages."  
—N.Y. Times

"Alice White dances away with the honors in her first starring vehicle. You will scream with laughter... Don't miss it."  
—November Photoplay

**ALICE  
WHITE**

will give them all  
the Best of IT!



**ALFRED  
SANTELL**

delivers the comedy  
masterpiece of his  
career!

**SEE** what you  
**HEAR about!**

"Show Girl", "Show Girl", everywhere! Wherever you hear about books, that's about all you hear about. Four editions in first week... Six editions in first month. High up on all best-seller lists. Three thousand bookstore windows plugging it. And newspapers spreading its fame to millions with hats-off reviews.

What a break for you to get this best-seller of best-sellers right when its fame is greatest — in a lavish back-stage production shot full of abdominal guffaws!



**FIRST  
NATIONAL**

Pride and Joy!  
Presented by RICHARD A. ROWLAND  
from the Novel by J. P. McEVY

Wait till they SEE and HEAR  
**SHOW GIRL**  
FIRST COMEDY SPECIAL WITH SOUND!



Member of Motion Picture Producers and  
Distributors of America Inc.—Will H. Hays President



## LITERATI

## Kobler's "Mirror"

A. J. Kobler, former important Hearst executive in charge of the Sunday "American" magazine advertising for some years, on Monday announced his purchase of the New York "Daily Mirror" on that paper's first page.

Kobler made his declaration of independence with some force. In the same issue was an editorial announcement in favor of Governor Al Smith.

On the "Mirror's" masthead Kobler's name appeared as president of the company, with the same treasurer, George D'Ussay, as before. D'Ussay has been with Hearst for many years.

Mr. Kobler's statement is definite on his ownership of the "Mirror." It mentioned an ambition to publish his own daily newspaper had been attained.

W. R. Hearst, who founded the "Mirror" some months ago announced he had sold it to Alexander P. Moore.

Krank Knox, general manager of the Hearst newspapers, disclaims the statement in Variety that the resignation of A. J. Kobler from the chairmanship of the Hearst Sunday Magazine had its source in any differences with him.

Col. Knox and Mr. Kobler remain very good friends, it is said. Kobler's reason for resigning from the Hearst service may be made known by him in due course.

It was stated in Variety's story that Kobler contemplated conducting a metropolitan area daily, besides possibly aligning himself with another newspaper enterprise.

## Writers Know More

Writers appear to know more of better crooked methods than the crooks who devote their time to the practice of robbery.

Monday in New York an armored car drove to the Sheffield Milk plant in the Bronx. Two uniformed supposedly guards with guns exposed walked through a crowd of milk drivers to the cashier's pen and held up its occupants, getting away with \$18,000 in cash. The Sheffield cash

is daily removed by regular armored car guards to a bank.

It's a new stick-up method, first mentioned in an underworld story running serially in the Macfadden New York Graphic. It was related

in that paper's story some weeks ago of a similar theory, successfully executed by the band of gangsters who describes each day, for a bank robbery.

In this issue of Variety is a news

story relating the complaints filed with the Hays organization against underworld moving pictures. The claim is made the scenarios furnish too many news and possible ways of thievery or other crimes.

## Best Selling Books

(Continued from page 3)

tables to be listed thereafter. It should be explained that there are sundry key sources of best seller information.

Baker & Taylor Co., the largest book sellers in America, purchasing 7 to 7 1/2 per cent. of all the book output published, is one national barometer. The American News Co., also a national barometer, which goes into the hinterland book shops, and does not touch the larger retailers, who are serviced by Baker & Taylor Co., absorbs about 6 1/2 per cent. of all the books published.

The A. R. Womrath chain of retail stores, now totalling 54, with 200 more to open within a year, is a surprising departure in that they alone, as retailers and not wholesalers, are said to absorb 3 1/2 to 5 per cent. of everything published. The McClurg Co. of Chicago rates about fourth with a 3 per cent. computation, but they are jobbers like Baker & Taylor and American News Co. These figures are Variety's own computations from various sources.

## The Womrath Plan

What places Womrath in such important position is that its stores have a combined circulating library membership exceeding 200,000,

which means that at least \$200,000 is on deposit with the company to cover \$1 security per person, with additional daily rental fees on each book. Thus, Womrath is compelled to stock up on almost everything. The trend in books seems to be for super-sophisticated stuff with a dash of dirt and plenty of sex throughout. The so-called mystery vogue is really a consistent all-year-round demand. In the non-fiction line, the intimate biographies like Isadora Duncan's "My Life" and Clare Sheridan's "Naked Truth," sell best. Illustrative of the sophisticated novel are "Jerome," "Emily to Bed" and "Java-Java," among the new issues.

Herewith are lists of best sellers, their authors and publishers. From time to time Variety will make note, either in detailed review or in comment, of recommended books that are not yet selling big, but which should appeal to show people, as for instance Beth Brown's new Horace Liveright publication, "Applause," strictly a show tale with its burlesque heroine. "Show Girl," before it caught on generally, would have been another such instance. Selling best locally around New York and environs, as gauged from the Womrath tabulation, are:

"The Children".....	by Edith Wharton.....	\$2.00
"Swan Song".....	by John Galsworthy.....	2.50
"Brook Evans".....	by Susan Glaspell.....	2.50
"Spider Boy".....	by Carl Van Vechten.....	2.00
"Beau Ideal".....	by Percival C. Wrenn.....	2.00
"Slow Girl".....	by J. P. McEvoy.....	2.00

## Non-Fiction

"Strange Interlude".....	O'Neill's play.....	\$2.50
"Goethe".....	Emil Ludwig's biography.....	5.00
"Poems in Praise of Practically Nothing".....	by Samuel Hoffenstein.....	2.00
"Disraeli".....	Mauoris' biography.....	3.00
"Napoleon".....	Ludwig's biography, still big.....	3.00
"My Life".....	Isadora Duncan's autobiography.....	5.00

The American News Company's list of best sellers so far this month, as gleaned from a national demand, which accounts for some New York sellers like "Show Girl" and "Spider Boy" not being on their tabulations, are:

"Swan Song".....	John Galsworthy.....	\$2.50
"Bridge of San Luis Rey".....	Thornton Wilder.....	2.50
"Bad Girl".....	Vina Delmar.....	2.50
"Tide of Empire".....	Peter B. Kyne.....	2.00
"Foolish Virgin".....	Kathleen Norris.....	2.00
"The Lion Tamer".....	E. M. Hull.....	2.00
"The Age of Reason".....	Philip Gibbs.....	2.00
"Brook Evans".....	Susan Glaspell.....	2.50
"Beau Ideal".....	Percival C. Wrenn.....	2.00
"Bitter Heritage".....	Margaret Pedler.....	2.00

Baker & Taylor, which covers an equally large market, but more highlighted as to metropolitan circulation, in contrast to American News' outlying coverage, has still another computation, the September consensus being:

"Beau Ideal".....	Percival C. Wrenn.....	\$2.00
"Swan Song".....	John Galsworthy.....	2.50
"The Tide of Empire".....	Peter B. Kyne.....	2.00
"Show Girl".....	J. P. McEvoy.....	2.00
"Mystery of the Blue Train".....	Agatha Christie.....	2.00
"Bad Girl".....	Vina Delmar.....	2.50
"The Lion Tamer".....	E. M. Hull.....	2.00
"Bridge of San Luis Rey".....	Thornton Wilder.....	2.50
"Bambi".....	Felix Salten.....	2.00
"The Age of Reason".....	Philip Gibbs.....	2.00

Both these wholesalers, additionally, issue weekly bulletins. The Baker & Taylor list is broadcast by United Press, but will be published in Variety fully a week ahead starting currently. These reach Variety every Tuesday, covering the week preceding.

Baker & Taylor's six best sellers in fiction and non-fiction for the past week are:

"The Children".....	Edith Wharton.....	\$2.50
"Old Pybus".....	Warwick Deeping.....	2.50
Strange Case of Miss Annie Spragg.....	Louis Bromfield.....	2.50
"Show Girl".....	J. P. McEvoy.....	2.00
"Destiny Bay".....	Donna Byrne.....	2.50
"Bad Girl".....	Vina Delmar.....	2.50

## Non-Fiction

"John Brown's Body".....	Stephen Benet.....	\$2.50
"Goethe".....	Emil Ludwig.....	5.00
"Strange Interlude".....	Eugene O'Neill.....	2.50
"Francois Villon".....	B. B. Wynham-Lewis.....	5.00

"Poems in Praise of Practically Nothing"..... Samuel Hoffenstein..... 2.00

"20 Hours, 40 Minutes"..... Amelia Earhart..... 2.50

The American News Company's symposium of its own best sellers in the past week is:

"Swan Song".....	John Galsworthy.....	\$2.50
"All Kneeling".....	Anne Parrish.....	2.50
"Green Murder Case".....	S. S. Van Dine.....	2.00
"Foolish Virgin".....	Kathleen Norris.....	2.00
"Tide of Empire".....	Peter B. Kyne.....	2.00
"Bad Girl".....	Vina Delmar.....	2.50
"Brook Evans".....	Susan Glaspell.....	2.50
"Beau Ideal".....	Percival C. Wrenn.....	2.00
"Bridge of San Luis Rey".....	Thornton Wilder.....	2.50
"Mystery of Blue Train".....	Agatha Christie.....	2.00

## Playwrights for Smith

An Authors, Actors' and Artists' committee to work for the election of Alfred E. Smith has been organized by the Democratic National Committee, with Owen Johnson, the author, in charge of headquarters in the Baltimore Hotel.

Playwrights who have already pledged their support to the Democratic party include: Gene Duck, Marc Connelly, Frank Craven, Elmer Davis, Ruth Draper, Susan Glaspell, John Golden, Sydney Howard, George S. Kaufman, Montague Glass, Jesse Lynch Williams, Anita Loos, Charles MacArthur, Willard Mack, J. P. McEvoy, William S. McNutt, Anne Nichols, Kyrle Nicholson, Channing Pollock, Laurence Stallings and Winchell Smith.

## Macfadden Claims Gains

Macfadden Publications and its attorney Joseph Schultz, claim that the Macfadden mag, True Stories, has shown a consistent gain in circulation for the past six months, without having lost at any time. Variety printed some weeks ago that contention magazines were showing losses in circulation.

## Youngest Hearst Reporting

William Randolph Hearst, Jr., youngest son of the publisher, started working on his father's New York American last week as City Hall reporter. After a few weeks on that assignment he intends to learn how to cover ship news, police, city courts and the Federal building.

His brother, George, now publisher of the Hearst daily in San Francisco, started his newspaper career on the New York Mirror, working in the mechanical department of the tab.

## Police Question Gregory

Chicago, Sept. 18. S. J. Gregory, former president of the Gregory-Bernasek Theatre Corp., now operated by the Chicago Title and Trust Co., was held at the detective bureau here last week. He was questioned about the recent bombing of the firm's Parthenon theatre at Berwyn. Investigation revealed that Gregory had sold \$580,000 worth of stock in the corporation, while his assets were \$450,000.

## Lloyd Chooses Movietone

Despite the fact that Paramount has adopted the disk method for sound, Harold Lloyd has decided to go to la movietone.

Among the reasons Lloyd prefers sound on film is that his next picture will be in the 100 per cent. dialog class and he is said to feel that synchronization, subject to the ordinary editing, can best be accomplished with this method.

William Fraser, Lloyd's general manager, arrived in New York Sunday for a short stay.

## "Lonesome" Opens Colony

Universal redelights the Colony, New York, Sept. 27, with "Lonesome," featuring Glenn Tryon. The picture is sounded, with dialog. "Melody of Love," Universal's first 100 per cent all-talker, is finished and will probably be ready for the Colony within a month.

No musicians will be employed at the Colony. Seate will probably be 50-75, as formerly.

## Fox Expands in Wis.

## New Deluxe for Mil.

More expansion plans for Fox in Wisconsin were disclosed this week by Joe Leo, general executive manager for the chain in the state.

Work was started Monday on tearing down old buildings to make room for Fox's new 1,900-seater at Appleton. The contract calls for the house being completed within six months.

Two more state houses will also be built, Leo said, but due to gathering options on property now under way, he would not disclose the sites. Milwaukee-Fox plans another downtown Milwaukee deluxe house to be completed within a year.

"If the town is oversatated now, it will be ripe for a new deluxe soon," Leo said. "We might as well build it."

Due to agreements still running made several years ago, neither Paramount nor Metro can build in Milwaukee. Universal already has a house and the only other two houses are independently owned.

Variety missed on its grosses for the two aces downtown houses of the Fox chain week of Aug. 12. Strand, which opened for the first time with Movietone, playing "Street Angel," did \$18,600. Wisconsin reaped about \$15,000.

Leo also announced the appointment of E. P. Volendorf, long connected with the Fox exchange here, as booker for the circuit, succeeding John Strain.

## Receiver Pays 27 %

Waterloo, Iowa, Sept. 18. In a final report and application for discharge, H. R. Parker, receiver for the Frank Amusement company, Inc., states to the court that he has paid creditors 27 per cent. of the amount of their claims, of \$11,129.

He states that he has collected from all sources the sum of \$20,223.

## Monroe in Chicago Reopens

Chicago, Sept. 18. Fox's Monroe has reopened after being closed for the summer. House has been remodeled, with new seats installed and an augmented sign over the marquee. Policy will feature sound pictures and shorts. Abe Cohen remains as manager.

**JACK JOYCE**



"The Monopedic, Singing, Dancing Jester"

Having concluded another tour of Balaban & Katz Super Theatres—CHICAGO THEATRE, UPTOWN and TIVOLI THEATRES, CHICAGO, ILL.—will join the John Murray Anderson Public Unit "Xylophonia."

Thanks to Nat Kalsheim, Max Turner, Sam Bramson and A. J. Balaban for their kind courtesies.

Dir.—WILLIAM MORRIS OFFICE.

## NEW HOTEL ANNAPOLIS

Washington, D. C.

Single, \$17.50  
Double, \$28.00

11-12 and H Sts.  
in the Heart of Theatre District

**BRADFIELD**

Senator Theatre  
Sacramento

**HERMIE KING**

Musical Master of Ceremonies

Direction Fanchon and Marco

Fifth Ave. Theatre, Seattle

## FIVE O'CLOCK GIRL

Starring

**Marion Davies**

Will Be

Directed for

M-G-M Release

by

**Alfred E. Green**

**FANCHON & MARCO IDEAS**

In all West Coast Theatres, Inc., De Luxe Picture Houses and Every One of the Theatres Showing a Healthy Weekly Profit

## THE CAMERAMAN

(Continued from page 12)

photographer suddenly turned cinematic, goes through a series of hole adventures. There is the comedy. One of the smartest bits is when setting up his camera to shoot an admiral leaving a hotel—Keaton mistakes the gorgeously uniformed hotel doorman for the admiral. Another clever bit is when swimming in a public tank with women all about Keaton loses his over-size bathing suit. The big punch is when he photographs a Chinese tong war from the center of the melee.

Miss Day is appealing as the femme. Harold Goodwin has the only other part of consequence, as a newsreel cameraman also soft on

the gal. Harry Geibbons appears in the action intercuttingly as a cop with a growing dislike for the foolish Keaton.

Production, direction and photography all first rate. *Land,*

## THE WHIP

(SOUND)

First National Production and release. Directed by Charles J. Hrabun. Dorothy Mackall, Ralph Forbes, Anna Q. Nilsson and Lowell Sherman featured. At Strand, New York, week Sept. 15. Running time 40 minutes.

Lady Diana.....Dorothy Mackall  
Lord Brancaster.....Ralph Forbes  
Isis d'Aquila.....Anna Q. Nilsson  
Sam Kelley.....Lowell Sherman  
Lord Beverly.....Albert Gran  
Lord Lambert.....Marc McDermott  
Lord Haslam.....Lou Payne  
Arthur Clayton

A race track story, with the only changes from the conventional

"Kentucky Derby" thing as so well known over here on the states rights screens, the absence of a mortgage or a Kentucky colonel. In their places, if they mean anything nowadays, are English nobility, scene of the Ascot race course, fox hunt, gala ball, and instead of poison to wreck the expected winner of the derby, new stuff on a train. Even with all of these nothing unusual about "The Whip" and that takes in the sound attachment. (No dialog.)

For sound, meagrely employed, the best is the noise of trains toward the end of the film, as the fast expresses rush through the countryside at night. It was here that the heavy let loose the box car carrying "The Whip" to Ascot in the hope that the shortly following London Express would smash it on the same track. The express would have, but Lord Chump threw in the monkey

wrench by doing his picture stunt in time, and having the horse walk out of the box car, seemingly making the five foot step to the ground, without hurting a London. This was the only time Lord Chump was anything else.

For about 3,000 feet there are too many captions. The titles make the picture flicker right along. And this in them of any account other than the flicker.

Looks like an expensive production. Direction nothing to gloat over. Especially when the camera allowed the racing fox to be so often seen in the fox hunt. If an illusion were ever bumped off in a jiffy, that's it.

"The Whip" was one of Drury Lane's biggest melos and successes in London of years ago.

Dorothy Mackall as Lady Diana not so hot in her riding costume, but looked nice when in women's wear. Anna Q. Nilsson did the dirty among the women, and well as usual. Lowell Sherman plays the heaviest soft and makes them soft for himself, while Ralph Forbes had to do the Lord Brancaster role, making it the chump the Lord appeared to be for women.

night photography on a busy river. Chase is ended when Frinz lets the police launch get close enough to smash its searchlight with a missile and then slip away in the maze of shipping.

The love interest is minor and is kept in the background. It isn't especially convincing anyway. Good judgment here in direction and story building. No chance for a title writer to splurge, but Boylan's lines are trim, convey a sense of natural idiom and are brief and crisp. A novelty finish weakens the story in the artistic sense, although it probably will strengthen it at the box office. The story proper finishes with the two young lovers in the clench. There is a quick switch to figure of kindly old man reading in his library. He closes his book and addresses the audience from screen with philosophical observations on the novel he has just finished, which of course is "The River Pirate," relating that Sailor Frinz really got out of jail in time to be best man at the boy's wedding.

It's a sort of spoken epilog. It's all anti-climax and a literary defect. On the other hand, it introduces the "sound" element into the production, giving advertising value to the film for commercial purposes. *Kush.*

## MAN-MADE WOMEN

Cecil B. DeMille production, released by Pathe. Produced by Ralph Block. Directed by Paul L. Stein. Featuring: Loretta Joy. Cast given screen credit includes H. B. Warner, John Boler and Sessue Okami. At Keith's Hippodrome, New York, week Sept. 17. Running time over 60 mins.

A weak, slow-moving picture destined to play the independent houses or circuits bound to accept it by contract. Not very likely to create favorable comment. It is not suitable except with a strong stage show in a big house. At the Hip this week is an eight-act line-up of vaudeville in the Keith New Era Week ballyhoo.

Action is light and story almost flickers out several times. Story neither interesting nor convincing, and acting stilted.

Concerns a young married woman with a yen for leaving her attractive husband, whom she is supposed to love, for the delights of wild parties staged by an old, funny-looking gent, described as handsome in the subtitles and holding some mysterious allure for pretty gals. According to his appearance this Romeo's billing is badly padded.

The gal finally leaves her husband and later stages a return in an effort to restore her position as his wife.

Tears, complications, subtleties and so on are used in a more or less indiscriminate mixture with a view to making it all look reasonable, but it isn't. *Mori.*

## RIVER PIRATE

Fox production and release. Directed by William K. Howard. Adapted from the novel of the same name by Charles Francis (see published review, Evening Post, although screen or program silent on point). Victor McLaglen starred and Lois Moran featured. Titles and Malcolm Stuart Boylan. Cameraman, Lucien Andriot. Running time 65 minutes. At the Roxy, New York, week Sept. 16.

Sailor Frinz.....Victor McLaglen  
Marie Cullen.....Lois Moran  
Sand.....Nick Stuart  
Sheriff.....Barrie Foxe  
Captain.....Donald Crisp  
Gerber.....Robert Perry

Picture of many engaging points. Fine human interest treatment of the under dog theme, splendidly played by Victor McLaglen and a good cast. Produced with intelligence and judgment. Shrewd directorship has succeeded in getting over the straightaway sincerity of the written work without attempting to make it over, a real achievement in translating material from page to screen.

Picture has appeal for all classes of fan; fundamentally because of its theme and secondly because of the capital playing, notable being the simple and natural work of Nick Stuart as the reform school wail. In the nature of things it doesn't lend itself to ballyhoo pull, but should be a builder for week stands. Class program output of the kind that reflects credit upon producer and promotes prestige of players. Not an outstanding box office film and not a repeat.

Subject is utterly without hoke. Deals in sympathetic way with weakness of the underdog who, for no fault of his own, finds himself in the reformatory. Becomes friends with notorious waterfront pirate (convict detailed from prison to teach kids and make a trade). The two become pals. Convict gets parole and goes back to robbing warehouses. Helps kid to break jail and join him in crime.

Kid falls in love with casual girl who wants him to go straight. Essence of the story is his struggle to keep faith with the girl good influence and still remain loyal to Sailor Frinz, the wharf pilferer.

The fascinating thing about the picture is the entirely impersonal way this bizarre history is presented. No preaching against the injustice of shipping petty juvenile delinquents to the reformatory. They don't glorify the dock thief, or point a moral of his trade. No bunk or ennobling a picturesque crook and then pointing out that evil-doers can't win.

The only real action in the footage is a chase of the pirate launch by a police boat, a picturesque bit of

# WE WANT PAUL ASH!

## Yes, Rob Reel, We Want Him Back—

### Do Fans Want Paul Ash Back?

BY ROB REEL.

Every since Paul Ash, B. & K.'s red-headed jazz maestro, departed from Chicago to New York there have been persistent rumors that he is to return.

These rumors are circulating with double strength now, for the owners of the Oriental are not only to open a new theater, the Paradise, this month, but have also announced that Al Kvale, who has been Paul's successor at the loop temple of jazz, is to return to his old haunt, the Northshore. Who is to follow him has not yet been made known, and naturally arouses considerable conjecture.

The Evening American has received many letters during the five months since Ash has been away in New York, appearing at the Paramount Theater, requesting news of his return. Apparently, the members of the Paul Ash Club in particular cannot forget the man whose success here was so phenomenal.

Ash is a Chicago-developed product, and many still feel that he belongs here where he attained his great fame.

The question now arises, "Do the fans really want Ash back?" If so, perhaps B. & K. can be appraised of the fact and will arrange the matter.

The public in the long run is all important. If you want Paul Ash in the Oriental, let The American hear from you.



Paul Ash.

For about four months we have been happily content with reports of the wonderful success Paul Ash has made at the Paramount Theater in New York.

But now, we in Chicago, whose loyalty helped build him into the International favorite he now is, WANT HIM BACK.

**WE MADE HIM.  
WE WANT HIM BACK HERE!**

**ROB REEL, this is our answer to your article of Sept. 6th.**

This is also an open appeal to Balaban and Katz, to bring back to the Oriental Theater, the man for whom and around whose personality the Oriental Theater was built.

We appeal to Balaban and Katz to bring him back, if only for a short time.

And we appeal to other Chicago fans to write to Balaban and Katz and to the Chicago Evening American, requesting, imploring, yes, demanding the return of PAUL ASH to the Oriental Theater.

**The Greater Paul Ash Every Week Club**

MARY FULLER, Pres.

DOROTHY GULMAN, Sec'y.

# ANOTHER SMASH FOR

# CECIL LEAN

# AND

# CLEO MAYFIELD

## WHO ARE A SENSATIONAL BOX-OFFICE DRAW IN MOVING PICTURE THEATRES

### PHILADELPHIA DAILY NEWS

Tuesday, September 4, 1928

### Cecil and Cleo

**Comedy Team Wins New Honors at Carman This Week**

Cecil and Cleo, Lean and Mayfield is the rest, if you must know, surrounded by an elaborate musical production, were the undisputed leaders on the Carman bill yesterday. The two musical comedy favorites, who have been adopted by Philadelphia, presented a new version of their "Hello, Everybody" business. Cleo's languid drawl is still the same, however.



### PHILADELPHIA RECORD

Tuesday, September 4, 1928

### Lean and Mayfield

Head Bill at Carman

Two famous musical comedy stars, a brilliant supporting company and a first-run picture blended into a first-rate entertainment at the Carman yesterday. Cecil Lean and Cleo Mayfield, who have carried many a big musical show to success, royally entertained and their singing, dancing and pleasant humor were hugely enjoyed. The two artists gave a finished exhibition of craft in their presentation. Clad Neff, musical director for Lean and Mayfield, conducted the enlarged Carman Grand Orchestra in an arrangement of popular music.

### EVENING BULLETIN, PHILADELPHIA

The picture, together with the appearance of Cecil Lean and Cleo Mayfield in what is billed as "a musical melange," combines to form what is undoubtedly the most highly entertaining program ever presented in this theatre. The musical comedy stars mentioned need no introduction here. Their singing and dancing still possess the same sparkling freshness.

**CARMAN THEATRE**  
GERMANTOWN AVENUE AT ALLEGHENY  
PHILADELPHIA, PA.

Sept. 5, 1928

Mr. Cecil Lean  
Miss Cleo Mayfield

Dear Folks:

I can not let your engagement here pass like the records of an entertainment without expressing my deep appreciation for your original cooperation and helpfulness in working your act into our unit and.

You brought new faces into the theatre and served our patrons with an entertainment which they thoroughly enjoyed. It has not only been a profitable one.

With sincere wishes for your continued success, I am

Sincerely,  
Clad Neff  
Musical Director

070/20

### PUBLIC LEDGER PHILADELPHIA

### LEAN AND MAYFIELD FEATURE AT CARMAN

CARMAN.—Cecil Lean and Cleo Mayfield, the noted musical comedy stars, basked in the admiration of a capacity crowd at the Carman yesterday. They were witty, gracious, gay and clever, and all their numbers in the musical melange "Hello, Everybody" were impressively received.

**CECIL LEAN AND CLEO MAYFIELD**

IN  
**"HELLO, EVERYBODY"**

THEIR MUSICAL MELANGE

will be at the  
**STANLEY THEATRE**  
**PITTSBURGH**  
**WEEK OF SEPT. 24**

CLAD NEFF  
Musical Director for Mr. Lean and Miss Mayfield will conduct

### PHILADELPHIA INQUIRER

### CARMAN HAS MUSIC STAR

Cecil Lean and Cleo Mayfield Head a Bright Bill

The breezy personalities of Cecil Lean and Cleo Mayfield, long popular here in musical comedies, gave lots of zest and special lustre to the fine program presented at the Carman Theatre yesterday. They were given a rousing welcome when they appeared on the stage in their own tabloid revue, "Hello, Everybody," and in their singing and comedy they hit a high mark.

**Booked for This Engagement**  
**By ARTHUR J. HORWITZ**  
**PERMANENT ADDRESS:**  
**HOTEL WARWICK, NEW YORK CITY**

## Agents Get Impression Par. and M-G-M Chilling Up On Talking Shorts

Despite agents selling talent to M-G-M and Paramount, their opinion is that the major companies are chilling on talking shorts' production. They think that they are holding the people for six months, as per contract, just in case.

There is known antipathy within the ranks of both companies by executives against talking shorts, figuring they are not worth bothering with. Vitaphone's releases are being watched avidly as a definite test since the big companies have their hands full as it is with sound and dialog synchronization to full-length features, the feeling is that all are biding their time.

The more shorts being released and shown at the Mark Strand, New York, regarded now as the talker barometer, the more some executives believe that the shorts aren't worth bothering with.

### Harry Rose's Talker

Harry Rose has signed with M-G-M for two one-reel talkers to be made at Cosmopolitan Studios, New York.

### Shorts Bookings Slow

Talent bookings for talking shorts are still few and far between. Unpreparedness at the moment figures as the reason just now through lack of equipment.

The rush of full-length features with sound synchronization takes up all the facilities available until fully manned studios are erected.

### 2 Dancers Claim

#### Booking Canceled

Two boys, Fox and Gardner, doing a wop act, expected to open at Fox's Star, New York, Monday after rehearsing. When reporting for the regular show time they claim to have been told by Manager Fordham they couldn't be used.

The act had no contract, stating the manager had booked them verbally direct. The boys showed up at the Star and gave the band their cues.

So downtown they went to the Fox booking office to air their grievance.

### Huston Ray's Talker

Los Angeles, Sept. 18.

Huston Ray is to be starred in a dialog picture to be produced by Dr. W. E. Shallenberger.

The title of the picture is "Music Healer." In it will be incorporated situations enabling Ray to play his compositions on the piano.

It is planned to road show the picture with Ray making personal appearances and giving a recital following the projection.

Production is to begin Oct. 15 under the direction of Phil Rosen.

### Eddie Leonard's Talker

Eddie Leonard has been engaged to do a talker by Universal. The minstrel is reported receiving a sizeable sum, booked through the Morris office.

### BENNY LEONARD'S TWO-ACT

Benny Leonard, retired lightweight champ, is returning to vaudeville in a two-act with his brother, Charlie.

Leonard will straight for Charlie's Dutch comedy.

### Hudgins in "Black Birds"

Johnny Hudgins, lately returned from Paris, has gone into the colored "Black Birds" at the Liberty, New York.

The show has as its dancing star Bill Robinson.

## Mitchell and Durant in Service Injunction Suit

A hearing has been set for today (Wednesday) in the New York Supreme Court on the application for an injunction asked by the William Morris agency against Mitchell and Durant, vaude act, the Keith office and the New York Palace theatre.

Morris, in supporting affidavits to its application, made by Abe Lastfogel and William Morris, Jr., alleges that Mitchell and Durant entered into an exclusive managerial agreement with the Morris agency in December, last. Under that agreement Morris guaranteed the act 20 weeks' work each season for its term of two years, at \$600 weekly.

Jerome Wilzin is the Morris attorney. He makes the claim that the act (comedy acrobats) is unique and extraordinary, and is about to breach its Morris contract. It is further asserted that from 20 to 25 weeks have been secured by Morris for the turn in Public theatres, and following that an engagement as a Shubert production is assured.

Frederick Goldsmith represents the act-defendant and will enter the customary defenses.

Mitchell and Durant recently appeared for one week at the Keith's Palace, New York, booked by Morris & Fell, Keith agents, at \$750 for the engagement. It is understood Keith's proffered the act a route at the same figure, with the William Morris agency then applying for injunctive relief.

Before appearing at the Palace, the only New York date played by the turn was at the Capitol (pictures) on Broadway, for one week. It is a Pacific coast turn.

### Names at Palace

Peggy Joyce is due to open at the Palace, New York, week Oct. 8.

Sophie Tucker will precede her by a week, opening Oct. 1.

Another Palace starter is Pavlovna, her first reappearance over here in several years.

Will Fyffe is another foreign act due shortly for a Keith return.

A condition made by Soph, who is doing business direct for the Keith engagement is that her booking goes through the William Morris office or else. That or else may give Morris the commission or keep Soph out of the Palace. But that's her position and the Madame can't be moved out of it.

All of the agents are applauding on the side lines.

### Tex's Side Change

Los Angeles, Sept. 18.

Texas Guinan, out here making a picture, has been knocking off some side money by functioning as hostess on special occasions at the Cotton Club, Culver City.

Frank Sebastian is paying Tex \$1,000 a show. She has played three and may do several more at similar coin before returning east.

### VAN NESSI'S SHOP

Van Ness, who opens a tour of the Keith-Orpheum houses Oct. 1, will open a costume shop in the Times Square district before starting on her vaude route.

## Acts Subject to Severe Clauses In M-G-M Talking Short Contracts

The M-G-M contracts issued to artists for talking shorts in the East are arousing comment, due to a couple of clauses that are quite strong as regards protection for M-G-M (Loew's).

One of the clauses gives the producer the privilege of rejecting the talker 15 days after it is completed. If the specialty is rejected the actor cannot collect, as the contract, according to another clause, does not

become effective until 15 days after the completion of the recording.

The contract also enjoins the artist from making a talker for any other company for a period of six months and gives M-G-M an option for the same period, with the artist obligated to report at a designated studio upon ten days' notice.

In one case an artist was signed for his specialty and thought he was making one talker. The specialty was split into two eight-minute periods, or two one-reel shorts.

The word "test" is given the widest latitude and includes the actual recording of the specialty and not a preliminary recording, as is popularly supposed.

### Ted Claire's Sock

#### And \$20,000 Damages

Baltimore, Sept. 18.

Ted Claire, m. c. at the Century theatre here, is named the defendant in a \$20,000 damage suit filed in City Court here last week.

The suit is for assault and slander, and is the outgrowth of Claire's one-round, no-decision bout with Henry Randolph Trower, staged in a North Howard street garage some weeks ago.

Trower had the distinction of being about the only person in Baltimore who didn't know Claire on sight, when he ordered him to identify himself or vacate the garage. Now Trower has wounded dignity which he thinks can't be assuaged for less than \$20,000. He also has taken legal steps to collect \$1,000 from Mrs. Claire, whom he alleges "sicked" a police dog on him while he was in the middle of the round with the former welterweight champion.

### Publicity Pay Off

Chicago, Sept. 18.

Radio exploitation is held out as the plum for artists booked by the Carrell Theatrical Agency here, at WCFL.

The station plugs the agency and the artists in exchange for their services. Station is owned by the Chicago Federation of Labor.

### GIRL SWIMMER'S ACT

Toronto, Sept. 18.

Olive Gatterdam, 17, Seattle school girl, second to Ethel Hartle in the Wrigley Marathon here, has signed a Keith contract to do a tank act. She will be routed along the Pacific coast.

Olive is a looker and almost six feet tall. She can sing and play piano.

GEORGE

EDMUND

## LaSALLE and MACK "STATIC NUTS"

This Week—Palace, Chicago, Ill.

Sailing Oct. 18—Union Theatres, Australia

East. Rep.: JAMES PLUNKETT West. Rep.: BILLY JACKSON

### Golden Masked Singer Upon Word Music

## HADRAK

## White Magic

The Friend—Many hold 'tis a book 'is one's best friend, while others feel—well, of one at our side. Again, of a helping hand, in need, in tears, of a sympathetic voice. Yet one wonders if, after all, the one true friend is not she or he who is always far away, the one we never meet, the one of the mystic Under-stand, impersonal Love supreme. We wonder why we wonder—we wonder as we wander 'neath the autumn stars alone.

Like it? But one in three can, you know. (Dan. 12:2; Prov. 14:6.)

## 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 Slegman & Fell)  
18-20 East 27th Street  
NEW YORK



ROBERT REILLY

and His  
KILKENNY QUEENS

SUPPORTED BY  
MOLLY KENNEDY and  
LITTLE LARRY

IN

"IRISH ROMANCE"

Opening for the Variety Theatres  
Controlling Company

Booked by Reeves & Lampert  
Birmingham, England, Sept. 24

## MISS PATRICOLA

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# Chicago's Divorce Season Opens; Tough Blow for Undefended Suits

Chicago, Sept. 18.

Local divorce courts opened Monday with pre-arranged plans for a restricted season. The summer months heard discontented mumbings from judges claiming that the country at large and show business in particular were trying to make another Reno out of this city of brotherly pinnacles.

Judge Stanislawski of the circuit court blossomed into print with a remedy that spells finis for quite a percentage of theatrical divorce intentions. It's a ruling that all protested divorce suits must be taken up before the default suits are given even the slightest attention. Which may mean never.

The season opened with two freak suits built for laughs. Ardelle Town, wife of Floyd H. Town, orchestra leader, started her action with allegations that her husband sat around the house practicing up on a musical saw. Inasmuch as the family also contains an operationally inclined pooch and a leather-lunged infant, Town's first note always was a tip-off for one of the most unearthy trios extant, according to Mrs. Town. She says the noise is driving her biliary-eyed, and Town won't give up his saw. Included in the suit is petition for an injunction restraining Town from copping the family piano and victrola.

Betty Altschaff, wife of Clarence Altschaff of vaudeville, has instituted suit on charge of desertion. She says ever since her marriage three years ago hubby has been trying to convince her that Niagara Falls is the place to go on a honeymoon. She doesn't like Niagara Falls. Now she alleges Altschaff has set out for the pretty water display alone without indicating he's thinking of coming back.

Attorney Irving Eisenman is representing Mrs. Altschaff.

## Wired Tip to Loop To Sell Orpheum

Chicago, Sept. 18.

A wire advising all former Orpheum employees now in Keith's that they were at liberty to get rid of their Orpheum stock is reported to have been broadcast by Ben Kahane, former secretary-treasurer of the Orpheum Circuit now in charge of the Keith real estate department.

When the Orpheum Circuit originally put this stock on the market it was offered to all employees. Many bought with a promise not to sell until so advised. Despite the promise, stockholder-employees have divided sixths then to around 200.

Orpheum stock fell from 33 to 30 and 29 before the employees could unload. Most of them had bought at 34 and 35.

## Arthur McQuade Killed

Arthur McQuade, former treasurer at the Hippodrome and other Keith theatres, was killed in a motor car accident at Scranton, Pa., Sept. 12.

McQuade was driving with his wife and twin brother. The latter also died. Mrs. McQuade being badly injured. The car turned turtle.

## JOE BERMAN, ACTOR

Chicago, Sept. 18.

Joe Berman, former contender for the heavyweight championship, has gone into show business by joining Eddie Borden's act. Berman has been out of the fight game for a number of years.

## SIGN FOR SOUND SHORTS

Los Angeles, Sept. 18.

John Charles Thomas, Charles King and Odette Myrtil signed for M-G-M's sound shorts. Thomas contract calls for two vocal subjects.

## Grange on Route at \$2,000

Harold "Red" Grange has been routed by Keith's Circuit, opening at the State Lake, Chicago, Oct. 14. Grange was placed by the Keller-Goldrey office at \$2,000 weekly. Much delisting happened before the booking was closed.

## Ring Rivals Only

What sounds like a gag but is said to be true is the report that Tod "Kid" Lewis and Jack Britton, former bitter ring rivals, are going to do a vaudeville act together.

Lewis and Britton have met in the ring about 18 times. So frequently did they meet that the wise cracking mob used to ask if they had their orchestration ready every time they were matched.

## MALOTTE DIVORCE UP

Singer's Suit Against Organist To Be Tried in Los Angeles

Chicago, Sept. 18.

Mary Jayne Malotte, picture house and night club singer, is leaving for Los Angeles, where her suit for divorce against Albert Hay Malotte, organist, comes up for trial Oct. 1.

At the same time Mrs. Malotte states she will institute action against her husband for back alimony.

The domestic difficulties of the Malottes date back to about a year ago when Mrs. Malotte brought her suit to courts in Los Angeles. At that time she was awarded \$100 a month temporary alimony pending the divorce action. Malotte has intermittently suffered a lapse of memory on several occasions in the weekly checks. Malotte is now conducting an organist school in Los Angeles. He formerly was the console artist at McVicker's theatre here.

## Jolson Overtaxed With

### Too Much Open Time

Al Jolson is feeling the burden of loafing. He says it. Also that he isn't going to be married for a third time, at least not just yet, and makes the latter vehement.

Al's main anxiety right at present is to kill time. Not intending to return to the legit stage and with no other talking picture waiting, Jolson has nothing in sight but to go to London to see his "Jazz Singer" open.

After that he's open. There's a chance Al may consider an easy going concert tour over here, three or four weekly, in carefully selected spots, not too far away from any big town center.

## Goldens' Divorce Changes

Chicago, Sept. 18.

A petition setting out the original charges against Maurice Golden, dancer, against Maurice Golden, son of Meyer Golden, vaude producer, asks that the husband be forced to pay \$1,000 toward his wife's attorney fees to enable the attorney to take deposition of witnesses in New York. It was filed last week by Attorney Ben Ehrlich.

Maurice Golden's original suit charges Violet Golden with adultery. Her cross-bill includes the same charge against him, and also alleges a conspiracy against her in attempts to secure grounds for divorce.

## DURANTES WORKING

Chicago, Sept. 18.

The Clayton-Jackson-Durante act is currently at the local Palace (vaude), in for two weeks at \$4,000 per.

From here the turn goes to Milwaukee for a week. It then expects to be recalled to New York to start rehearsals with the Dillingham-Brook musical.

## MARX BROS. IN TALKER

Paramount has the Marx Brothers for a talking picture. No details are set as to story.

The picture will get into production in December or January. It will be made at the Paramount studios on Long Island, where Paramount is now making talking shorts.

## Eddie Cantor's Plant Thrown Out of House

Chicago, Sept. 13.

Place: Granada theatre, Chicago. Characters: Eddie Cantor and Citizen.

### Backstage—Granada

Cantor: Now get this right. On my encore I'll ask the audience to request any popular song. Then I'll pull this handkerchief out of my coat pocket and wipe my face. When I do that, you holler "She's Wonderful," and I'll sing it. That's important, because they may ask for one I don't know. Understand?

Plant: Sure.

Cantor: Are you really sure?

Plant: Sure.

### Out Front—Granada

(Cantor dashes about stage, singing and cracking up.) Gets practically hot and pulls out handkerchief to mop dewy brow.)

Plant (in audience): "She's Wonderful."

Cantor (startled): No, not now! (Continues dashing about stage, acting like 16 men in speakers, and again is forced to dry his pan with the handkerchief.)

Plant: "She's Wonderful."

Cantor (laughing): Not now! (Addresses audience.) Ladies and gentlemen, I guess I'll have to tell you that man is hollering because I told him to do it when I pulled out this handkerchief. It's pretty hot in here. (Goes back into routine. Walks off to terrific applause and comes back for encore.) "Now, folks, if there is any popular song you would like to hear me sing, just call it. (Pulls out handkerchief and mops brow, as per signal.)"

(Cantor flutters handkerchief frenziedly and mops brow with exaggerated gestures.)

Plant: Cantor: Now!

Plant: Granada—Backstage

Cantor: You're a fine one! Hollering at the wrong time, and then when I wanted you to holler, not a whisper.

Plant: Don't holler at me. The ushers threw me out after the second time.

## Kennedy and Murdock Sailing on Saturday

London, Sept. 18.

Joseph P. Kennedy, now in London, says he has nothing to say regarding his interests in the States. Merely on a vacation, Kennedy said, and not thinking of business.

The Kennedys will sail on the "Majestic" Saturday, Sept. 22. Mr. and Mrs. J. J. Murdock, who have been touring the Continent with them, will be on the same boat, as will Pat Casey.

Casey is now on the Continent, but will reach here in time to catch the ship.

## Cancellation Objection; Bronson Thrown Out

Buffalo, Sept. 18.

When Manager Ben Wallerstein of the Broadway theatre, an east side neighborhood house, cancelled Harold Bronson, song and dance man, after his first performance, he projected himself into an assault case which was heard in City Court.

Bronson's feelings were bruised by the manager's action. He demanded an explanation in the argument. Wallerstein forcibly ejected Bronson through the stage door. After hearing both sides of the story, Judge Chipman dismissed the action.

## Dixie Taylor Left \$20,000

Baltimore, Sept. 18.

George F. "Dixie" Taylor was not in straightened financial circumstances when he shot himself to death in a West Franklin street rooming house here week before last. A note left stating he did not "wish to become a burden to friends" gave the impression that the former vaudeville performer was in low funds, but it is now disclosed that he left an estate of approximately \$20,000.

Relatives are not mentioned in the will, the entire amount going to the friends whom the physically ailing actor feared he might become a burden.

## Care by Artists Required in Case Of Signing Contracts for Talkers

Artists in signing contracts for talking shorts should watch each clause included in the agreement, whether it be a special typewritten form of contract or a standard printed covenant. They will find, as one nite club act did, they may sign away their sound picture rights for the rest of their lives if a strict interpretation of terms is not specifically agreed upon.

A singing act or a band act, under one form of contract, may find that its recordings of different numbers may be cut out of one subject and interpolated in another feature, and so on indefinitely. A name band or a feature singing act, particularly those apt to be encountered in nite clubs, may find themselves shunted from picture to picture, through being interpolated in the action wherever night life or similar scenes occur.

For this reason, an insistence that all the numbers recorded be made part of one release must also be assured. Otherwise material may be split up into two or three separate shorts. Or, as occurred in another form of contract, nothing would prevent the talker producer from using the Name Band Orchestra in a flock of features and cut in a flash of a cafe or ballroom scene so as to take advantage of billing the picture with some notable maestro among the cast.

This came up when a cautious act showed its contract to an attorney. The latter analyzed the covenants and found that if the act hadn't consulted him the producer would be within full rights to use the numbers in the short time and again, elsewhere than on that one short.

## All 5 Members of "Violin Mania" Killed in Wis.; Train Struck Auto

Chicago, Sept. 18.

Four members of the act, "Violin Mania," were killed instantly and the fifth died in a hospital when the automobile in which they were riding was crashed into by a Chicago, Milwaukee and St. Paul train at an Elkhorn, Wis., grade crossing Monday morning.

The dead are: Arthur Douglas and his wife, Hazel Grey; Julia Latherhouse, Maurice Kaplan, John Plotkin.

The bodies were taken to the Bert Reed undertaking establishment in Elkhorn. Mike Tafian, who owned the act with Douglas, was notified.

Miss Latherhouse was the dancer, while Kaplan and Plotkin were violinists. All three were from Chicago.

Douglas' right name was Haggerty. He formerly worked in a two-act as Stanfield and Douglas. His wife, from Portland, Ore., was pianist for the quintet. None of the dead were over 26.

"Violin Mania" was being booked by Ed Morse. It was to have opened here this week at the Lawndale. It was on its way from La Crosse, Wis., when the car was struck.

## Nite Club Job for Peggy

Peggy Joyce Hopkins, with or without her new Lord Northesk, can earn \$3,000 a week and with percentages up to \$4,500 as the ace attraction of Gene Gelger's Casa Lopez in the Winter Garden building.

William Morris is after the much-lusted married one for the room, which Gelger is anxious to open Oct. 15 or thereabouts.

If no attraction is forthcoming, Gelger has an idea for converting the Casa into a circus big top with side-show attractions and a nut comedian ringmaster to pace it.

## Irene Delroy Says No

No was the answer returned by Irene Delroy late last week to the many inquiries over a report she had been recently married.

Miss Delroy said she had not married and has no present intention of giving up her freedom.

## MONTGOMERY'S PAROLE

Friends Get Billy Out After Serving 3 Months

Billy Montgomery has been released from Welfare Island, after serving three months of a six months' sentence imposed for having narcotics in his possession. His early release was brought about through intercession of friends with the former comic remaining on parole for the remainder of the term.

While incarcerated Montgomery took the cure. With the assistance of friends he will attempt a comeback in show business.

When arrested on the narcotic charge Montgomery had been hired out as a speakeasy pianist, but parole conditions prohibit his resuming his former job.

## Major's Double Marriage

New Orleans, Sept. 18.

Jack Major, playing the Interstate Circuit, and Mary Virginia Wood, of Houston, Tex., professionally were married twice here within 24 hours.

Justice Rene Cortez, of the St. Bernard court, united the pair at midnight, and then Rev. John Brandon Peters, pastor of the First Baptist Church, married the pair over again the next day.

## Delmar With Bierbauer

Jule Delmar, former Keith booker, joins the Charles Bierbauer office this week as an agent. Delmar is not a partner with Bierbauer, who holds a Keith franchise.

Delmar was for years the booker of Keith's southern time, long enough for that group of theatres to be nicknamed, mostly by actors, the "Delmar Time."

## W. RUBIN SET WITH PAR

Los Angeles, Sept. 18.

J. Walter Rubin, former vaudeville actor and writer, on the Paramount payroll as a scenarist for 20 months, made the screen adaptation of "The Fleet's In." He now has a 5-year contract with Paramount.

## SALE RETURNS TO SHOW

Los Angeles, Sept. 18.

Chic Sule, having finished two movies for Fox, is now en route to New York to begin rehearsals in a new Shubert revue.

He will return to the Coast next May to complete his movie contract.

## M. C.'S PLACED

Harry Pearl has placed the following m. c.'s: Al Wolman to open Oct. 1 at the Metropolitan, Philadelphia; Teddy King to open Sunday at Stanley, Philadelphia, and as Stevens (with orchestra), who opened the new Grange theatre, Chicago, N. J., Sept. 17.

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(WHEN YOU SAID  
GOOD-BYE)  
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DOLLY MORSE  
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A Clever Novelty Song—

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by NED MILLER

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The Beautiful Waltz Theme of First National Picture

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## M. C.'s May Tour With Own Units on Chains—Not Steady Local Draws

It is reported executives of the production departments for several picture house chains have decided to build units around m. c.'s, sending the latter on tour throughout the country. This decision is to be enforced shortly.

Discussions held in the past two weeks regarding the drawing powers of m. c.'s tend to show that the box office appeal is mainly to a small percentage of flapper trade which is drawn anyhow by the pictures.

Another reason advanced for the discontinuation of the present policy of holding over m. c.'s is that they gradually lose their value as a novelty as a new face wears off. The same figuring also applies in

sending the m. c.s on tour, the production men estimating that new faces and names will draw more business around the country.

Public, among others, is expected to send all m. c.s out on tour shortly with their own units, with a couple of exceptions.

### \$1,000 FOR CANCELLATION

But Canadian F. P. Declined Proposal by Jean Middleton

Seattle, Sept. 18.  
Edward J. Fisher, for Jean Middleton, tried to postpone her return tour of the Canadian-Famous Players in western Canada. Miss Middleton had an offer from England and she figured it worth some coin to make a switch. She offered Fisher, F. P. booker here, \$1,000 to cover costs of billing, advertising, etc., incurred by the Canadian circuit, for the postponement.

Fisher wired E. M. Thomas, western division manager, at Toronto. Thomas would not make the change. The opening was billed for Sept. 24 at Edmonton and he didn't want to disappoint patrons.

### Keith Vaude Quits Trenton

With Keith vaude withdrawn from the Capitol, Trenton, N. J., that town only has one house with stage shows. It is the Lincoln, booked by Lawrence Golde in the William Morris offices. The Capitol is playing straight pictures.

### JOE PINCUS WEST

Joseph Pincus, who handles the Mr. Fox Movietone contracts in New York, particularly that department which signs up the vaudevillians for the talking shorts, is in Los Angeles for a conference with the west coast Fox executives.

Harry Hollander, Public Booker. It's Harry, Hollander who will succeed Earl Saunders as act booker for the Public circuit. Saunders is returning to the Keith office. Hollander previously in Public office had charge of the road show units.

### No Longer Behind Bars

The iron grating atop the counter separating bookers from agents on the sixth floor of the Palace building was removed Monday. The counter remains.

No reason for doing away with the bars announced. The absence makes the bookers look less like zoological specimens.

### Shuberts' Defense Is Rogers' Consent

J. J. Shubert, Arthur S. Lyons and S. Romeyn Simmons, the Shuberts' general manager, all aver in reply to Harry Rogers Theatrical Enterprises' suit that Rogers had given them written authority to close with Billy House, the comedian, at \$1,000 a week.

House, who is the subject of the injunction suit by Rogers against the Shuberts, opened Saturday night at the Casino, New York, in "Luckee Girl" and was accorded favorable notices.

Rogers' reply to this defense is that he acquiesced with reservations and the proviso he approve supplementary clauses.

The Shuberts further contend that Rogers was proceeding along devious lines in trying to sell House's contract to them at \$1,000 a week. House was guaranteed \$325 a week by Rogers in a vaudeville tab. Rogers denies any necessity for such procedure, stating his arrangements with House were legal and he was privileged to sell the comedian's services as he (Rogers) saw fit so long as House received his weekly stipend for the guaranteed minimum of 35 weeks a season.

Rogers denies that he agreed to accept \$300 in cash settlement of his claim from House (or William H. Comstock as he is known in private life), stating he was offered \$30,000 for a buy-out, half of which was to be in cash and the balance payable within one year, but which Rogers avers he refused.

The Shuberts' defense is that Rogers okayed their arrangements with House.

Justice Louis J. Valente, after receiving supplementary papers early this week, reserved decision on the injunction motion made by Rogers.

### Keith's Fur Show

The Keith production department is working on a fur fashion show to play all Keith theatres in New York and vicinity. Palace is a possible date.

The show calls for about 40 people, including models and specialty artists.

The fur fashion show idea has been used in the picture houses for some time with more or less success.

### No L. & L. Cuts

Arthur S. Lyons, for Lyons & Lyons, denies he is cutting his booking staff.

Rufus Le Maire, who is no longer with the agency, will continue production associations with Sam Salvin, treasurer of L. & L., and a couple of cafe bookers who are out will be succeeded by new incumbents.

### Floor Order Rescinded

Chicago, Sept. 18.  
The Keith-Western order permitting only one representative from each agency on the booking floor at a time has been rescinded. Partners may once more appear together.

### 2 TOWNS GO EAST

Chicago, Sept. 18.  
Keith-booked houses at Lexington, Ky., and Ft. Wayne, Ind., formerly booked from the Keith Western office here, will have their future bills laid out in the New York Keith agency.

### Leo Young in Met

Leo Young has succeeded Harry Padden as chief booker of the Metropolitan Booking Offices, New York, booking vaude houses.

Padden withdrew from the Met several weeks ago, then moved as joining the booking staff of Keith's. The latter deal seems delayed.

# ANNETTE KELLERMAN

Now Completing Her  
FIFTH INTERNATIONAL TOUR



Annette Kellerman Photo August, 1928, Deauville, France—Photo Maurice.

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### FRANCE

Alhambra Theatre, Paris, and Special Deauville Season

### GERMANY

Soala Theatre, Berlin; Hansa Theatre, Hamburg; Liebich Theatre, Breslau, and etc.

### DENMARK

In Revue, Scala Theatre, Copenhagen

### SWEDEN

In Revue, Rolfs Theatre, Stockholm

### IRELAND

Royal Hippodrome, Dublin

### AUSTRALIA

Tivolis, Sydney, Melbourne; J. C. Williamson, Adelaide

### TASMANIA

Hobart Theatre, Hobart

### NEW ZEALAND

J. C. Williamson Circuit

### AUSTRIA

Appolo Theatre, Vienna

Miss Kellerman presents the speaking part of her act in the language of the country she is appearing in.

### TALKING PICTURES

In every city of importance, in the above countries, Annette Kellerman's name is a household word. She speaks English, French, German, Swedish, Danish, also Italian and Spanish. Communications for talking pictures should be addressed to HARRY WEBER, Palace Theatre Building, New York.

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## Loew's Sues State, Buffalo, for \$10,000—Counter Claim of \$500,000

Buffalo, Sept. 18.

The Marcus Loew Booking Agency of New York has brought suit against the Buffalo Loew's State Co. for \$10,000, claiming that sum to be due it by reason of payments and advances made to actors on account of salaries and for other expenses connected with the overhead and operation of the local State theatre prior to the closing of the house last May.

The local company in its answer to the complaint sets up a counter claim for \$500,000 damages by reason of losses sustained by it through the alleged improper management of the theatre by Loew's and through the termination by the Loew booking agencies of its contract with the local company prior to the date set therein for the said termination.

By the contract previously exist-

ing between the parties, Loew's was to act as agent for the local holding company in the management and operation of the theatre for which services it was to receive \$100 per week and 40 per cent of the profits. The Loew's Buffalo Company alleges that the booking agency abused the agency and the trust imposed upon it and while acting as such agent, operated the theatre for its own private gain, contrary to and in derogation of the rights of its principal, the local company.

### JUDGMENTS

Fortway Amus. Corp.; Spencer Turbine Co.; \$1,112.  
Myer Port; M-G-M Dist. Corp.; \$1,737.  
Welcome Amus. Corp.; London Guarantee & Accident Co.; \$40.  
Sam Kessler; E. Strock; \$141.  
Jerome Rosenberg; Rothmere Mort. Corp.; \$7,196.

### Breakfast Mats

Breakfast matinee at bargain prices are employed by several downtown neighborhoods in New York with object to build up matinee trade, especially in houses in business sections.

Loew's Commodore started it two weeks ago by offering the early shows for 15c. It brought a retaliation from local opposit with grinds going as low as 5c to offset the Loew opposition and get the morning crowds in.

## Ed Lowry's 1st Year As St. Louis M. C.

St. Louis, Sept. 18.

Ed Lowry, the Skouras Brothers' Ambassador Theatre's master of ceremonies, whose popularity with St. Louis theatregoers surpasses anything of the kind for duration in the history of theatrical affairs in this city or this section of the country, last week celebrated the completion of the first year of his occupancy of the Ambassador stage.

In celebration, Lowry was presented with a renewal of his contract, with a three-year clause.

Under the contract, Skouras Brothers are entitled to Lowry's services at any of their St. Louis theatres, but it's a safe bet that Ed will be left right in his own little gold mine at the Ambassador.

### "RUNNING WILD" SALARIES

Colored Show Closes on Coast, Owing \$1,766

Los Angeles, Sept. 18.

Following the sudden and premature closing of "Running Wild" (colored) Sept. 15, after two weeks at the Mason, claims amounting to \$1,766 have been filed with the state labor commission against Miller and Slater, owners of the coast rights to the show.

Actors and their claims are, Brownfield and Greeley, \$845; Lottie Gee and Edith Spencer, \$743; Marion Gee, \$97; Juliet Turcaud, \$63, and Billie Clark, \$17. Last three were chorus girls.

Miller and Slater paid \$100 on account immediately after the filing of claims.

"Running Wild" was booked for four weeks at the Mason.

### Reade Hearing Adjourned

Attorneys for Walter Reade appeared yesterday in Chancery Court, Newark, N. J., before Vice-Chancellor Backes and asked for a postponement of case in which Reade seeks to have the Trenton-New Brunswick Theatres Co. thrown into receivership.

Reade, who is the complainant in the case, alleges that the Keith people are trying to take his stock and deprive him of his interest in the five New Jersey theatres in the company.

The order to show cause why a receiver should not be appointed will be argued before the Vice-Chancellor, Sept. 26.

## Keith's Producing and Playing Units, but Independents Lay Off

The Keith Circuit is producing units, although issuing a recent order to independent producers that no bill spots are available and to stop producing units for the present.

Pressure brought to bear upon the circuit production department, by affiliated circuits and managers is said to have inspired the continuation by the circuit.

Several of the out of town operators have pronounced the units the best business getters they have played this season, outdrawing names, pictures and freak acts.

Fred Schanenberger of Baltimore is reported as one of the managers completely sold on the unit entertainment. In addition to booking every unit available, he is said to favor billing an ordinary vaudeville show as a unit and adding an after-piece if necessary.

The alacrity with which the "office" units are booked as compared to the independently produced unit is illustrated in the cases of the Harry Carrol and Jay Flippen units. The former was immediately routed, but the Flippen units have been

playing pick up time and is only booked a few weeks ahead. It was produced by Max Hayes, the agent. This condition is causing the independent producers to lay off production until the demand reasserts itself.

### U's Talking Shorts

Universal's talker future includes talking shorts. To date they have made but one such subject by Bailey and Barnum, who have also appeared on Vitaphone.

It is possible Universal will make arrangements to produce talking shorts in New York adjacent to the supply of vaudeville and production talent.

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# WEST and STANTON Revue (5) Blackouts, etc. Full Stage Loew's State (V-P)

For the finish of this West and Stanton Revue is a dancing opey house hick meller by the five people that should have been the opening of the act. Everything before it can be thrown out. That meller is all the turn has. It was just enough to put it over No. 4 at the State.

Previous blackouts were too long drawn out for their slim points. The tramp classical travesty if of any value at all was carried too long. The turn opens with a special drop with the heads of the five people protruding. They say they don't know what they are going to do and that the audience will not either. Correct.

If the producer is so certain of his small time audiences that he knows the price can play as it is, and the turn is right, why, then it will play. To get anywhere else, the building might start, though the dancing meller is far from new and not so terribly funny here; only so much better than all of the rest.

# "DOWN HOME" (8) Minstrel Song, Dance, Music 20 Mins.; Full Stage (Special) Proctor's 86th St. (V-P)

Preentious and lavishly produced modern minstrel turn featuring Josie Carole, supported by Bud and Tommy, dancers; Three Banjo Fiends and the Mindell Twins, gill dancers. The special numbers were written by Neville Flesoon.

Miss Carole is a buxom soubret, under cork a la Aunt Jemima. She has a powerful singing voice but her articulation and enunciation make the lyrics unrecognizable. She does four costume changes, all in good taste and elaborate.

The Bud and Tommy combination contributes a couple of tap routines, also in blackface, and changed costume several times. The Banjo Fiends handle the accompaniments for everything and also switch to brass occasionally in addition to a singing and musical specialty. The Mindell Twins, in brown skin make-up, do two doubles, smooth and likeable.

The turn goes in heavy on scenery and costuming. It's bright, fresh and colorful and a welcome interlude on the intermediate bills.

Con.

# DACK-SHING Co. (5) Equibrights 14 Mins.; Three Audubon (V-P)

Two women, two boys and a man make up this Chinese troupe that features a series of contortionistic feats by the boys atop the man working as understander. One of the lads is an amazing bender, doing some difficult contortions when standing on the older man's head or supported by a hand balance.

The women do little, just getting in on some pyramid stands. The man is also apparently double-jointed, but the outstanding features are the two boys. The five use a plate spinning routine for the finish.

# FOUR STERNLAYS Equibrights 10 Mins.; Three State (V-P)

There is one man with this four-man outfit who is a veritable Sandow on muscular prowess. He handles the three others with amazing ease, and when hanging from a trapeze perch he also shows more of his prodigious strength.

The act opens with a series of poses, effectively done upstage. Then the four step closer to the footlights and execute one of the neatest, classicist routines seen at the State in many moons.

Three bows were taken at the close, showing how well they went with the audience.

# BIRTHS

Mr. and Mrs. Joseph Jackson in Hollywood, Cal., Sept. 11, son. Father is scenarist and mother is Ethel Shannon (screen).

Mr. and Mrs. A. Belasco, in Cleveland, Sept. 1, son. Father is m. of c. at the Branford, Newark, professionally mother is Irene Smith.

Mr. and Mrs. Wilson Jones, at Good Samaritan Hospital, Los Angeles, Sept. 12, daughter. Mother is Constance Howard (screen).

# PALACE (St. Vaud)

Two legit names: Lucille La Verne, from drama, and Louise Groody, from musical comedy, top the current week's Palace bill.

Miss LaVerne is debuting with an abbreviated version of Lulu Vollmer's "Sun Up," which has previously done service for the dramatic star, while Miss Groody is a repeat in a refreshing sing-dance offering that she has previously shown at the same house. Also plenty of other good material on the show but house not so good, which may or may not mean that the toppers are not box office for vaudeville.

With Miss LaVerne's act consuming 30 minutes of the running time and several others remaining on overtime the show ran longer Monday night than it probably will for the remainder of the week. Despite pomp and eclat surrounding the star attractions, Buck and Bubbles, colored boys, stopped things cold with songs, foolery and stepping preceding the LaVerne act. Not a bad record for the boys for their first time at the Palace.

Opening was Arthur Petley and Co., three men and woman with fast routine of casting and balancing. The featured member is an elongated comedian, dressed about by the two men on aerial bars and grabs laughs through his falls as bound backs on the casting net. Good act.

Leon Worth, eye-filling blonde, followed and got over with her instrumentation, playing various instruments and packing in some accompanying dances, all handled well.

Plicer, Douglas and Co. set a nifty speed pace with a dance repertoire handled by trio.

Buck and Bubbles next and mop up, giving way to Miss LaVerne in "Sun Up" (New Acts) with the dramatic condensation bringing its star an ovation, well deserved.

Miss Groody, after intermission, flanked by Edward Allan and H. Hupfeld, offered and scored in a potpourri of song hits from her previous musicals as well as some other songs and a good handling of neat clowning and planted a corking acrobatic solo, doing the remainder of his hoofing with Miss Groody. A corker of his kind for anywhere.

Frank Gaby next to shut, packed them on comedy with some breezy nifties and his ventriloquist stuff. Gaby had them rolling with laughter and shout and could have remained longer had he wished but took heed to the show having already gone over the time limit and offered gracefully. Solid hit. Gaby recently played the Flip at 59c, top, after a Palace date.

Gaston and Andree, dance team with a corking production, suffered somewhat on returns, through having lost the computer trade before getting on, but more than pleased the remainder with their divertissement. The team still employed "Dance of Death" as the waltz of the show. The Germaine and Edna Mackey, support dancers, also gave good account of themselves in this classy production that can fit in anywhere and go over big.

# LOEW'S STATE

(Vaudefilm)

Jack Osterman is the big noise on the State's bill this week and the only name flashed the Monday night's audience recognized at sight. Likewise the only turn stopping the performance. Osterman (New Acts) had to return for a final getaway spool.

During the turn, when gagging, Osterman mentioned he had been in "Artists and Models," at the Winter Garden, with the show having 75 chorus girls and 25 chorus boys. "That made 100 girls," added Osterman. It was about the flimsiest gag, he not trying to take a chance on the wisecrack. Probably just as well at the State.

Besides the headliner was "Forgotten Faces," feature film, with an M-G-M picture of the same name and an orchestra overture, the latter not so hot for a vaude house.

There were five other turns, with two flash acts among them. West and Stanton Revue (New Acts) and the Braille and Paolo Pale, dancing act with an orchestra. Latter closed vaude portion and not caught. The revue looks to have been built strictly for small time. In a burlesque tramp classical dance a couple of stage hands were used. They did as well as they could.

Bull Anderson and his pony opened. Anderson has the horse so well trained it can't fall down, while the smartest it will be unable to get his cueing. Made a entertaining and slight turn for the full-stage opening spot.

Castleton and Mack two acrobatic hoix boys were second. When these boys discover how more valuable comedy is than any kind of

hoofing, including acrobatic stuff, they will extend their present burlesque acrobatics that are now at least getting some laughs, into an entire turn. And let the dancing slide. The act is okay as is, but the only thing that can pull it out of the present spot is more comedy, and more comedy may send it anywhere.

Nan Blackstone (New Acts) was No. 3, a single singer mixing up the vodo with some laughs, she barely passed, and didn't do that with her encore song. House looked too big for the girl. If she spent more time improving her stage personality and less limiting other things, she would be more quickly advanced. Just now and looks like a nite club or cabaret singer.

Attendance the warm Monday eve not so fancy. Several back rows at 10 o'clock, the rest of the house half-way down. May have been good, however, for a Monday, with Broadway business any place not so hefty then.

# 81ST ST.

(Vaudefilm)

This week and henceforth the 81st Street is a full week stand. The policy is vaudefilm, or will be, for Jay C. Flippen and His Frolies, while bright and snappy entertainment, is not vaudeville. It's musical tabloid on a pretentious scale, with music by DeSylva, Brown and Henderson, skits by William K. Wells, and costumes, scenery, etc., fashioned skankily by Max E. Hayes.

Flippen and his associates were caught at the Hippodrome a few weeks ago and sent to the detail. What is perhaps newsy and pertinent from Monday night's diversissements is the rejuvenated pit orchestra of the 81st Street.

Some months ago when Keith's ceased being a cloistered order and reverted to business men, one of the first manifestos issued by the management was to sweep the cobwebs from the trenches and crown vo-de-o monarch of the suburban mezzanine. By official ukase all Keith vaudeville was to be discarded, and over all is a strange new department brought into existence solely to supervise music. Nobody ever thought of the "Keith faces" dynasty. For the first time in Keith history the spotlight man has discovered the orchestra.

Let Jordan, the vaudeville baton marshal, be presiding over the pepped up buglers at the 81st Street. They rendered "Crazy Rhythm" and something very like it, in the hall song. This set the customers, and with Aeop's Fables omitted by some happy chance (although programmed) the show got off like an old run.

The Flippen revue occupied the boards 70 minutes and surprised by being amusing most of the time. A few of the bits scarcely justify the time they consume, notably the barber shop scene, anaemic idea. The squawks, however, are submerged in the general and entertainingment. Good looking chorus with talent.

"Warning Up" (Par) on screen. Biz fair.

# 86TH STREET

(Vaudefilm)

While only a four-act on the program with two turns running unusually long, the Proctor 86th Street had sufficient comedy Monday to make the bill entertaining.

Business good Monday night but the new house is still a novelty in the neighborhood.

Two acts following each other at the tag end of the bill held the main attention. Jimmy Hussey closed the show. He and company of 15, band, eccentric dancer, fem singer, male balladist and tap stepper went right along to a sure-fire hit. Jimmy had four numbers and of good measure gave them "Nathan, Waitin'." It still has its comedy sweet.

Previously the Hussey potpourri came Donald Kerr and Edie Weston with their "Stepping in Society" hitting in high. Even after the hokum act, the two were good. Kerr, an assisting sketchists Kerr and Weston went into their dances and neilith shirked a minute. A corking duo of humorists they are not a lot of fun out of their hoke folderol. Seems strange that the program still carries the name of the late James Cassidy as one of the acts. There's a new act in the skit yet Cassidy's name was in big type in the lobby stands and on the program.

The Pioneer Tap Jaspers (New Acts) gave the show an opening solid seen in this house. Audience recalled them several times, and after the lights were on for the next turn.

Nada Norralne was second with songs delivered in a fine voice. Her range is high and she hits her top notes with ease. One number she went into a low register that was of a baritone fullness. She displays culture and at no time does her voice seem to be strained or stretched beyond its normal range.

On the screen, "Powder My Back" (Warner Bros.). Mark.

# BROADWAY

(Vaudefilm)

There comes a time in every man's life when he must borrow 10 bucks, wish he wasn't a trade paper reviewer and be assigned to such operas as that holding forth at the Broadway. A disc to be hit with the closer a 10-people unit running one hour and headed by Hughie Clark, sells for 90c, aided and abetted by a nature flick, "The Power of the Press." Either way it's a toss-up.

Clark and his Gang (New Acts) are debating herenabouts, having been Oupheuming it all season. Clark is backed by Dick Luckie's Arecallians, double quintet, and sundry song and dance specialists who in sequence make you like it or else.

Opening are Trella and Co., family cycle time dancing across the stage in motion on specially contrived horizontal bars, and topping off with a loop-the-loop effect on a special rig-up. Act secure and reported from a novelty bike turn into a mechanical exposition. Possibly the chill that pervaded the Broadway had something to do with the reaction, but so striking was the negative effect of the act that although the undersigned originally noticed it as a new act some years ago he did not recognize the turn at all. Originally remarking on the woman's shapeliness, the intervening years prompt a qualification and a suggestion against the abbreviated shorts.

Olive Olsen, deucing it, tried hard to come with restricted material. Her best effort, however, was an anonymous impersonation of James Watson's ballroom lizard. An anonymous pianist sans solo, something to be thankful for, accompanies. Miss Olsen is 15 minutes too long a number too long for an act of her type.

Biz bum. Abci.

# AMERICAN

(Vaudefilm)

Remarkable how absence of sprightly wit and sparkling wit take the edge off a bill. Coupled with that lack, this layout suffered from a sad dearth of strong comedy. Reclit was a listless audience and a dull entertainment downstairs Monday evening.

Probably the hit would go to Lytell and Fant, couple of young hoifers in blackface, who a few years ago were in the act of being spotted. Here next to closing, for which they are light. Preceding them were Milton Pollock and Co. in one of their framing-in gags between all talk and wooden comedy, in style, humor and tempo dating back to 1910.

There are the two important gags in the bill, but the evening running less than pretty good.

Nearest thing to laughing interlude was the contribution of Shuler, Elms and Co. (New Acts), burlesque bit on the in the burlesque manner, with Shuler doing a rich dialect Dutchman and making the tortured English funny. This sort of bit framing isn't going to do the family stands a bit of good.

With the middle of the show weak, they had chanced upon a couple of nice specialty turns to start and end. A polliwog act, three fine-looking athletes in gold paint and doing poses such as "Dying Gladiator" as the finish of striking hand to hand and three high routines. Ideas, but no act. Instead of the usual parade upon the completion of a feat, the gymnasts drop into a pose and hold it for an instant.

Phil and Eddie Ross made a satisfactory No. 2. Two well-mannered and smoothly working singers of what used to be called the rathskeller type. Aesthetically vague, and they stick to straight singing without talk or business, one at piano and other down center. Then Shuler, Harris and Co. for fair laughs.

Crisp Sisters and Boys supplied the inevitable flash turn, graceful and agreeable number with some likeable features. The act has solved the problem of the gap between dancers rather neatly. Crisp girls are on for a dance. While in their routine, the boys come on to whistle, or sing the accompaniment. Incidental good fun on until girls are away. Whereupon boy song soloist or specialty dancer steps in for the wait and girls are back for a moment. Same imagery, the break has been noted. Girls have an especially nice dance as their second routine, a quiet, casual bit of eccentric stepping. Act well dressed and routined by an expert.

Louise Wright overstayed for 16 minutes. Her character song of an immigrant woman is only fair and the incidental business is tiresomely overdone. Same imagery, 15 years later as an advanced flap was better. Single character woman doesn't get far at the American, and Miss Wright no exception. Then Milton Pollock and Co. a blank in this spot and for this house, considerable awakening of interest in Lytell and Fant, particularly for their splendid dancing finish, and beyond that, the Harry and Boys skating trio (New Acts), for the close.

# SLICED HIPS

(Continued from page 1)

being privileged to lay her off for the other 12 weeks.

She hasn't appeared on the screen since "Little Shepherd of Kingdom Come," made many months ago. In that picture she was so plump that thereafter directors passed up her name with consistent perseverance. About four months ago Molly was informed that, under the circumstances, it was necessary for the company to start her on the 12-weeks salaryless period, held over from the first year, and that it would be followed by the open 12 weeks of the second year without interruption, unless she reduced.

Miss O'Day was also told that when she did become slender again, she would be back in the fold, drawing salary, even if it took her two or three times 12 weeks to make the grade. In view of the latter concession, Molly signed all the necessary releases.

First National made one curious stipulation. It was not that the actress reduce to a certain weight, but that she reduce until she once more could stand, as comfortably as she had originally. The first costume she wore in "The Patent Leather Kid," as a cabaret girl.

After the first 12 weeks Molly was still unable to don the cabaret regalia without bulging, so the second 12, checkless weeks began. About this time the actress decided that fun was fun, but this was something else again. For two weeks she reduced with might and main and then appeared before the executives of the studio in the cabaret costume according to demand. The official o.k. was put upon her appearance and she was put on salary again.

But Molly had only begun her reduction. Last week she went to the Queen of the Angeles Hospital and had several pounds of avoirdupois sliced from her hips and legs and, in addition, went on a more strenuous diet.

Later she appeared at the F. N. studio, weak and walking with a cane, but sylphlike and happy, and expects to see her name on the cast sheets shortly.

# ORIENTAL

(Continued from page 37)

to hand out a flock of requests right after that.

Ben Blue picked the tempo up and whammed on from all sides. Blue is no stranger here, having played this house four or five times in the past. They remembered and called for some of his familiar legionnaire standbys. Blue's comical fall is what brought on the deep laughs and stopped everything for him until he begged off after putting in a boost for Mer.

Colorful flash for the finale in a tapestry tableau coming to life with the characters well placed. Theme for the number was "King for a Day," but never styled.

Preston Sellers, second week at the organ here, scored with a neat little console novelty he called "The Voice of the Mole." Sellers is an experienced organist and knows all the angles.

# METROPOLITAN

(Wired)

(BOSTON)

Boston, Sept. 17.

The tilt in week-day prices of a dime more for the entire house is not hurt business. The feature was "The Patriot." Town and critics have gone goofy over it. The house orchestra has been cut and is no longer featured under Gelsler in the pit. Synchronization substituted and came through clear as a bell, although the few spots where voice and effect were attempted were just ragged enough to cause unfavorable comment. Picture ran 15 minutes longer than average and resulted in the reminder of the bill being a little more compressed. The film fodder being mainly trailers.

Gene Rodemich, the dapper m. c. is still in the picture. He is a New England's best amusement organizer, is permanently gone, with the organ no longer featured. Ben Black came in with the unit m. c. and scored far better than the average substitute for the prancing Rodemich, who goes big with the femmes.

The "Vacation School Days," an Anderson, with Ray Bolger, Dancing Carr Family, Page Sisters, Lucille LaDue and Virginia Ray. It is a talky, gangy departure from a normal series of unit productions, and was probably whitened to the bone to make schedule because of the length of the Jennings feature. "The Patriot" is a neat break for the house, which has been on the public pan in recent months for weak films.







## 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

Carlo DeAngelo, stage manager, has gone with M-G-M talkers on the Coast.

District Attorney Dodd of Kings county, following the arrest of principals of "The Night Before" at Werba's in Brooklyn, took pains to announce to the world at large he proposed heretofore to apply the padlock provision to theatres offering dirt plays. He wanted to deliver a warning that any house who tried to use the courts to ballyhoo a spurious performance was taking a chance on the property.

Marion Davies received decoration of the French government the order of "Officer of Public Instruction." Owner has right to wear the purple ribbon with a tiny symbolic palm branch. Reason for citation was star's achievements and distinction in the cinema art and her gracious regard for French art and French artists.

Breach of promise suit for \$250,000 by Viola Weller against Max A. Schlesinger was brought anew into notice by girl's attempt to substitute new counsel. Revealed at same time that Schlesinger had married Betty Jewel more than six months ago, which had not been made publicized. Schlesinger says "it's a gag," meaning the suit.

Will Hays said Jimmy Walker was the greatest little Mayor of New York and other kind things during an address at the opening of the Motion Picture Club in the Bond building. The Mayor was present and also made an address.

Flo Ziegfeld's private car was searched coming in from Canada and customs officials found 106 bottles of champagne. Zieggy paid \$614 in fines at Rouse's Point, N. Y. In the car with Zieggy were J. L. Repogio and Dr. Jerome Wagner, of New York.

Alleged Albany baseball pool operators were held in heavy blot. They are Walter J. Kane, John Otto, Sr., John Otto, Jr., and James Otto. Kane and Otto were convicted on lottery charges last year and are under suspended sentence. Their joint bail was \$25,000. Others were \$10,000 and \$5,000.

U. S. Judge Thomas D. Thatcher vacated the padlock orders on the bars at a number of nite clubs, taking a slam at the unethical methods of Assistant Attorney General Mabel Walker Willebrandt, who had directed the padlocking on her own. Among places affected are Tex Guinan's, Helen Morgan's, Silver Slipper, Frivolity, Jungle and Luigi's.

### CHICAGO

Over 4,000 subscriptions to the Theatre Guild's second Chicago season have been received to date. This is three times the number of last year.

Max Bendix is musical director of "My Maryland."

George Rosener has written a play for the Shuberts entitled "The Five Leaf Clover."

"Dr. Jeckyll and Mr. Hyde" is current of the Art Colony players.

When the American Opera Company opens its four week Chicago grind it will occupy the Erlanger theatre instead of the Majestic.

"The Five o'Clock Girl," reopening at Cleveland Sept. 23, will play Detroit the week following and then Chicago.

Glickman's Yiddish theatre has reopened with Samuel Rosenstein the lead in "A Yiddish Girl."

"The Little Clay Cart" is to be the opening attraction at the Goodman Memorial theatre.

### LOS ANGELES

Attempt by two bandits to rob Strand theatre, film house at Verostrand avenue and Broadway, Los Angeles, Sept. 12, was foiled, one of bandits being captured. Pair of holdups seized janitor and tied him up, announcing intention of forcing manager to open safe which contained \$4,000. Janitor managed to wriggle out of bonds, snatched out and summoned the policemen who were in a nearby restaurant. When they ran into the theatre, one of holdups escaped.

Renee Adoree, screen actress, filed suit for divorce from William S. Gill in Los Angeles, Sept. 12, charging

desertion and cruelty. Married June 27, 1927.

Doris May filed suit for divorce from Wallace McDonald, Sept. 12. Alleges cruelty. Married May 5, 1921.

Norman Cramer, alias Norman Jewell, who describes himself as an actor and assistant director, is being brought back to Los Angeles from Sunnydale, Wyo., by the Department of Justice following his arrest on a charge of stealing and forging a government compensation check. This check was stolen by Cramer from the Los Angeles office of Variety's mail box while the back of the office secretary was turned. It had been made out for \$50 in the name of Morse Olin, an actor and a crippled war veteran. Cramer had called at the Variety office for mail at the time the check disappeared and federal agents followed him six weeks before locating him at Sunnydale. He had cashed the check.

Jack Holt, screen actor, was so badly beaten up by two thieves whom he surprised trying to steal the motorcar from his automobile in a Hollywood parking station that he was confined to his home for several days.

Jack Dempsey, former heavyweight champion, has purchased San Joaquin Valley property valued at \$400,000, according to deeds filed at Fresno, Cal., Sept. 12. The property includes a downtown building in Fresno, and 40-acre ranch west of that place.

Joseph Ellason, promoter of spectacles and amateur theatrical productions in Municipal Judge Bullock's Court in Los Angeles, was arraigned on charges of failing to provide for three minor children, complaint being filed by wife. Case was continued.

Irwin McDonald, self-styled film casting director, attached to no studio charged in Los Angeles court with petty theft by Mrs. Catherine Murtland, stenographer, who accused him of taking \$45 from her to pay a bribe and premium, which he is alleged to have demanded in return for giving her a position as his private secretary. Case continued to Sept. 19.

Corinne Wahl, theatrical costume designer, granted divorce from Gordon F. Wahl, by Superior Judge McLucas, making usual charges.

Edna May, screen actress, filed suit for divorce from her husband, Fred Edna Clark, in Los Angeles court, charging desertion and non-support.

Earl T. Montgomery, film director, filed cross-complaint in answer to divorce suit by wife, Mrs. Beulah Beatrice Montgomery, in Los Angeles Superior Court. Mrs. Montgomery charged her husband drank to excess. His counter charge was that she threatened to commit suicide, pretended to take poison and was dictatorial in manner.

Gilbert Warrenton, film cameraman, granted divorce from his wife, Marion, charging desertion.

Lois Griffin, screen aspirant, gave Los Angeles police another reason for searching here for Clinton S. Carnes, missing Atlanta churchman, charged with absconding with \$1,000,000 of Baptist missionary funds. Miss Griffin stated that she, like Sonia Nordie, screen actress, previously brought into the case, was having her attempt to crash into films financed by Carnes, under an agreement whereby Carnes was to receive a percentage of any contract she signed for picture work. She admitted having received more than \$5,000 from Carnes since July, 1927.

Police activity in the search for Carnes increased when a Glendale, California, resident, formerly of Atlanta, reported having seen and recognized Carnes on the streets of Hollywood.

Prince George of England came to Hollywood after all in spite of the rule of his father, King George, not to fly here from Santa Barbara, where his ship was at anchor. He came, innocently, with the understanding that no publicity be given out of his presence. He arrived in Hollywood Sept. 12 and made a tour of several of the studios. That evening at the home of Douglas Fairbanks and Mary Pickford an informal reception was tendered to the Prince, with all guests pledged to make no mention they had met the Prince in Beverly Hills.

There were some 250 people there, including social leaders, picture executives and stars from the Los Angeles area.

After the afterbanks and Pickford reception the Prince and entourage

## CORBETT BEATS BAKER BUT NOT IMPRESSIVELY

### Touted Coast Welterweight Holds Too Much

By JACK PULASKI

Young Corbett, 3rd, from the Pacific Coast bowed in at Madison Square Garden Thursday and copped a decision from Sergeant Sammy Baker but plenty of customers thought the soldier should have gotten the win or at least a draw. Sammy's failure to let go with his right more often cost him the decision.

Both are hard hitters and it looked for a time as though a knockout would come either way. Corbett is a southpaw and his recent knockout of Nick Testa by means of a left hook to the stomach won him no little credit. Baker was impressed with that sock, going down for a nine-count in the seventh round. But Corbett could not follow it effectively.

In the later rounds Baker carried the fight to the coast boy, who held too much in the clinches, for which he was booed. In the 12th and final round Corbett woke up and showed his earlier form. The westerner is a faster puncher but had little variety, nor did the soldier for that matter. Out on the coast Corbett defeated the colored Jack Thompson, who recently knocked out the welter champion, Joe Dundee in two rounds, but he should have more, stuff if he is to be considered for the title. He is still a chip because he forced Thompson to come in over the weight limit.

The fans razed the Corbett decision but were more displeased over the semi-final result when Al Brown, the elongated colored boy from Panama, won from Kid Francis, a bantam from Detroit and rated a wallower. The kid was so short that it looked like a poor match. Brown seemed to have everything and he popped Francis at will. For several rounds Francis got in close and hurt Al with body punches. Brown's handlers ruled that out and for the balance of the fight the colored boy danced away, shooting in so many taps that he had a wide lead on points. Brown had a rep as a socker and probably will get a shot at the title this winter.

### 1-Reel Football Games

Los Angeles, Sept. 18.

College Humor Films, working in co-operation with the magazine, College Humor, will make 26 one-reel subjects. In the course of their production the company will attend 10 of the country's biggest football games, which will be shown in the pictures. Through the influence of the magazine the company will have full co-operation by the various universities.

The first football game will be that between Berkeley and Santa Clara on Sept. 29. Besides showing the athletic activities of the colleges the pictures will include social affairs and associations.

Duane N. Mowatt will be producer, and Al Davis, formerly with Fox, will direct. There will be two feature pictures, one showing the series, Horace O. Mowatt and Ann, niece of the late Lincoln J. Carter.

left to join his ship at Santa Barbara.

Suit by Evelyn Eagan, former film actress, for \$56,510 against Will F. Peck, contractor, may be settled out of court. When case was called Sept. 13 announcement was made that negotiations for settlement were under way and continuance granted.

Miss Eagan claimed negligence by defendant in leaving a steam shovel in a street without affording proper safeguard against approaching motorists caused her to crash into the shovel with her car, she claimed, and suffered loss of an eye and that her face was permanently disfigured and screen career ruined. Defendant maintained Miss Eagan neglected to observe a barricade of warning lights around the shovel.

Renee Adoree, who filed suit for divorce from W. S. Gill on Sept. 11, changed her mind Sept. 12.

The marital troubles of Jan Rubini, violinist, continue. The latest move of his wife, Diane Rubini, was filing of \$50,000 damage suit on Sept. 14 against Ruth Shepherd, also known as Lena Arnold, actresses, charging alienation of affections.

## ON THE SQUARE

50c Blue Plate Table d'Hote

Main street front restaurants in the small towns of the mainly traveled highways are serving a 50c table d'hote dinner, much better cooked, served and looking than the country hotels in the same towns can give. These restaurants are getting all of the tourist trade, with the hotels and their A. A. signs passed up.

The street lunch places have discovered the blue plate dish as their secret. All of the dinner excepting soup and dessert with coffee is on the chiseled out plate that holds the meat and vegetables. A Broadwayite after paying the socking checks of the Times Square section for food is paralyzed to discover what a good meal may be had away from home for 50c.

### Aerial Publicity

Night aero advertising; first tried out the evening of Dempsey-Firpo fight at the Polo Grounds five years ago, is again coming in for attention. Thursday night a plane flew over the Square carrying an electrical sign on its lower wing flashing "aerial advertising" in colored lights. The plane flew up and down Broadway several times before visiting Jersey to thrill the suburbanites.

The first plane to carry an electric sign successfully ballyhooed Larry Fay's taxi venture, long since defunct. Several companies were formed to exploit aerial advertising and began dickering for theatrical accounts. After two planes were wrecked, mainly because of the extra weight carried, the project was abandoned.

### Charming Companions

One of the ballrooms on Broadway no longer advertises 150 hostesses or instructresses. The dames on hand to show the lonesome boys around the dance floor are now billed in lights as "charming, attractive dancing companions."

### Mose Rings In on Birthday

Mose Gumble took advantage of a double situation for a ritzy Ritz Tower whoopee Thursday night in celebration of his own birthday last week. It also coincided with that of the former Edith Bobe, one time Times Square modiste, who is now Mrs. Bobby Hague, wife of a vice-president of the Standard Oil Co. of N. Y. Both sailed for European vacation Sept. 15 on the "Leviathan." Aside from refusing to confess as to his youth the cherub, chubby, clubby, chummy Mose was quite the center of attraction despite Miss Bobe being technically the chief guest of honor.

### Smith's Head

The latest of the Smith ballyhoos is a head of Alfred E. done in bronze which can be attached to any car radiator. This went on display in Broadway shops last week.

### Colored Girl Swimmer's Disappointment

Pauline Jackson, colored swimmer, former show girl, who participated in the Third Wrigley Marathon swim at Toronto recently outswam a lot of white girls but was to be taken from the water after finishing six and one-half miles of the 10. Of the 35 swimmers only 16 completed the swim.

Miss Jackson went into the contest noticeably upset. At the last minute she learned that the man managing her Toronto appearance was unable to meet financial obligations of the swim and that appeared to shatter much of the colored girl's confidence.

The view of New York from the Paramount Tower is being widely advertised in the weekly guides distributed in hotels, and visitors to the tower have been on the increase lately.

One of the best views of the Paramount Tower itself is obtainable at night by those having friends with apartments in the tower of the Warwick Hotel.

### Hotels Exchange Ads

Most of the newer hotels around the Square are advertising in out-of-town papers on a trade basis. That is when bills for advertising are presented the hotel issues due-bills which are exchangeable for room accommodations.

Several advertising agents have thousands of dollars in due-bills on their hands, which the publishers of the papers they represent have failed to take advantage of. As a result many of the advertising representatives are offering due-bill at 50 per cent of their face value to their friends, making it possible for some of the boys around the square to hold down what is ordinarily a \$3 a day room for \$10.50 a week.

## 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 Camera Man" (Keaton) and Our Gang in person.  
Paramount—"Docks of New York" (Bancroft).  
Rialto—"The Patriot" (Jannings) (run) (sound).  
Rivoli—"Tempest" (John Barrymore) (sound) (last week).  
Roxby—"River Pirate" (McLaglen).  
Strand—"The Whip" with sound and talker shorts.

### SPECIAL FEATURES WORTH SEEING

"Wings" "Mother Knows Best" and Movietone "White Shadows"  
"The Air Circus" "Submarine" "Lilac Time"

### NIGHT LIFE

Chateau Madrid atop the 54th St. Club is doing the bulk of cafe biz. Helen Morgan's is a morgue and Texas Guinan's Salon Royal with Vitaphone in Hollywood is also shut. Other cafes are hanging on like the Frivolity and Silver Slipper, benefitting from established prestige and following, but suffering through padlocking notoriety. The speakeas and whisper-lows are the candy for the convivialists. Hotel goafs also registering and roadhouses, notably Vincent Lopez at Woodmansten Inn, enjoying their seasonal opportunities. Pavilion Royal and Ben Rilly's Arrowhead doing well as is Post Lodge with its Westchester younger following.

### RECOMMENDED SHEET MUSIC

"A Kiss Before the Dawn" "Don't Cry, Baby"  
"Tell Me You're Mine" "Sweet May"  
"Mr. Hoover, Mr. Smith" "Sweet Lips"



# Greenwich Village as Is

By Lew Ney

After 12 years of patronizing artists at the Whitney Studio Club has gone the way of most organizations for and by creators. The club claimed a total membership of 600 the past years, all artists, but it is safe to say that less than a third of these were active.

Besides paying for the club's working force and paying the rent or donating the building, Gertrude Vanderbilt Whitney has given liberally in cash to hundreds of artists.

This she will probably continue to do in her quiet way. Any club for creative folk wastes away when its articles are hardened by the palookas, sensationality, imperceptive persons who are arrogant about it.

Changes come and changes go, but atmospheric floozy goes on forever. A year ago George Henry Singer came over from Brooklyn to breathe freer hereabouts. Today he announces himself as Henri (spoken Ahnree Sang), an Egyptian. And many wonder why a French name and a Hindu title should be linked with the Valley of the Nile.

Otto H. Kahn has taken over Twin Peaks, the house of broken leasas, and the Tintest Little House of broken hearts. An annuity goes to Clifford Dalley, who conceived the former and built it three years ago with Mr. Kahn's help.

The Tintest Little House, and it is just that, has tried to be a restaurant for 7 years. It has been both the smallest and most novel eating place in an atmospheric 100-year-old building. But somehow the light went for it never got control. Now it is being remodeled for living quarters again.

Hale Hendricks is free-lancing cartoons while Dot, his wife awaits the heir in her mother's home in Arkansas.

Kathleen Tankersley Young has left the ham-and-egg minded of San Antonio to live without ham and eggs if necessary in the Village.

Dr. Maurice Parmelee has sailed for Russia to write another book. The Century Company has announced his latest on its Fall list.

Lise Fulda, who does backgrounds for the American Museum of Natural History, is back from Maine. Michael Nadel has leased into Patchen Place. Eunice Pierret has

## Graham, Once Spender, In Jail Over \$98

Alvin G. Graham, said to have been an aviator in the war and a few years ago one of Broadway's biggest spenders, was arraigned in West Side Court before Magistrate George W. Simpson on the charge of suspicion of forgery. Graham pleaded not guilty and was held in \$1,000 bail for further examination this week. Graham was unable to furnish the bail. The defendant gave his age as 38 and stated he lived at 2101 Myra Court, Brooklyn.

Graham was arrested by Detective James Lyons of the West 47th street station when he appeared at the Criminal Court building to report to Probation Officer Burke. Graham was reporting to Burke for an offense that he had been convicted of, according to Lyons.

George Sullivan, vice-president of the Dorland Advertising Co., 101 Park avenue, was the complainant against Graham. Sullivan alleged that Graham reported his debt to a check for \$98.75. The check was cashed by the Paramount Hotel, Lyons said.

Graham, crestfallen, carrying a portfolio, declared he soon expected a large sum from a trust fund left by his father and intended to liquidate his debt. "I don't know why I did this except that I expected to make good," Lyons quotes Graham as saying.

The defendant, according to Lyons, spent more than \$100,000 several years ago on Broadway.

Lyons said that he had told him that his father was a New York clergyman and left him several thousand dollars when he died. He went through most of his inheritance, he told the slouch, playing Santa Claus to friends.

moved from a fifth floor walkup on Horatio street to a basement in Charles.

Polly Holladay, whose Polly's of a dozen years ago was the rendezvous for intellectuals and bohemiens, has returned voluntarily to the hospital on Ward's Island after nearly a year's freedom. Polly says she is writing a novel.

The old and established hangouts and slummer-nabbing tearooms and restaurants as well as the gift shops complain that business hasn't been at all the past summer. Yet new places open up weekly, many to sell out or give up when the first month's rent is up. But speaks and ring-the-bells spaghetti houses flourish until somebody tells and longer.

The Troubadour Tavern tired of its struggle with fires, foods and poets during the dull summer and is no more. Skeels has acquired the Archway, the Doll's House has passed into the hands of a girl from the South; Margaret Nobel has put her Argosy in storage and gone to Chicago.

Woodstock and Provincetown used to draw the same exodus from the Village. Now it is mostly Maine for the silence seekers, nature painters and recreationists.

## Bill Fields' Canaries Treated Swell, He Says

W. C. Fields, of Carroll's "Vanities," supplied plenty of humor to a wise audience that parks itself in the old West Side Court building on West 54th street daily to listen to criminal cases of all kinds, when he was arraigned on the charge of being cruel to a canary.

Magistrate George W. Simpson heard many witnesses, flayed the arresting humane agents and freed the comedian. The court, in freeing Fields, stated that no testimony had been adduced to show that Fields was cruel to the bird.

"It is possible that the canary may have died from the effects of flashlight powder or possibly shocked. I am satisfied that there is no evidence to show that Mr. Fields was responsible for the death of the bird," said Magistrate Simpson in discharging him.

Fields was arrested by Harry Moran, superintendent of the humane society, his aide, Jacob Jacobs, shortly after the show was over. Moran took Fields and the canary that lay inert in a small wooden cage to the West 47th street station. Fields was soon bailed out.

Moran averred that Fields in his act draws the bird from a capacious pocket of his "dentist" jacket, places it under the bushy whiskers of a "patient," and then the bird flies away, colliding heavily with some scenery and lands inert on the stage. Fields picks up the bird and places it in a cage, said the agent. Jacobs denied he dropped the bird, causing it to die. "Someone tried to knock it from my hand," said Jacobs. The agents denied that they sought publicity for their society and denied they had posed for pictures.

Fields drew a few laughs with his witty replies. He denied he was responsible for the death of the bird. He denied it was tortured. "I use a different bird every night. I see that they don't work too hard," he said.

**Flock of Birds**  
"I feed the birds nice seeds. Nice apples. But they don't like pears. I go next door to Max's and buy them nice salads. I owned about eight birds," said the actor.

All the time the hearing was on the canary in its little wooden cage lay lifeless on the magistrate's desk. Chris Scelfe, Charlie Bogan and a host of others from the theatre craned their necks to hear the star testify.

Ed Cassidy, a prop man, testified that Fields was not cruel to the canary. "He testified as an auctioneer," he said. "My mother had many canaries. For 20 years, I cared for them. I minded Mr. Fields' birds. I gave them seeds, water to drink and bath, and took general care of them."

Moran sought to break Cassidy down as an expert ornithologist, but the prop man was too good.

## Sax Player Safe

An aviator who flew over Broadway all day Monday broadcasting a plug for cigarettes through a loud speaker, intermittently tuned in on various radio stations. When a saxophone solo was sent down by the flying broadcaster, Lou Laury, talking to a group of boys around the Friars, cracked:

"That's the safest place in the world for a saxophone player."

## Chatter in Loop

PHONEY BIOGRAPHIES  
Mae Tinee

Mae Tinee, known to her creditors as Frances Kurner, is picture critic of the Chicago Tribune and gets in all the news. She chose Miss Tinee's life was not always

"an acre of seats in a garden of dreams." Leaving school at some early age or other, she was as confronted with the choice of becoming a home girl or helping mother around the house. She chose neither, writing a poem and selling it to the Gurnsey Breeders' Gazette for a price.

Miss Tinee is a picture critic by claim but still a poet at heart. One of her latest compositions is printed herewith to show the broadening effect of play of vegetables: "Good morning! 'I went to see 'Excess Baggage' yesterday, and thought it very fine. It has a very wonderful plot and features Charlie Hines. (It really features Bill Haines, but he won't rhyme. 'See you tomorrow!'"

Some critics have compared her to Al Jolson. For no reason.

"Sleepy" Hall, band leader and former Yale student, is said to have received his nickname by sleeping through a Yale-Harvard football game. He can't remember.

Late but enthusiastic, the Benny Meroff stage band has organized a baseball team to meet all comers. They have already defeated some team or other.

Noting that theatre organs and orchestras gallop into "Sidewalks of New York" whenever Al Smith beams from the screen, but seem at a loss for suitable accompaniment for Herbert Hoover, a correspondent to the "Tribune" has suggested the tuneless melody for theatre use. Hoover's log cabin is somewhere in that state.

George Konesky, 19, was picked up by detectives charged with taking \$22 apiece from chumps in advance for B. & K. usher jobs. Despite the advance rake, none of Konesky's shapers received a call to show.

The young shepherd admitted in court that he had neither pull nor affiliations.

Sherman, Rudolph and Pratt, staff entertainers of station WMAQ, announce themselves as the three world's greatest radio artists. They don't even laugh.

Al Kvale is rated the best-dressed m.c. in town. Benny Meroff loses out because of constant automobile driving, which puts accordion pleats in the back of his coat. This irritates his wife no end.

Doggist n. a. heretabob is Jack Hoss, who says nice things about Marks Bros. for a given amount. He also is the proud father of a slaying English nasal twang.

## NUDE SWIMMERS NABBED

Church Deacon Claims Always Wore Trunks

San Francisco, Sept. 18. Following numerous complaints, originating with Commander J. M. Baldwin, U. S. N., retired, that "nude" bathing was common on the beach just south of Fleischacker Pool police made a raid that netted six male bathers.

Arraigned before Police Judge Sylvan Lazarus, one of the bathers was freed, when it was proven he was a church deacon and always wore trunks while swimming; two others received suspended sentences, and three were fined \$5 each.

## Stolen Money Goes to Track and Nite Clubs

Horse racing and Broadway night life got most of the \$32,500 which Tobias James Bower, 33, 504 West 43d street, former assistant general passenger agent of the Panama Railroad Company, admits stealing from his firm. He pleaded guilty before Judge William Allen in Criminal Sessions to an indictment charging him with the specific theft of \$140. According to officials of the company, his books show a shortage of over \$32,000. He was sentenced to from one to two years in Sing Sing.

When asked by Judge Allen what he had done with the money, Bower said that after he was arrested last April he and his bride visited various race tracks where he placed large bets. Besides this extravagance he said he and his wife visited expensive night clubs almost nightly until arrested two weeks ago.

His young wife did not know he had been stealing the money, he told the court.

## Riverside Drive Petters Discharged in Court

Giving their occupations as dancer, singers and hostesses, 16 girls, not over 21, together with sailors, soldiers and civilians, numbering 36 in all, were rounded up in a drinking and drinking party in Riverside Drive Park and 99th street by Captain Dan Kelleher, together with Detectives Dan Sheehy and George Robinson. The raid occurred late at night.

The prisoners were taken to West 100th street station and later spent the night in West 30th station house. All the female prisoners were bailed. Their mothers learned of their arrests and came to court.

Sheehy was unable to say which individuals in the group were violent, but he stated they were all disorderly. The police found many empty pint flasks after the raid, said Sheehy. The court then freed the defendants.

The mothers waited for them. Sailors clung to the arms of their sweethearts, but the late mothers dragged them away and promised all within hearing that adequate punishment would be meted out.

## TIRE ARREST

Booking Agent Stearns Peaved Over Chauffeur's Gyp Try.

Joseph Remere, 24, chauffeur, of 319 East 35th street, was arraigned in West Side Court before Magistrate George W. Simpson on the charge of grand larceny and held in large bail for the action of the Grand Jury. Remere got bail.

Osborn Putnam Stearns, booking agent in the Palace Theatre building, was the downfall of Remere. Stearns owns an auto. Remere, the coopers said, came abreast of Stearns, who was seated in a car at the time, and offered him a ride.

Stearns was open for bargains. Remere, Stearns said, offered him United States Royal Rubber Cord tires for sale at an extremely low price. Stearns said he wanted to look at the tires. Remere, he said, tore off part of the wrapper. Further examination showed that the tires were spurious.

Stearns called Detective John Gillman of West 47th street station.

## ABSENT-MINDED GOLFER

Charlie Gallagher's Hideaway \$5 Took Him Out of Jam.

Charlie Gallagher, 28, professional golfer and said to be instructor at the Sunnyside Golf Club, Croton Heights, N. Y., forgot that he had \$5 hidden in his trouser pockets when it came time to pay a taxi chauffeur.

The chauffeur demanded \$2. "The idea," said the golfer, "Drive me to headquarters." The chauffeur did. Charlie changed his mind and directed the cabby to take him to the West 47th street station.

The golfer was again obliged. In the station house the chauffeur explained to the lieutenant of totting Gallagher around town and his visit to headquarters.

Gallagher was arraigned in West Side Court before Magistrate Simpson. Officers prevailed upon him to search his jeans. He found a five, paid two and went back to Croton Heights.

## PHILLY POLICE CAPTAIN ROBBED IN NEW YORK

But He Got Lesson Through It on Swift Detective Work

Police Captain Thomas R. Harbridge of the Philadelphia force came to New York to spend a two weeks' vacation. He registered at the Hotel Lincoln and figured he would forget about crime.

During his visit to a theatre his room was entered and jewelry and wearing apparel valued at \$300 stolen. Harbridge notified the manager and communicated with the police of West 47th street station. Detectives Flood and Green were dispatched to the hotel.

Looking over the register they found the name of Sol Cohen, 37, 1761 Bryant avenue, Bronx. The detectives decided to visit his room. Arriving, they found Cohen and four other men. Also Harbridge's property.

At the station house the detectives said they learned that Gordon Barrett, 21, Hotel Manger, previously had occupied the room to which the police captain was in and when leaving the Lincoln, neglected to return the key.

Barrett got Duddy White, 18, Lincoln Hotel, to register and he came to visit him. With him came Meyer Shier, 23, 462 Cherry street, and Albert Ross, 21, 283 West 71st street. With the key Barrett entered Harbridge's room, removing the property to the room of his companions. Harbridge identified the property. Charges of burglary were entered against the five men.

Later in West Side Court all were held without bail for a further hearing.

## Donaldson's "Brace" Judgment Reopened

Walter Donaldson convinced Justice Valente in New York Supreme Court that the pressure of his new music publishing office opening (Donaldson-Douglas Music Co., Inc.) was the cause of his defaulting on a \$5,970 suit by Robert Brooks Hamilton, Miami roulette game operator, who sued on two unsatisfied checks.

The songwriter-publisher's defense is that Hamilton's wheel was crooked (braced) and is substantiated by William Sheers, who concurs that Mr. Lynch, manager of the Fleetwood hotel in Miami, had cautioned him to stay away from Hamilton's game on the allegation.

Sheer states that when he squawked to Hamilton the latter told him to forget a \$1,500 loss sustained at the same time Donaldson went over for over \$8,500, and not to say anything. Sheer, who is from Times Square, advised Donaldson of the situation. He then, the songwriter, who had paid \$3,000 in cash and issued two checks for \$2,000 and \$3,500, respectively, on a New York bank to cover the balance.

Hamilton argues that under Florida state laws gambling debts are collectible.

Justice Valente reopened the default judgment and gave Donaldson five days to file answer.

## 10 Days in Jail for Socking Blind Preacher

Charged with striking a blind Broadway colored preacher with his fist, Timothy McCarthy, 25, checker, of 448 West 50th street, was found guilty in West Side Court by Magistrate George W. Simpson and fined \$10 or ten days. McCarthy, without the X, was taken to the West Side Jail.

Irving Smith, totally blind, preaches the Gospel along Broadway. He told the Court that he was crossing 9th avenue at 54th street. McCarthy "trussed" him and called him a fakir. He said that McCarthy offered to assist him across the walk and when he declined the checker struck him.

Smith seized the arm of his assailant and blew his police whistle. Patrolman Edward E. Lannigan of the West 47th street station arrested McCarthy. McCarthy denied he struck the preacher and threatened that the colored man hurled epithets at him. Smith lives at 423 West 53d street.

## Three Fox-Poli N. E. Houses Take On Regular Mutual Wheel Shows

Mutual wheel burlesque troupes started playing this week at the Poli Lyric, Bridgeport, and Poli's Hyperion, New Haven.

Next week another Poli house Plaza, Worcester, starts its Mutual career.

All of the Poli houses will play the Mutual troupes for a week, each.

The Poli theatres are of those purchased by William Fox in the recent Poli deal. It is a result of the adjustment of policies amongst the Poli New England theatres by the Fox management.

John Zanft, general theatre manager for Fox, is in charge also of the New England territory.

### Yanks Pass Free Dance

Burlington, Vt., Sept. 17.

The 110th Ott Musical Comedy Company has opened its season at the Strong theatre here. The show has added a jazz band this year. The musicians augment the house orchestra during the show, then double on the stage for dancing.

Dancing is for the audience after the show, with no extra charge. The scheme is more or less of a flop, as the couples seem shy of appearing on the stage.

The cast includes Bob Ott, Anne Ott, Carol Engel, Fred Wright, Mildred Vaughn and eight girls in line.

### Play Up "Hindu"

Erin Jackson, featured last season with Rube Bernstein's Mutual, has been replaced by another burlesque shaker named Hindu Wassau, with the show named the "Hindu Belles."

Hindu was an added attraction with the Kitty Madison show last season. Miss Jackson is one of the runway leaders at the Columbia, N. Y.

### Possible Apollo Sale

Walter Ready may buy the Hurtig & Seamon Apollo (former Music Hall) on 125th street (Harlem). Hurtig & Seamon will sell if they get their price.

Minsky Brothers are also interested in the operation of the Apollo.

### Mid-nite at Columbia

Nothing overlooked to get money into the Columbia, N. Y. The house started a Friday night mid-night show Sept. 14.

### Burlesque Routes

Weeks of Sept. 17 and 24

Star Facts—L. O. 21, State, Springfield, Tenn. Show in Town Gayety, Buffalo, 21-25, Geneva; 26-27, Oswego; 28-29, Schenectady.

Big Review Gayety, Baltimore; 24, Grand, Washington.

Hoboken—L. O. 24, Gayety, Buffalo; 24, Gayety, Buffalo; 24, Gayety, Buffalo; 24, Gayety, Buffalo.

Chicago Review—Empress, Chicago; 21, Cadillac, Detroit; 24, Gayety, Buffalo; 24, Gayety, Buffalo.

Chicago Trust—Lyceum, Canton; 21, Grand, Akron.

Danbury—Dolls-Tyrone, Columbus; 21, Lyric, Dayton.

Dimpled—Lingerie-Orpheum, Paterson; 21, Hudson, Union City.

Flapper Follies—Columbia, N. Y. C.; 24, Gayety, Brooklyn.

French Models—Empress, Cincinnati; 21, Gayety, Louisville.

Frederick—Howard, Boston; 24, Columbia, N. Y. C.

Ginger Girls—Gayety, Montreal; 21, Howard, Boston.

Girls from Hollywood—Lyric, Bridgeport; 24, If & S Apollo, N. Y. C.

Girls from the Pollit—17, Lyric, Allentown; 18-19, Orpheum, Reading; 20-22, Palace, Trenton; 24, Empire, Newark.

Girls in Blue—Gayety, Kansas City; 24, L. O. 21, State, Springfield, Tenn.

Girls of the U. S. A.—Grand, Hartford; 21, Hyperion, New Haven.

Hill—Lyric, Dayton; 24, Empress, Cincinnati.

High Flyers—If & S Apollo, N. Y. C.; 24, Empire, Brooklyn.

Hindu Belles—Academy, Pittsburgh; 24, Lyceum, Chicago.

Jazztime Revue—Gayety, Brooklyn; 24, Gayety, Brooklyn.

Kuddling Kixies—State, Springfield; 24, Grand, Hartford.

Lyric—Three-Colonial, Utica; 24, Gayety, Montreal.

Merry—Whirl—Gayety, Minneapolis; 24, Gayety, Milwaukee.

Missile—Makers—Irving Pl., N. Y. C.; 24, Empire, Chicago.

Moonlight—Maid—Gayety, Milwaukee; 24, Empress, Chicago.

Moulin Rouge Girls—Troadero, Philadelphia; 24, Gayety, Baltimore.

Naughty Kitties—Garrick, St. Louis; 24, Gayety, Kansas City.

Nite Life in Paris—Columbia, Cleveland; 24, Lyceum, Chicago.

Parish Flappers—Star, Brooklyn; 24, Orpheum, Reading.

Puss—17-18, Geneva; 19-20, Oswego; 21-22, Schenectady; 24, Majestic, Albany.

Radiant Queens—Cadillac, Detroit; 24, Empire, Toledo.

Reverend—Brokers—Hudson, Union City; 24, Lyric, Dayton.

Red Hots—Empire, Toledo; 24, Columbia, Cleveland.

Social Models—Mutual, Indianapolis; 24, Lyric, Bridgeport.

Speed Girls—Majestic, Albany; 24, Colonial, Utica.

Sporty Widows—Mutual, Indianapolis; 24, Garrick, St. Louis.

Step Along—Empire, Newark; 24, Star, Brooklyn.

Step Lively Girls—L. O. 24, Gayety, Minneapolis.

Step On It—Gayety, Louisville; 24, Mutual, Indianapolis.

Stolen—Swags—Gayety, Wilkes-Barre; 24, Lyric, Allentown; 25-26, Orpheum, Reading; 27-28, Palace, Trenton.

Sugar—Ballet—Grand, Washington; 24, Academy, Pittsburgh.

Swing—Woman and Song—Gayety, Scranton; 24, Gayety, Wilkes-Barre.

### FLAPPER FOLLIES (MUTUAL)

Featured soubret..... Mae Dix  
Featured comic..... Jack Montague  
Comic..... Johnny Rutland  
Soubret..... Ruth Hamilton  
Tramp..... Mack McKelvey  
Strut..... Tom Falehough  
Jive..... Jess Mack

Lots of revelation, comedy secondary and hip work almost extinct. And a prima donna who sings "For Old Time Sake" in trunks and breast plates.

With that permanent runway group at the Columbia working the way it does and as often, it's getting tough to look at a road show at the ace house and try to imagine how it will line up when getting away from the Broadway trimmings.

The permanent display of femininity idea is the newest trend in burlesque, inaugurated last season at the 47th Street theatre and picked up and used successfully by several out-of-town stands. That means the theatres are spending more money than ever, on top of the perennial guarantee.

Joe Calunio's "Follies," starring Mae Dix, is an average presentation. Miss Dix is back and looking very good. It can't be remembered when she ever looked actish.

Plenty of program listings not shown at the Columbia, suggesting it will be a different story away from New York. Two numbers by Miss Dix, billed for the last part were out. Perhaps that noticeable laydown of featured women goes only for the Columbia, after all.

Outside of immaculate costuming, the feature of the show happened to be a comedy number, which in itself is unusual. It's the drunken bit by Rum Montague, principal comic, and Miss Dix. Ultra smutty, made smutty in the handling, but funny and cleverly played in a way. It had Mae getting stewed and warm enough to strip to negotiate with Rum meanwhile feeding her booze. Some of the action is better seen than described.

Otherwise, everything typical and new.

They worked the runway group six times, each taking an average of three encores, and the eight dancing ponies twice. Along with that, some outside vocal stuff by two mammy-singing women was overdone. One appeared twice, the other once, both doing two numbers to a trip. One seemed to be waiting to go back to the south twice and then crossed the smart money by calling California her dear old home. Too much, and not good enough to rate the show.

While S-H-A-R-L-L, "the sensational dancer," programmed to close, did not.

### Stock Hurts in B'klyn

Stock burlesque is giving the Mutual shows stiff opposition in Brooklyn, N. Y.

Stock at the Casino, Brooklyn, former Columbia wheel stand, has visibly affected the intake at the Star, playing Mutual shows and which had the burlesque situation tied up over there last season.

### Free to Agents

Booking agents are being admitted on the cuff for the first time at the Columbia, New York.

For what reason nobody knows.

A sign outside the burlesque theatre invites agents to drop in as non-paying guests.

### Burlesque Changes

Jeanne Steele has canceled her contract as runway soubret at the Cadillac, Detroit, to appear as featured soubret with "Bare Facts," Mutual show, joining next week. Joe Yule has also been signed as comic for the same show.

Rabe Healy has handed in her notice as runway soubret at the Columbia, New York, to take a similar assignment with Joe Roscoe's stock burlesque at the Casino, Brooklyn, next week.

She had been alternate soubret with Erin Jackson on Columbia's runway.

Stock burlesque replacements through Ike Weber are Peggy Gleason, Embassy, Baltimore; Bond and Miller, with Gayety, Washington.

### LOVE IN MILWAUKEE

Milwaukee, Wis., Sept. 18. Charging that her life was threatened by an "admirer," Betty Keller, chorus girl at the Empress (stock burlesque), caused the arrest of Mike Merado, 40, a hotel chef.

The girl said that Merado had told her if she didn't do what he wished he would kill her as she danced. Merado, arraigned for hearing, said that while he may have said the things to the girl, he was not in earnest, but that he merely wanted to frighten her because "he loved her so much." He was held for trial.

### Beauty Contest Gross

Beauty contests at upstate fairs are well paying propositions for the winner. At the Washington County exposition, for instance, the lucky young woman received \$250 in gold, a wrist watch, a \$1,000 wardrobe and a silver loving cup.

She is Hilda V. Kennedy and her occupation registered nurse, being a graduate of St. Mary's hospital in Brooklyn.

Billy Hexter in Brooklyn. Billy Hexter has replaced Eddie Sullivan as manager of the Empire (Mutual) in Brooklyn.

### Olive May's Republican Committee of Women

Olive May, chairman of the committee on theatrical contact for the Woman's Council of the Republican County Committee of New York, is heading a committee of professional women who will work for the election of Hoover and Curtis.

Miss May's committee to date includes Ann Forrest, Florence Rittenhouse, Katherine Grey, Beatrice Nichols, Grace Fisher, Minnette Barrett, Maude Durand, Desmonde Kelley, Marie Curtis, Rita Bell, Marguerite Smith, Jessie Busley, Ida Muelle, Ethel Rosemore and Doris Rankin, all now engaged in or rehearsing for vaude or legit attractions.

Miss May stated that the work of her committee will consist largely in urging those they come in contact with, on or off, to register for the presidential election in November and explaining to them how they can vote by mail if on tour. She figures that if showfolks will register they will most likely vote and explained that she is volunteering her services to the Republicans with a view to enlisting a Hoover supporter in every Broadway show.

Peggy Alenby of "He Understood Women" is temporary chairman of a committee which will function in a manner similar to that of Miss May's group of stage women in support of Smith and Robinson. Her committee consists of Marilyn Miller, Pauline Frederick, Winnie Lightner, Claiborne Foster, Jennie Moskowitz, Haldee Wright and Hilda Spong. The two last named actresses, said to be British citizens, have pledged their support to the Democrats in the campaign, despite lacking the right to vote.

### 14th Street Runway

A permanent house ensemble for runway numbers was installed last week at the Irving Place, New York, which has supplanted the Olympic, demolished, as the downtown stand of the Mutual wheel.

Wava White has been engaged as runway show flanked by a house chorus in 12 girls handling the grueling in conjunction with the regular wheel shows.

### SYRACUSE POSSIBILITY

Syracuse, N. Y., Sept. 18. Syracuse will return shortly to the Mutual Wheel if negotiations now in progress between Nathan L. Robbins, Utica theatre operator, and former head of Robbins Enterprises, and the Cahill interests of this city, controlling the Temple, bear fruit.

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## 50 YEARS AGO

(From "Clipper")

Judge McAllister in Chicago reversed a police court verdict by which a saloon keeper had been fined for providing free music to his patrons in violation of a local ordinance. Higher court ruled that the audience was unobtrusional (get this) "because it abridged the freedom and rights of citizens."

One of the events of the week just passed in New York City was the annual parade of the hackmen.

The Third Avenue "L" began service as far uptown as Grand Central, using the spur on 42d street, which has since been removed.

Bathing in the Hudson was dangerous. Charles Coste died as a result of being bitten by a shark. Now the peril is a bite from a typhoid germ.

Record appears of a polo match in Newport, R. I., between teams from Westchester county and a group from Queens county hunt clubs. Westchester was captained by "J. G. Bennett" (presumably James Gordon Bennett), while the Queens team was headed by "A. Belmont, Jr.," probably the August Belmont who afterward built the subway.

Buffalo Bill accomplished the feat of breaking 23 out of 25 thrown glass balls, using a rifle without sights.

Capt. Mat Webb, first chain conquerer, undertook to swim 36 hours, going with the Thames tide to Gravesend and back on the return tide, but a violent storm forced him out of the water in about nine hours.

A land developer advertises building lots "along Long Branch, N. J." for \$275 each.

## 15 YEARS AGO

(From Variety and "Clipper")

Frohman interests, Weber & Fields and K. & E., having gone into picture making, the older established concerns registered alarm. Nearly a score of picture makers assembled in a secret session and agreed to co-operate in resisting invasion from outside show interests.

Unusual outbreak of millionaire angels is noted. One of the Vanderbilts was financing Mitel Hajos in "Her Little Highness"; one of the Goulds was reported furnishing capital for a Weber & Luescher piece due at the Globe, and young Ziegler, newly come into his heritage, was behind a musical at the Longacre.

Color pictures made further advances, with Kinemacolor signing on stars. In the number were Anna Held, Richard Harding Davis, William Collier and Flora Zabelle.

Eddie Foy was arrested for the second time charged with permitting his children to appear under legal age. This time the Children's Society took exception to Richard singing at the Union Square.

A panic was on among the fast-dying one-nighters. It was estimated that on the layout for the new season, road production had dropped 70 per cent, in the past five years. At that time there were few big pictures to take up the slack in legit bookings.

Elaine Hammerstein, 17, was about to make her stage debut in "High Jinks," produced by Arthur Hammerstein, her father.

Wallace Edginger having been injured in an automobile accident, George M. Cohan was ready to go on as the star of "Seven Keys to Baldpate."

## Inside Stuff—Pictures

A young film leading man, who had a discouraging struggle through several years, he got a break, tried his best to dodge the second big break of his career. He crashed from obscurity into fame a year ago when chosen from the unknown to play a leading role in an air picture, he has made considerable progress since then but was greatly perturbed when the company to which he is under contract summoned him for a test for the leading man part in an African adventure film.

This picture is being made by two men who have achieved considerable renown for the unique films they bring back from out-of-the-way parts of the world after protracted disappearances, their last released work having contained some exceptional wild animal stuff. The young lead was worried that he would be called upon to support another animal cast, when the dramatic sequences were to be inserted following the return of the film makers from Africa.

When the time for the test came, he is said to have put on as poor a makeup as possible and to have shown little spirit in the action tests, hoping to lose the part. He was selected and was handed the script. He discovered, on reading it, he had been trying his best to keep out of what will be probably the only road show his company will make during the present film year, and had tried to lose one of the juiciest leading male roles on the producers' entire schedule.

The undue haste of the production department of one company in insisting upon the arbitrary return of one of its contract players, loaned to another studio, resulted in the loss of the actor's salary for two weeks at a rate of perhaps \$2,000 each week.

The borrowing director worked his players night and day to keep his pledge to return the borrowed actor at the hour named. The return was duly made, although he gladly would have carried the player another two weeks. When the tired actor reached his home studio he was told he would not be needed for three weeks. The player had the satisfaction of securing an unexpected vacation, but his employer was out \$4,000.

One of the large Los Angeles dailies planning to get out a special issue in the coming months is going after motion picture advertising, but of a kind different from the usual. At a meeting of the advertising staff the big boss of the sheet instructed the solicitors to leave actors, directors and technicians severely alone and go after the companies for business. He told his crew that in getting out similar editions the tactics of some of the other local dailies had been so offensive that animosities had been engendered which had operated to the favor of his publication and he did not care to sacrifice that good will.

An experimental television play broadcast at Schenectady, N. Y., last week and as but little different in result from an attempt of some months ago. The play as read and acted appeared upon the small glass dial attached to the receiver.

Television is working for the throw of its talking picture onto a blank wall from the transmitter. Until that is available television will not be of great commercial value to its makers.

Various reports of interest in television are heard. Downtown New York dealers handling television receiving sets say there's no panicky rush to buy them.

With the wave of sound on just now, it recalls that the first wired houses in the country were those of independent exhibitors. Chains paid no attention to the wiring for sight and sound when Vitaphone (Warners) first started to put out its shorts.

That explains why so many indie exhibs revived their wire equipment when the Warners took the turn after their talking shorts of the early period had caused the exhibs to place the wire into disuse.

A charge of \$15 to \$20 is being made by the trailer service companies and also the Warners for the talking trailers sent ahead of the incoming pictures. It is claimed that through the limited number of wired houses just now the Warners still lose money on the trailer's cost. While the trailer in most cases can act as a talking short and save the house the expense of at least one of those, it seems funny to charge for a trailer that is issued by a firm intending to plug its own talking picture. Exhibs apparently do not object to the trailer charge.

Some of the biggest executives who holler the most about stories and facts are the toughest to avail themselves of pre-press time opportunities. One who heads a big talker company, has his secretary trained so she demands to know what questions are going to be asked before she will condescend to arrange an appointment for news folk.

Observant picture men are commencing to figure that the American Telephone and Telegraph Company with Electrical Research, its Western Electric subsidiary, is in for a large bit of change from both sides of the film fence, producers and exhibitors, without the lay electricals taking any of the risk. The lays furnish equipment or license and collect. It can't do a bit of harm to A. T. & T. dividends.

About the only thing undisclosed remaining on that end is whether A. T. & T. or its subs if finding out what can be made in the show business, won't start to gobble up the show business. They may have started already. W. E. knows the gross of every house using its wiring. That may be a part of its partial payment installation agreement.

Since United Artists abandoned its general publicity department, it has adopted the method of employing unit press agents. These p. a.'s are given a nominal salary and employed by the picture, remaining until it is completed.

If another picture starts at the time the first picture is finished they are assigned. If not they are laid off until work is found for them. There are just two press agents working on this unit system, Russell Phelps and John Miles.

Reversing its policy of recent months, Fox is now seeking directors more mature in years and experience, especially on the stage side.

The "make your own film" movement is becoming an epidemic in Hollywood. Dwight Cummings, scenarist, has joined the ranks, stepping out and directing the first of what he says will be a series of 12 short features, this one being entitled "Up the Hill and Down."

The series is to deal with the trials and troubles of a young married couple. Dorothy Yost is writing the stories. Ethel Jackson, unknown, played the leading femme part in the first.

An illustration of how the operators' union in Chicago feels toward independent exhibitors came to light recently when an exhib of a small neighborhood house came up for arbitration on a squabble with an operator. It seems that the exhibitor had fired the man for laying down on the operator. The operator denied the charges and claimed that his employer had refused to pay him for overtime.

The union official, hearing the matter decided for the exhibitor, fayed the operator for his action in front of his employer. The official told the man he had known the exhibitor for 10 years and had yet to find him wrong and that he preferred to take his word in the matter. The operator did not go back to work.

It was 20 years ago that M. L. Finkelstein, of Finkelstein & Ruben, was selling jewelry in St. Paul. He became interested in show biz and it wasn't long before he took over the Lyric. That house was a success and started Finkelstein to acquiring other houses. Then he took in I. H. Ruben as a partner and the two gained control of most of the theatres in the Twin Cities. Later William Hamm, St.

Paul man. The chain now includes about 140 theatres in Minnesota, Wisconsin and the Dakotas.

Finkelstein & Ruben are celebrating their 20th anniversary over the entire circuit.

"The Albany Night Boat" is a recent Tiffany-Stahl release without much of the notorious night boat stuff in it. As made the picture is a meller.

This is said to have been brought about through the company operating the floating houses up and down the Hudson warning T-S when the title was announced not to get too fresh on the night boat island.

Otherwise or else.....!

## Inside Stuff—Legit

The Boston musicians had no difficulty in enforcing their clause whereby 27 musicians had to be carried at \$72 a week by the Tremont theatre to allow Count Berni Vici and his girls' orchestra in the pit to play Morris and Greene's new musical, "Just a Minute."

It meant that 27 musicians in the Boston local would merely report for the use of the first person singular. The nearest to revenge that was possible came in the selecting of 27 girl members of the union as the theatre's choice for the gifts that were being handed out.

Al Jolson's billing at the Winter Garden where "The Singing Fool" opens tonight (Wednesday) is the most elaborate ever given the star at the house where he appeared regularly as the Shuberts' biggest box office attraction. Electric signs and banners on three sides of the house are all Jolson. The huge sign facing Broadway, formerly used by the Shuberts to exploit their productions at other theatres, has also been given to Jolson.

The "angel" sponsoring the resumption of the Miller and Lyles' "Keep Shuffling", which played in Brooklyn last week is reported as Nicky Arnstein.

Take it from a Variety reader, who spent Sunday afternoon gathering statistics on the subject, Hannen Swaffer is an extreme repressalist in the use of the first person singular. For real free hand spreading of the "I" St. John Irvine can spot Swaf four ems and eight italics and then breeze in under wraps.

Variety's reader clocked St. John's first Sunday contribution in the World and counted the "I's" that made the lines look like a hair comb. Total of first person singular pronouns was 154. In communicating this data Variety's reader observes, "If this isn't a world's record, then Mae West is a reincarnation of Little Eva."

Harry Wardell, whom Al Jolson regards as his good luck charm, brought the films and records of "The Singing Fool" on from the coast to make sure that they were safely delivered. Wardell, since arrival, has told friends that there was pathos in the new Warners' picture that will bring the tears to anyone. He amplified the point with a story of what happened when the film was run off after arrival here.

Getting in one morning last week Wardell went to the Warners' projection room, having telegraphed to have an operator ready to run the picture. When about three-fourths through, the picture suddenly stopped and Wardell called out: "Hey kid, keep it going. I wanta get out and tie on the breakfast bag."

"I can't, mister," replied the operator, "I'm crying."

Jolson, when asked if "The Singing Fool" has much pathos, said: "I cry myself when looking at it."

A manager who has the Southern rights for a small cast Broadway success, of last season, started his troupe out in a Pennsylvania town 10 days ago. Business for the three days was so bad that he didn't have money enough for himself to get back to New York. He wandered down the main street, and hearing of a dice game decided to take a chance.

Touching the treasurer for ten he got into the game and ran the saw-buck up to \$600. With that coin he paid off and got transportation to the next stand, Norfolk.

The manager returned to Broadway telling of the bad business and also saying that the show would have to make its own way out of Norfolk.

A giveaway tab called the Morning Milk has been gotten out by Tom Van Dyck, of the Sam Harris office, for "The Big Fight," the Jack Dempsey-Estelle Taylor show at the Majestic. Stories with by-line phones are in a humorous vein and several columnists are kidded.

## Inside Stuff—Vaudeville

Show people in Saranac Lake, N. Y., cannot understand the delay and slowness of construction on the highly publicized N. V. A. Sanitarium in that heart of the Adirondacks. Excavation was started over a year ago, with construction now hardly above the ground. One alibi slipped out was slow deliveries of building material. That was made especially emphatic to account for the non-work last winter. Meanwhile and also during last winter a couple of tall buildings, one a hotel, were erected in Saranac, without stalling or alibi.

It is said that the estimated cost of the N. V. A. Sanitarium is around \$150,000. The Sanitarium has been employed as the object of a couple of N. Y. A. drives in the Keith and V. M. P. A. vaudeville theatres, both fostered by E. P. Albee. Over \$300,000 is claimed to have been drawn down through passing the hat to vaudeville audiences, who were informed how badly the vaude actors are in need of charity.

What the Saranac bunch can't fathom is that if the delay in construction is through shortage of funds, what is the matter with that \$300,000?

While awaiting the new sanitarium, N. V. A. patients are housed in the present limited institution called the N. V. A. Sanitarium, with others of the overflow placed elsewhere in the village. One of the N. V. A. patients currently in the sanitarium is reported to be paying for the room and board provided. That is contrary to understanding of the operation of the N. V. A. and its publicity-choked charities. It has greatly surprised the show folk hearing of it in and out of Saranac.

When Ez Keough, the Chicago Keith agent, left that town to make his headquarters in New York his comedy club contemporaries got together and presented him with a \$4,000 Cadillac. When Sam Kahl stepped out, in Chicago an effort was made to present him with a watch but the boys couldn't raise enough jack.

Clark and McCullough's contract with William Fox for talkers is for two years. It calls for 40 weeks' work a year at \$3,000 weekly the first period, and \$3,500 the second.





## "Entre Nous" Doubtful; Bouncing Checks So Far

It is doubtful if "Entre Nous," with Mollie Williams and Bono Snyder heading the cast, will reach the boards.

Rehearsals stopped Monday and Andy Wright, director of St. Louis, to dig up a bankroll, it was stated. Wright is said to have been concerned with another show, "Down Deep" which closed in Brooklyn, N. Y. Saturday and was paid off Monday by Equity, through means of money deposited to guarantee salaries.

"Entre Nous" was reputed to be an all non-Equity cast attraction. Equity deputies declared that there were a number of its members in the show and the attraction will not be permitted to continue without all the cast, Johns, should its other affairs be straightened out.

The salary bond for "Down Deep" was posted with Equity by Harry Irving. Wright's connection with the show was brought out when checks given by him to Guy Bragdon and Gregory Ratoff bounced back. Both had been engaged to direct the show.

## 4 Frisco Legits Sign

San Francisco, Sept. 18.—Four of the six legit houses in town have made their piece with the local musicians' union, and have signed the new contract submitted. They are the Curran and Geary, the Columbia and the Capitol. These managers are not affiliated with the Allied Amusements, which takes in practically all the picture and vaude houses and the Henry Duffy theatres.

The new musicians' scale provides for a wage increase from \$45.50 to \$49 per man for seven performances, with \$5 per man for extra performances. The minimum number of men for legit houses has been cut from ten to eight, so that each house is saving \$63 weekly on its musicians' bill.

Allied Amusements and the musicians were still "deadlocked" as week started.

## Playwright Adrift

Washington, Sept. 18.—With little information obtainable other than that he was a playwright, R. A. Bernard Merry was found wandering on the streets here.

Taken to the veterans' bureau all Merry could tell them was that he was here to seek a reconciliation with his wife, a professional under the name of Gladys Rogers, and that he had failed.

He is reported to have suffered from shell shock during the World War.

## Van Buren Goes Fox

A. H. Van Buren, the legit stage director, has listened to Winnie Sheehan's talking picture reasoning. He will shortly leave for the Fox lot on the coast, as a Movietone director.

## Gardner Jameses Apart

Los Angeles, Sept. 18.—Gardner James, actor, and Marlon Constance Blackton James, scenarist and daughter of J. Stuart Blackton, have parted. James is residing alone at the Hollywood A. C. They were married a year ago last Christmas.

## CANCELS NEGRO "TURK"

San Francisco, Sept. 18.—Manager Ralph Pinus of the Columbia went to Los Angeles to personally give the colored production, "Runnin' Wild," the once over, unfavorable reports having been received. After the look Pinus cancelled the engagement.

Although the attraction is being billed in the south as "Miller & Lytle's novelty of the century," it develops that a Miller and Clayton are the producers.

## ORGANIST IN CAST

Ruth Garland makes her first appearance in Broadway—in "This Thing Called Love." Last year she was in "Rope," but was only heard playing the organ from off stage.

## Whiting in New Show

Jack Whiting was engaged last week to play opposite Osa Massen in "Hold Everything" in Philadelphia.

## Ervine's Opinions

St. John Ervine, the London critic and playwright, began his duties with the New York Morning World last week as guest reviewer. The gist of his opinion was:

"The Night Hostess"—good.  
"The High Road"—good.  
"Trapped"—poor.

## Passion Play Walks Out on Success Date

St. Louis, Sept. 18.—The whereabouts of the manner in which the Freiburg Passion Players suddenly departed from St. Louis when business was getting brisker each performance remains a mystery. It was just when it looked like the profitable week's engagement at the big outdoor Municipal theatre in Forest park would be extended that the blow-off came.

A suit for \$2,824 may have been the unpleasantness. Only a few hours before the closing performance of the Passion Play here a general denial of charges made in the suit filed against Georg and Adolph Fassnacht, actor-owners of the play, had been filed. The plaintiffs were Patrick Mack and Howard C. Gordon, who described themselves as managers and claimed \$800 each for services. Gordon, in addition, seeking to recover \$1,124 which he said he had advanced to the company for traveling expenses.

An attorney for Mack and Gordon said that the two managers sold programs and managed the financial end of the production for H. P. Hill, whom they described as a one-third partner with the Fassnachts in the production. It was said Hill had retained Gordon as treasurer and Mack to sell programs and that Hill had held up the two men's pay.

## Play on Garbo

Los Angeles, Sept. 18.—Ludwig Berger, German film director, has written a play called "Greta," based on the personality and life of Greta Garbo. Berger, who makes a four months' trip to Europe as soon as he finishes "Sins of the Fathers" for Paramount, expects to have the drama produced in Vienna while there.

## VILLAGE THEATRE VACATED

Harold Meltzer and James Reilly, Greenwich Village restaurateurs, who operated the Greenwich Village theatre as a sure seater for eight weeks last season, have allowed their option on the house to lapse.

John Murray Anderson may take the house as a try-out spot for his "Almanacs," due for production shortly, with the intention of bringing his intimate revue uptown if it clicks in the Village.

## CENTRAL ROAD STAND

Chicago, Sept. 18.—Central theatre, which has been playing some traveling and some stock shows, will open this season strictly as a traveling show house. Management is booking in any show with possibilities for a run and especially for legit plays that have left Chicago on account of being under pressure of a heavy "nut," but might have done business in a smaller house with less expense.

## Hagen's Revue Mex

Milt Hagen, song writer and legit producer, has located in Mexico, where he will compose and stage a Mexican edition of "New Yorkers," recaptioning it "Mexicana" for local purposes.

Hagen is lining up local talent for his revue venture.

## STOCK'S "TRAGEDY" START

Dramatic stock went in last week at the Lyceum, Paterson, N. J., with "An American Tragedy," the opening bill.

Company is being operated by Seth Arnold and Richard Louis McKelver. Also Howard, Kitty Clark, Eunice Hunt, Nellie Gill, Joseph Green, Richard Bender, Robert Crozier and Kenneth Burton.

## New Forrest Home

The new Edwin Forrest home, at 4849 Parkside avenue, Philadelphia, will open Sept. 27.

## FUTURE PLAYS

"The Squalor," by Mark Linder, with Jack Linder as producer, went into rehearsal this week. The piece opens at Shubert-Teller, Brooklyn, N. Y., Oct. 8.

"Three Cheers," the Dillingham show with Dorothy Stone and Will Rogers, is to open Oct. 1 at Springfield, Mass., play New Haven for a week and start at the Globe, New York, Oct. 15. Rogers demands that his program billing shall not be in larger type than any other cast member other than Miss Stone.

"The Jungle Flapper," dramatization of Susan Merrillweather's novel of same title set for production by Laura Wiley. The piece is now casting and goes into rehearsal next week.

"Revolt," by Harry Wagstaff Gribble, presented by William Powell, starts rehearsals this week in New York with Gribble personally directing. The show opens Oct. 13 at Great Neck, L. I. The cast includes Mary Arben, Ackland, Powell, Doris Freeman, William Lovejoy and A. G. Andrews.

"The Command Performance," Herman Shumlin's initial production on his own, goes into rehearsal this week. It opens in New Haven in three weeks.

"Adventure," by John Willard went into rehearsal last week with Steele Productions sponsoring. Cast includes, Romero, Arnold, Harry Southard and John Lyttell.

"Dim Turning," by Arthur Richman; "Best Man," by Eva Plint and Martha Madison, and "The First Mrs. Fraser," by St. John Ervine, are the three plays lined up by Alexander McKaig for production this season.

"It Takes a Thief," crook melodrama listed as the initial effort of Frank Rappaport, goes into rehearsal this week. It opens in three weeks at the Shubert, New Haven, Conn. Author is Walter Barry, former probation officer in the Court of General Sessions, New York.

"The Call Woman," by Archibald, has been secured for production by Minton Productions, Inc. Piece is now casting and due for rehearsal in two weeks.

"Jim Comes Back," by Seth Arnold and James F. Robertson, will be given a try-out at the Lyceum, Paterson, N. J., Oct. 1. This is preliminary to a Broadway showing under auspices of Seth Arnold.

"Murder," by Beulah Pointer and produced by George Leffer, went into rehearsal Sept. 10. Cast included Beulah Pointer, Florence Rittenhouse, Wilhelmnia Morris, Richard Gordon, William J. Kelly, Charles White and Walter Horton. "Maggies," by Ralph Cullinan, has been secured by Barry McCollum. He will launch it in association with Charles Mulligan. Both were associated in the production of "The Banisher" at the 63d Street, New York, last season. "Maggies" is an Irish mystery meller. It will have McCollum heading the cast.

"The Bull Pen" will have Edwin Maxwell as producer. Now casting.

"Bad Debts," the new Willard Mack show, is in rehearsal. "The Crooks' Convention," dramatization of Arthur Somers Roche's novel of same title, went into rehearsal this week with Lyle and Andrews heading. Following this non-musical, Andrews will head a musical by Herbert Fields, Lorenzo Hart and Richard Rodgers, in association with Lew Fields.

"Old Man's Darling" has reverted to its former title of "The Last Fling" and went into rehearsal this week as Rosalie Stewart's next legit. It opens in Atlantic City, N. J., Oct. 1. Cast includes Bertie Churchill, Dorothy Hall, Edwin Nicander, Jean Dixon, Frank Lyon and Ilka Chase.

"The Jealous Moon," fantastic comedy starring Jane Cowl, went into rehearsal this week with Brady and Wiman behind. It opens at the Maryland, Baltimore, Oct. 15. Miss Cowl authored the piece in collaboration with Theodore Charles.

## Wallack's Turned Back

Wallack's, New York, operated under lease to the Carden Company for the past two seasons, has reverted back to the Chanin and Meisler and is being booked by the Chanin office.

Concerned with the leasing corporation were Earl Carroll, H. R. Edington and W. Herbert Adams. The latter has been anxious to vacate the house.

Low gross attractions were produced for it, the idea being to stage shows for stock consumption.

## Bennett Speaking

Richard Bennett starring nearby in "Jarnegan" prior to opening at the Longacre, New York, next week, is making speeches nightly. It looks as though the provision in his contract not to do so is just a gag. Seems he eludes it only goes for Broadway.

At times during rehearsals at the Longacre Bennett appeared in bare feet and nothing but a nightgown, saying it was too hot to dress.

## "Night Before" Actors

### Still Under Bail

Charges against the players and the producer of "The Night Before" which suddenly closed in Brooklyn, N. Y., after the district attorney raided the show and arrested the company, are still pending. When the case was called in the magistrate's court last Wednesday, the hearing was put over awaiting the disposition of a habeas corpus proceeding, started by Harry Greenberg, attorney for Arthur Henry, co-author and manager of the show. Monday Supreme Court Justice Humphries dismissed the writ and an appeal was taken. Briefs were ordered filed by Oct. 1.

The players, in the custody of attorneys, were again placed under bail.

The complaint upon which the arrests were made, was made by a clerk in the district attorney's office. In detail are named the situations and dialog alleged indecent. Under the contract, the producer must defend the actors when charges of that nature are made.

Emily Holt, Equity attorney, is representing the players.

The prosecutor contended his case was in with the complaint and asked that witnesses be cross examined when the case came up before Magistrate Dale last week. Attorney Greenberg demurred, asking that the evidence be brought out by the state's witnesses before cross examination. The court ruled in favor of the district attorney and the habeas corpus action resulted.

## Conflicting Dancers

Ann Howe, engaged by Sammy Lee as a specialty dancer for his "Cross My Heart" show, will not be with the show when it reaches New York. She opened in Atlantic City, but it seems her dancing conflict with that of the featured item, Doris Eaton.

Miss Howe has returned to New York. She has changed her name to Rosalind Saunders.

## ADMITS SHE'S MRS. WHITE

Margaret Vanorder Thompson, daughter of F. L. Thompson, jeweler of Moncton, N. B., has let it be known she is Mrs. Edward L. White. She is a dancer, who has appeared on the stage during the past three years. She was supposed to go from a vacation at her father's home in Moncton to New York for a stage engagement, but instead went to Calais, Me., where she was married to Edward L. White, son of J. E. White, dentist and merchant of Shediac, N. B.

## HORTON'S DOUBLE CONTRACT

Los Angeles, Sept. 18.—Edward H. Horton has signed a long term contract with Warners. Terms provide he will be definitely featured in each picture. Horton will be allowed to continue his stage work, evenings and two matinees each week.

## Joining Rep Troupe

Edith Barrett, now in "The Phantom Lover" is to join the Boston Repertory Co.

David Newell, of the same show, will join Ethel Barrymore later in the season.

## Belasco's "Desert" Off

"The Desert" has been temporarily, if not permanently, sidetracked by David Belasco.

Inability to secure desired leads is given as the reason.

## Title Change

Patterson McNutt play, "So This Is Marriage," has changed title to "This Thing Called Love." It opens at the Maxine Elliot, Sept. 17.

## Dist. Atty. Deciding About "Front Page"

District Attorney Joab H. Banton has not as yet made known his decision on the moral qualities of "The Front Page," the newspaper play at the Times Square theatre, but is expected to decide whether or not to prosecute the show sometime this week.

The district attorney has received the report of his official play reviewer, James Garrett Wallace, and also, it is understood, the opinion of a representative of the Police Department who also visited the show.

It is rumored about the Criminal Courts building that should the district attorney decide the morals of the play should be cleaned up, he will not cause a summary arrest and arraignment in the Magistrate's Court, but proceed before the Grand Jury, seeking an indictment against those connected with the play. If this procedure is followed it will be the first time such drastic action has taken place.

## 'Coquette's' Free 2 Weeks

"Coquette" will close for two weeks after its current engagement at the Shubert-Rivera, New York, to resume its road tour at the Bronx Opera House, New York, Oct. 8. The two weeks' layoff has been sanctioned by Equity with consent of the cast and through the show not taking advantage of permission to close in pre-master week.

Helen Hayes, starred in "Coquette" will remain under management of Jack Harris and will be starred in a new one after "Coquette" folds.

## Gaige Likes "Bellamy"

Boston, Sept. 18.—Crosby Gaige took a look at "The Bellamy Trial," playing at the Copple here, and was sold enough on it to purchase the dramatic rights. He will rewrite it for Broadway presentation. Copley is stock.

The Gaige proposition is peculiar in that "Bellamy Trial" has been made into a picture by M-G-M and practically remade for the addition of dialog by the same company. It was originally a novel.

## Left At Post

"Fellow Workers" stranded in rehearsal when Salvatore Carlos, producer, was unable to post bond covering cast salaries at Equity.

The show had been in rehearsal over a week when Equity stepped in. Carlos had promised to post bond Friday, but he had not lived up to promise an Equity official caught out the company.

Carlos claims it will start again next week.

## "RINGSIDE" FOR TALKERS

Paramount and First National was been dickering for the screen rights to Gene Buck's "Ringside." Of the two it is said that Paramount has practically clinched the deal and will turn the play over to George Abbott as his first sound job with the film company.

Abbott is co-author, with Hy Damb and Ted Parmour, of the play.

## Miss Frederick's Contract

Los Angeles, Sept. 18.—Pauline Frederick has been engaged by Warners on a two-year contract to begin work in the east on the stage play, "The Imperfect Lady."

She is expected to return to the coast studio about Oct. 1.

## Youmans' Suit Ends

Chicago, Sept. 18.—Superior Judge Lindsay has removed a separate maintenance suit, filed against Vincent Youmans by his wife, from the Illinois courts. The judge took the action when Youmans paid back alimony amounting to \$1,650.

## Kettering Jr. on Job

Tom Kettering, son of Ralph Kettering, general western manager for Warners, will make his theatrical debut this season, assisting Ray Farrar at the box office of his father's Minton-Central theatre.

# 26 Theatres Still Dark on B'way; Trade Indicates Healthy Pick-Up

The jump in Broadway grosses during Labor Day week was evidence that the new season is aimed for better times than indicated earlier.

Warm weather affected business somewhat last week. Business generally was fairly good, but in ticket circles there is little enthusiasm. That is because of the meagre number of stand-out successes. In the process of some highly lauded productions among the new-comers it is figured they will develop in October.

Rehearsal halls are working overtime with new shows, but there are still many dark spots along Broadway. This week there are 26 theatres without attractions. That may have added to the chances of some early arrivals, yet those which did not click are having just as hard a time of it as though more strongly opposed.

Last week's premieres were topped by "The High Road" at the Fulton; with takings quoted at better than \$15,000; "Night Riders" at the Martin Beck started at mid-week, improving promisingly and reported to have a good agency call early this week; "Machinal," raved over by the critics, claimed over \$11,000 for its first week at the Plymouth and should stick; "Trapped" was rated around \$3,000 at the National and will close the Hammerstein; "Lilacs" didn't start anything at the Shubert and will probably be moved to Johnson's for a cut rating run; "Luckee Girl" opened at the Casino and the Casino and won little favor despite good out-of-town reports; "Heavy Traffic" got \$12,000 the first full week at the Empire; "Big Boy" grossed \$38,000, not far from capacity, and is an indicated musical hit; "The Great Power" started poorly at the Ritz.

Nothing in the dramatic line is comparable with the draw of "Front Page," over \$24,000; "Strange Interlude," capacity, \$16,000; "Bachelor Father," \$15,000; "Diamond Lil," \$14,000; both strong; "Ringside" claimed \$11,000, but may be dented by "The Big Fight," which opened Tuesday; "The Royal Family" about \$11,000; "Gang War," \$9,000; "Eva the Fifth" and "Gentlemen of Press," \$7,000; the others down as low as \$1,500.

**Musicals**

The musicals, with the addition of "Good Boy" are unchanged; "Scandals" tops at \$49,000 through the big agency buy, but the real business is for "Show Boat," \$45,000 and better; "Vantities," selling out, \$40,000; "Rain or Shine," \$35,000; "Three Musketeers," \$33,000; "Roselle," \$30,000; "Good News," \$29,000; "Black Birds," over \$20,000; Connecticut Yankee," \$15,000. Little competition from the new musicals as yet.

Next week "The Royal Family" succeeds "Trapped" at the National; "Elmer the Great" reopens the Lyceum; "Jarnegan" reopens the Longacre; "Adventure" will follow "Porgy" into the Republic; "Porgy" will follow "The Great Power" into the Shubert; "Fast Life" gives the Ambassador its second tenant; "By Request" follows "Goin' Home" at the Hudson, the latter show possibly getting another house; "Chee Chee" reopens the Mansfield; "He Understood Women" stopped at the Belmont; "Guns" stopped at Wallack's; "Volpone" ends at the Guild.

## "Minute" Ahead in Boston

Boston, Sept. 18.

The Brae Burn national open amateur golf tournament and the third installment on the income tax probably had something to do with a general falling off in business at almost all the houses in the city.

"Just a Minute" still holding at the Tremont was high with about \$17,000 and the "Cheerful Friends," closing at the Hollis, did but \$8,000.

**Estimates for Last Week**

"Golden Dawn" (Shubert, 1st week), Hammerstein's overture with good music and comment, \$15,000; \$3,850.

"Take the Air" (Wilbur, 1st week), With Will Mahoney, \$15,000.

"The Great Power" (Majestic, 1st week), At top of \$2, \$10,000. "Hold Everything" to succeed next week, "Excess Baggage" (Plymouth, 1st week), \$8,000.

Colonial closed this week, opening next with Thurston.

### Des Moines' Stock

Des Moines, Ia., Sept. 18.

President theatre now houses the Clement-Walsh stock company. Troupe comes here from Omaha. Among the principals are Fanchon Everhart, Alfred Cross, Dora Clement and Geoffrey Bryant.

## Warners' Ambitious Talker 'The Jest,' With Barrymore

Warner Brothers have selected "The Jest" for their first all-dialogue class ambitious talking picture. It will star John Barrymore.

"The Jest" was stage produced by Arthur Hopkins some years ago and had a long Broadway run.

So far the Warners' dialog films have been of the underworld or thriller type. With "The Jest," they probably intend notice to the other companies of an all around competition in the new wave.

## Providence Pays Only \$8,200 for "Mary Dugan"

Providence, Sept. 18.

Pictures continue to garner the bulk of patronage here in spite of "Mary Dugan," which did only fair business at the Opera House at 50 cents to \$2.50 with good company. Two good stocks here, Albion and Modern, probably have effect on touring legists.

Albion is holding up well with "Yellow," but probably will make way for vaudeville in October. "The Jest" is the first time this house has continued stock past Labor Day.

With bolstering in places the Modern company will be able to hold forth for the winter, as the regular fans are rallying round.

Fay's is the only house showing vaudeville at present and business here, as usual, is great whether anything particular is showing or not. The Carlton, with musical comedy tabs, has fallen off a bit and can't go into a marathon.

**Estimates Last Week**

Opera House (Ind.), (1,300; \$0-\$2.50). Road company in "Trial of Mary Dugan." Business none too hot. \$8,200 would be liberal.

Modern (Fay), (1,400; \$0-\$1). "Wooden Kimono," mystery show, good stock bill. Good for \$7,000.

Fay (Fay), (2,300; \$0-\$1). Only vaudeville in Providence. Cleaning up. "The Supper Club," dancing cocktail O. K. Biz around \$10,500.

Carlton (Fay), (1,600; 15-75). Popularity of condensed music shows falling off, but better than old policy of vode and movies. About \$5,000.

Fay (Fay), (2,300; 15-50). Only vaudeville in Providence. Cleaning up. "The Supper Club," dancing cocktail O. K. Biz around \$10,500.

## AHEAD AND BACK

Thomas Van Dyke, appointed general press representative for Sam Hart, left the W. A. M. Personnel, Inc. for Jack Charish, publicity for Edward Clark's "Relations."

Henry Pennypacker, ahead; Bob Evans, back, "Rose-Marie."

Frank Cruickshank, ahead, "Good News" (Boston).

John Campbell, advance, "Trial of Mary Dugan" (opening in Providence).

Dave Kaufman, back; William Gorman, advance, "Four Marx Bros."

Charles Vion, back, "By Request" (Chicago).

Sam Cunningham, back with Cohen show opening in October.

Leon Friedman ahead and Fred Zweifel back with "Rio Rita."

Spencer Bettelheim of the Music Box, New York, box office, is company manager of "Women for an Army" at the Philadelphia. Lep Solomon, is managing "Gentlemen of the Press," but both will return to the Music Box, which reopens with "Paris," Oct. 8.

Sol De Vries and others of the Winter Garden box office staff will switch to the 4th Street, the Garden going over to Warner Brothers for talkers. Abe Halle will be treasurer of the Garden.

George Sutton, manager, "Low Fields" "Present Arms" (Chicago).

Frank B. Hill, company manager with Hubbard Nye ahead, "Elmer."

Martin Johnson's African hunt picture for Pacific coast company.

Charles Sillsbury, company manager for "Good News" at the Curran, San Francisco. Phil Bruner ahead.

Lorimer (Sonny) McLaren, signed from the Telegraph, is press representative for John Golden.

George Dognon ahead, and Con Little back with "The Desert Song."

George Ashby back, and Al Canby ahead of "Hit the Deck," city company.



YORK and KING

Now at the Wilbur Theatre, Boston, featured in "Take the Air." The Boston "Globe" said: "York and King fit easily into the play. Their comedy is bright and snappy. Mr. York as Sergeant Jones, background and Miss King, a comedienne who never misses a point, is vastly amusing."

Direction:  
**RALPH G. FARNUM**  
1560 Broadway

## Husband Lost \$60,000; 'Caravan' Doubles Up

"Caravan" folded at the Klaw, New York, after three weeks last Saturday and a loss of \$60,000 in an ill-fated attempt to establish Virginia Pemberton as legit lead timbers.

The show, which lasted four weeks in all, including the break-in week at the Windsor, Bronx, was financed by H. C. Pemberton, husband of the lead and wealthy stock broker. Although produced by Richard Herndon, the latter was not in financially, with the "angel" guaranteeing three weeks rental at the Klaw.

Although figured a chance on its atmospheric surroundings and semi-musical background, the show never bettered \$1,000 weekly and practically halved this amount for the last two weeks.

## McGuire's Defense Is No Pay Off for Him

Florenz Ziegfeld and William Anthony McGuire must furnish the W. A. M. Personnel, Inc. of which Thomas F. Kane, also president of the Century Play Co., is the chief officer, with a bill of particulars concerning the contract they allege W. A. M. Personnel, Inc. which borrows McGuire's initials for its corporate name, is suing both for a full accounting of all royalties due McGuire on his libretto contribution to "Three Musketeers."

McGuire's defense is that, under a contract he made, the author was to receive \$100 a week salary for 10 years, or an alternate of 25 per cent. of all net profit, in consideration for the W. A. M. Personnel, Inc., disbursing moneys to pay off McGuire's liabilities, judgments, etc. The playwright alleged that Kane and his plaintiff corporation breached their contract by failing to do so, hence McGuire and Ziegfeld (the latter is taking McGuire's side in the matter) both deny obligation to W. A. M. Personnel, Inc.

## Minneapolis Business

Minneapolis, Sept. 18.

"Dawn," the photoplay, twice daily at top nights and 50c matinee, failed to exhibit great box office strength at the Metropolitan, grossing under \$4,000.

"Wanted," which ran only two weeks in New York, was well liked and gave the Bainbridge Players a good week. In the neighborhood of \$5,000.

A faithful musical comedy version of "The Butter and Egg Man" by the McCall-Bridge Players did around \$4,800 at the Palace.

"Moonlight Maid" (Mutual) did about \$3,500 at the Gaiety.

## "Legacy" Off

"The Legacy" presented by A. Woods and Gilbert Miller, will be taken off in Brooklyn, N. Y., next week. It opened at the Windsor, Bronx, Monday.

Florence Reed is starred. It is understood Miss Reed is not satisfied with the role and another actress will be chosen when the show again reaches the boards later in the fall.

## Misses Marlowe, Pinchot As Spielers for Smith

Actors and actresses will figure in the national campaign for president, according to Senator Millard E. Tydings, who heads the speakers' bureau of the National Senatorial Democratic Committee, headquartered on Broadway. Democratic political speakers will swing into action late this month.

Among those already pledged to speak on behalf of Governor Al Smith's candidacy are Rosamond Pinchot and Julia Marlowe.

Miss Pinchot, who appeared in "The Miracle," is now enlisting other prominent members of the profession to rally around the Democratic banner.

Miss Marlowe, noted for her speaking voice, will be among the first of the prominent professionals to be sent out by the Speakers' Bureau when the Democratic campaign gets under way about Sept. 25.

## Five Shows Out

Several additional new shows flopped out Saturday and others are on the ropes with bankroll weakness. Including the two sudden closings, there will be five attractions off the list by Saturday, at which time more may escape.

"He Understood Women" stopped Saturday, but it was not until Monday the box office shut down.

Michael Kuller, who wrote and presented the show, had guaranteed the cast a minimum of \$25 weekly and a percentage of the gross. Last week that was about \$1,600. None of the players got a cent Saturday. Equity stepped in, setting the time limit of 7 p. m. for payment, not forthcoming. Obligations due the house also were not met. The show stayed five weeks.

### HE UNDERSTOOD WOMEN

Opened Aug. 15. Anderson (Journal) opined: "tawdry, foolish and stupid." Gabriel (Sun): "he has it all." Variety (Ibce): "little chance."

"Guns" also independently went off at Wallack's Saturday, sticking six weeks, for little reason. The cast had waived the usual salary guarantee. When the house got its share, about \$200 was left to split among the players.

### GUNS

Opened Aug. 7. Debuted during reviewers' vacations. Variety (Lait): "won't last long."

"Trapped," offered by the Shuberts, will go off at the National this week-end. It opened last week when the takings were hardly over \$3,000.

### TRAPPED

Opened Sept. 11. St. John Ervine (World) reported audience "appeared to enjoy the play." Mantle (News) doubted if authors would find many people interested.

"Volpone," Theatre Guild attraction, closes at the Guild after playing 20 weeks. The show maintained a goodly pace during the spring and was able to span the summer to moderate weekly grosses.

"Foggy" also a Guild attraction, leaves the Republic for the road. After an excellent showing last season, the colored drama toured and was brought back for a repeat date.

"Relations" narrowly missed closing Monday. The League management requiring a partial guarantee deposit, which was not posted until 8 p. m., the doors opening after then. Eddie Clark, who wrote, produced and is appearing in the show, inserted ads in the New York dailies appealing to the public and stating he was spending his last few dollars in publicity in an effort to win box office support. Business has been very bad, but the cast, which waived salary guarantee, is sticking with Clark.

## Erlanger Back

A. L. Erlanger returned from Europe Wednesday after being abroad four months. It was the longest stay overseas the veteran showman has ever made.

He is reported in excellent condition.

## MAE'S MALE SOPRANOS ARE ONLY ATMOSPHERE

A process server, disguised by two pups, gained admission to Mae West's dressing room and served her with a summons a few nights ago. A Variety reporter had called upon Mae to ask her about the rumor that she is dragging "The Drag" into her new show, "Pleasure Man." After the doorman had told Variety to go on into Miss West's room, an unsuspicious looking youth clutching two minute black and tan dogs in his arms trailed the reporter. When Miss West's door was opened the youth with the dogs thrust a summons into Miss West's hands.

Mae took the papers and said "You didn't have to come this way."

While the ingenious process server stood in the stage entrance, a number of the performers had petted his dogs and he had murmured something about showing them to Miss West. The process server had mentioned the name of a Mr. Dodge in connection with the papers served. It was Wendell Phillips Dodge, Miss West's former manager, suing her for something or other. Miss West says that there is nothing of "The Drag" in "Pleasure Man." Her new play, she says, is a story of a gay back stage Lothario and his numerous love affairs.

"I have a couple of female impersonators in 'Pleasure Man,' but that is supposed to be their stunt as vaudeville performers," said Miss West.

## A. T. A. M. Circular

In an intelligently written circular letter to theatrical producers the newly unionized Association of Theatrical Agents and Managers sets forth its aims, disclaiming any intent save that of working for the good of the show business.

The recognized right to seek collective bargaining is the given reason for the formation of the A. T. A. M., but at this time there is no intention of setting a minimum wage or salary, the circular claims.

It is maintained that the salary paid advance agents and company managers compared to the gross intake of each unit is the lowest cost percentage of any comparatively important department in the commercial world. The A. T. A. M. rates its work as that of a sales and delivery department.

Touching on the matter of its affiliation with the American Federation of Labor, it is stated there is nothing that infringes upon the question of loyalty to the employer. The association guarantees that any member found guilty of disloyalty to his employer or who betrays the confidence of the association in business relationship will be discharged from the A. T. A. M. and his rights as a member taken away.

With changes in offices in the Theatrical Press Representative, feeling between that association and the A. T. A. M. has apparently become dissipated. Beausif Fox is president of the T. P. R., succeeding Edward Plagron. Walter Kingsley has replaced Theodore Mitchell. On the board of directors, Frank Payne, Victor Kiraly and Bernard Sobel have succeeded Edgar Waldach, John T. Gillmore and Lode-wick Vroom, respectively.

The retiring members retain their standing in the T. P. R. Helen Ingersoll has replaced Maxwell Joyce as secretary, the latter withdrawing through illness. He is under treatment in a Detroit hospital.

## Mae West's Latest Jam

"Pleasure Man," the new Mae West opus which bowed in at the Bronx Opera House, New York, Monday night, has already attracted official attention that may precipitate considerable censoring if not closing.

Acting on reports published in the Bronx-Herald, the District Attorney of the Bronx stated he would attend a performance last (Tuesday) night and take official action against Carl Reed, producer; Mae West, author, and all others concerned, if necessary.



# "Burlesque" Indicates \$20,000;

## "Present Arms" Gets Bad Breaks

Chicago, Sept. 18. "My Maryland" raced far ahead in the musical play field, topping nearest competitor by \$5,000 gross.

The week's trade furnished the first correct line on early season tastes. Reviews, and nudity got a wallop. "Good News" begins to show the strain of the steady grind at \$4,100.

"Present Arms" is going to have a hard time of it at the Woods. "Manhattan Mary" arrived Sunday (Grand) is going out in for his figures. White's show will have clear sailing until the arrival of "Rio Rita" (Illinois). "Maryland" at the Great Northern is set until Christmas.

This week-end finds George M. Cohan stepping out of Chicago with all three of his productions, leaving two of the three Edinger houses dark for at least one week.

Two Shubert houses are spanning over weeks with losing gross-pullers, awaiting new attractions.

"Elmer" as "B" Hit Cohan's shows weren't local failures. Two of 'em go immediately to New York. "Elmer the Great" and "Request" are counted on to leap into real coin.

"By Request" strengthens the suspicion that George M. limited his Chicago bookings to what he could handle. Never startling in sales, although satisfactory at \$250 top in gross, "Request" is ready for a New York hearing. A campaign would have made this show a long-run engagement in Chicago.

It's a different story with "Whispering Friends," forsaking the Chicago houses for the New York arrival of "Rio Rita" two weeks hence. "Friends" didn't click; yet it didn't lose money.

The Edinger houses will quickly return to their own. The Theatre Guild is set for the Blackstone, indications pointing to a tremendously successful engagement on the strength of its description lists. "Rio Rita" will care for itself at the Illinois.

By some manipulation the American Opera Company, the Edinger, a juicy spot for the organization.

"Present Arms" ran into a backstage mess at the Woods on the opening night. The show was jumbled back stage, but the critics were lenient. The performance was a disappointment, and new shows need the opening night word of mouth, which wasn't forthcoming. Not any too strong a chance is given "Arms" to last any length of time, particularly with the new season. The regular will be lined up in another fortnight. Greenwich Village "Follies" has flopped into sad figures at the Grand.

"Burlesque's" Big Start Two new dramatic offerings added to the early season situation, one already being considered a fixture as the runner-up to "Mary Dugan." To obtain this position, it'll be easy enough for "Burlesque" at the Harris, but the balcony sale for the early weeks isn't what it should be. This condition is picked to be the one after the effect of "Burlesque's" (Monday) notices show themselves. "Burlesque" will run neck-and-neck with "Dugan" at the stands.

A clientele has been missing at the Cort for many moons is listed to return with the presentation of "The Queen's Husband." "Companions" arrangements are life-saver for "Sport" Hermann's house the past summer. Never in the high gross class, "Marriage" kept everybody out of red.

"Band" got off to a capacity opening with advance sale for balance of week reported moderate.

With the closing of the summer homes in the outskirts "Mid Coast" Love" will steady itself at the Studebaker.

"The Silent House" trade is still a bit shaky but the grosses so far achieved are above the losing mark, and the chances are that the Shubert forces will be instructed to plug this one from every angle because dramatic shows are scarce.

Estimates for Last Week "Manhattan Mary" (Grand, 1st week). In for a big haul, much to say for the leadership in sales at stands. "Greenwich Village Follies" checked spotty trade throughout engagement. Failed by \$4,000 to maintain expected \$23,000 gross average.

"Present Arms" (Woods, 2d week). Stage setting muddle opening night detracted. Future program for its length run at real figures. Lineup of musical plays in town also will retard here. Grossed \$15,000.

"Good News" (Columbia, 30th week). Along with the run of the town slowed up but figured from \$20,000 upward (\$23,000 probable) for several weeks will hold its own until "Manhattan Mary" stiffest opposition at the stands.

"My Maryland" (Great Northern, 3d week). Off to a big start with excellent indication of rolling up surprisingly big grosses without

much hurrah. Tilted scale week ends make up aplenty for the off grosses Monday and Tuesday, general around town. Led the town seasonally at \$20,000.

"Night in Spain" (Majestic, 3d week). Two weeks more, trade indicating nudity played out the string on the previous stay. Hardly \$20,000.

"The Silent House" (Garrick, 3d week). Probably in profit money by a close shave. Circling around \$20,000.

"Command to Love" (Studebaker, 3d week). Is settling down to what will be proper gut after the showing week and holiday atmosphere. Will have to depend on the better class of theatregoers. Excellent at \$20,000.

"The Queen's Husband" (Cort, 1st week). Sport Hermann's typical first night audience, loyal to the core, turned out capacity figures. Type play should run long at well above box figures from four to six weeks and then hold moderate for the next four.

"By Request" (Erlanger, 5th and final week). Decision to pull out of the New York hearing stopped the possibilities of this one shorting into the gross lead among the three Cohan productions in town. The slight advance held here over the other two Cohan pieces was due to the reputation of the Nugents. Average \$12,000 weekly gross, or \$2,500 weekly.

"Whispering Friends" (Illinois, 4th and final week). George M. Cohan had the cards stacked against him with the musical, leaving the house dark until the arrival of "Rio Rita" two weeks hence. "Friends" didn't click; yet it didn't lose money.

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# "Billie" to \$22,000

## Led Philly Last Week

Philadelphia, Sept. 18.

All early indications this fall point to the fact that Philly has become a Shubert city as far as the legit is concerned.

With Keith's and the New Forrest added, the Shuberts have six houses, not counting the Walnut, Shubert-booked independent. Against that are three syndicate theatres, and one, Erlanger, is not yet open. It won't be, apparently for another month.

Last week George M. Cohan's "Billie" at the Garrick led the town's business by a good margin.

The other musicals all fared miserably, with not much to choose. In the newly acquired Keith's, with its 2,300 seats, largest legit capacity in town, "Sunny Days" played to houses that looked smaller than they were, but which were bad enough. Gross around \$11,500. Its engagement ends Oct. 1, when the Shuberts' new opera, "The Queen's Husband," fares no better in its second week at the Forrest. The Keiths should be a good house for a popular-priced show like this, if the crowd takes to the show.

"Sunny Days" advertising 400 seats at \$2.40 and \$1.50, \$1.20, \$1.00, 75 cents, and 200 at 50 cents.

"Chee-Chee," the new, sophisticated, musical comedy collaboration by Field-Rodgers-Eaton, fared no better in its second week at the Forrest than the first, but showing a promising pick-up late in the week.

Between \$9,000 and \$10,000, the new comedy of Field-Rodgers-Eaton, fared no better in its second week at the Forrest than the first, but showing a promising pick-up late in the week.

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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 size of the audience. Also the size of cast, with consequent necessity for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (opereetta).

Admission tax applies on tickets over \$3.

"A Connecticut Yankee" (Vanderbilt, 47th week) (M-\$22-\$5.50). Warm weather hurt early days last week; cooler and Jewish New Year's afforded strong Saturday trade; "Yankee" over \$11,000.

"Blackbirds" (Liberty, 20th week) (R-\$1,200-\$3). Though routed out soon, business so strong run may be continued here or at another house; last week again over \$20,000 for coloreds.

"Cross My Heart" (Knickerbocker, 1st week) (M-\$1,412-\$4.40). Presented by Sammy Lee; first production on his own; Dan Kussell wrote book; score by Joseph McCarthy and Harry Tierney; opened Monday.

"Diamond Lil" (Royale, 24th week) (CD-\$1,117-\$3). Still in money and expected to stick well into winter; last week approximated \$14,000.

"Eva the Fifth" (Little, 4th week) (C-\$50-\$3). Looks like it will stick; last week almost as good with gross around \$7,000, satisfactory in this house; with set-back weather, better business due to front page.

"Front Page" (New York, 6th week) (M-\$1,057-\$3.35). Season's first smash and leader of non-musicals; capacity-plus all performances; gross over \$24,000.

"Gang War" (Morosco, 17th week) (CD-\$88-\$3). Current top drama ballyhooed for moderate price trade; getting fair money and may go through fall; \$9,000 estimated.

"Gentlemen of the Press" (Henry Miller, 4th week) (C-\$46-\$3). Last week about \$7,000; hardly strong enough to hold on, but something with picture rights, however.

"Goin' Home" (Hudson, 5th week) (C-\$1,094-\$3). "By Request" listed here next week; if current show for another week, house may be secured; liked, but appears to have just missed.

"Good Boy" (Hammerstein's, 3d week) (M-\$1,412-\$5.50). Looks like a musical hit, first full week about \$36,000, not far from capacity.

"Good News" (Chanin's, 46th Street, 55th week) (M-\$1,412-\$5.50). Pinch-hitter for "Good News" for two months or more.

"Grand Street Follies" (Booth, 17th week) (R-\$704-\$3). One more, trade not as better; next, "Possession," due Oct. 1.

"Guns" (Wallack's, D-70-\$3). Was taken off Saturday after six weeks to small business; changed management and attraction could not make guarantee; under \$3,000.

"He Understood Women" (Belmont, D-55-\$3). Stopped suddenly Saturday week; little business; less than \$2,000.

"Heavy Traffic" (Empire, 3d week) (CD-\$1,099-\$3.35). First full week; last week \$11,000; expected; agency demand okay, with pace indicating lower floor draw.

"Luckee Girl" (Casino, 1st week) (M-\$1,412-\$5.50). Opened Saturday; word about it in the house; opinion reversed among first-nighters.

"Machinal" (Plymouth, 3d week) (D-\$1,012-\$3). About \$11,000 first full week; fairly good for start; may pick up during coming month.

"Night Hostess" (Martin Beck, 2d week) (CD-\$1,117-\$3). Opened Wednesday, drawing divided opinion; second night moderate, but third doubled takings; has good chance.

"Our Republic" (2d engagement) (17th week) (CD-\$91-\$3). Final week; colored drama a novelty which drew exceptionally well on road first; goes on tour again.

"Rain or Shine" (George M. Cohan, 23rd week) (M-\$1,371-\$5.50). Picked up further, going to \$35,000; doing fairly well; second week will extend well into new season.

"Relations" (Masque, 5th week) (C-\$700-\$3). Show management very poor; not \$2,000; must guarantee or quit.

"Ringside" (Broadhurst, 4th week) (C-\$1,117-\$3). Not in smash class; doing fairly well; second week betted \$11,000, enough to carry show along; "Ringside" may hurt.

"Rosalie" (New Amsterdam, 37th week) (M-\$1,702-\$6.00). Business better lately, going to \$30,000 and over; due for road in another month.

"Show Boat" (Ziegfeld, 39th week) (M-\$1,702-\$6.00). Must get new music; should show great price of

this holdover smash; over \$45,000 weekly.

"Skidding" (Bayes, 18th week) (C-\$60-\$3). No mystery play surprising that it stuck; last week estimated well under \$5,000.

"Strange Interlude" (John Golden, 14th week) (D-\$1,000-\$4.00). Plays nightly performances only and sells out regularly; nearly \$16,000 weekly; cinch well into new season.

"The Bachelor Father" (Belasco, 30th week) (D-\$1,000-\$3.35). Almost as big as previous week, around \$15,000; could remain through winter, although new show listed for late autumn.

"The Big Fight" (Majestic, 1st week) (CD-\$1,714-\$3). Presented by Sam H. Harris and Albert Lewis; Jack Dempsey and Estelle Taylor featured; opened Tuesday.

"The Big Pond" (Blou, 5th week) (C-\$60-\$3). No mystery play surprising that it stuck; last week estimated well under \$5,000.

"The Great Power" (Klitz, 2nd week) (C-\$60-\$3). Rowley's divided; business poor first week; east reported going co-operative or else.

"The High Road" (Fulton, 2nd week) (C-\$912-\$3.35). Regarded new hit; first week estimated over \$19,000; not far from capacity except at matinees; smart and popular.

"The Ladder" (Cort, 100th week) (CD-\$1,094-\$3). Just hanging around until November, when it will or should go; \$11,000.

"The New Moon" (Imperial, 1st week) (M-\$1,400-\$5.50). Presented by Laurence Schwab and Frank Brown; \$11,000; Harris and Oscar Hammerstein; score by Sig Romborg; opens tonight (Sept. 19).

"The Phantom Lover" (49th Street, 3rd week) (D-\$70-\$3). Hanging for another week; business not good enough for even this house; rated under \$3,000.

"The Royal Family" (Selwyn, 39th week) (C-\$1,094-\$3). Going on tour Oct. 15; getting from \$10,000 to \$11,000; "This Year of Grace" expected in November.

"The Silent House" (Garrick, 3d week) (D-\$1,012-\$3). "The War Song" slated here next Monday but booking switched to National; mystery play may stay another month or so; \$5,000 estimated.

"The Song Writer" (49th Street, 6th week) (C-\$69-\$3). Guaranteed being high week; estimated under \$5,000.

"The Three Musketeers" (Lyric, 28th week) (M-\$1,395-\$6.00). Picked up co-material; good indications are for continuance well into winter; around \$33,000.

"The Trial of Mary Dugan" (Cort, 1st week) (D-\$390-\$3). Due for road; around \$14,000 previous week but slipped downward last week.

"This Thing Called Love" (Maxine, 1st week) (C-\$912-\$3). Presented by Patterson McNutt; written by Edwin Burke; known as "So This is Marriage"; opened Monday.

"Trapped" (National, 2nd week) (D-\$1,164-\$3). Final week; panned and got no business; possibly \$3,000; "Star Song" next week.

"Vanities" (Earl Carroll, 7th week) (R-\$68-\$7.70). Highest ticket scale on Broadway, top rate going for five rows; capacity business with normal pace claimed around \$40,000.

"Volpore" (Guild, 20th week) (C-\$91-\$3.35). Final week; Theater Company's new season with "Faust," due Oct. 8.

"White Lilacs" (Shubert, 2nd week) (O-\$1,395-\$5.50). Opereetta rated as the best business first week; "Ups-a-Daisy" slated for 44th Street may be brought here instead.

## L. A. Grosses

Los Angeles, Sept. 18. "Good News" again topped the town with \$20,000 in its 16th and final week at the Mayan. "Fair of Dues" moves into that house this week under a new name, "Happy Days" with Mary Holey added.

"Dues" saw \$5,200 last week (fourth) at the Music Box. Second place among musicals went to "Dues" on \$3,000—14th at the Majestic.

Edward Everett Horton in "Arms and the Man," first week, "Street," \$7,000. "Happily," second week, Belasco, \$11,000; "Wooden Kimono," third week, President, \$5,900; Lombardi, Ltd., seventh week, Hollywood Playhouse, \$5,200, and "Star Song," seventh week, El Capitan, \$4,900.

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An Opinion by the Eminent English Critic and Dramatist

## St. John Ervine

IN THE NEW YORK MORNING "WORLD" OF SEPT. 14, 1928, ON

### "NIGHT HOSTESS"

By Philip Dunning

#### Mr. Dunning Does It Again

This, ladies and gentlemen, is a play. Mr. Dunning has now established himself as a veracious chronicler of some of the manners of our time. "Broadway" might have been a fluke, but "Night Hostess" proves that it was not. Our author understands his business and has eyes in his head. He can observe. I call the attention of learned professors to Mr. Dunning. I invite them to believe that he is as worthy of their study as are the works of Restoration dramatists. They will not, of course, believe me, for I have noticed that doctors of literature, and especially of dramatic literature, are reluctant to believe in the merits of an author until all general interest in him has ceased. A dead ass is more in the eyes of annotators and commentators and dabbles in erudition than a live lion.

When Mr. Dunning has been long entombed, monographs on his work will appear in the press, signed by gentlemen in possession of high degrees, and posterity will be told that he was to the nineteen-twenties in New York what Wycherley and Congreve and Beaumont and Fletcher and Farquhar and Massinger were to their period in England. Let me not be indefinite about this.

Mr. Dunning is entitled to take his place in the ranks of those authors who specialize in pictures of their contemporaries. Faithfully he puts down what he sees of that part of life to which he has devoted his attention. It is not an important part of life, nor does he say that it is, but it is as significant of our life as were the coffee-houses of Congreve's time. Mr. Dunning, indeed, works strictly in the tradition of his class. The opening of "Night Hostess" can be related to the opening of "The Way of the World."

Mr. Dunning differs from other contemporary authors who attempt to repeat the performance of the Restoration dramatists: he does not disgust his audience with humanity. In many of the plays that are currently praised we find an assembly of persons in whom there appears not to be a single decent instinct. A volume of plays by the French dramatist Mr. H. R. Lenormand has lately been published in an English translation. They are written with some distinction and a genuine sense of character, and they contain opinions that are occasionally arresting. But Mr. Lenormand, who is too often mawkishly morbid and is afflicted with the notion, which afflicts Mr. Eugene O'Neill, that disease in itself is dramatically interesting, leaves his readers and his audience cynically dissatisfied with all existence. At the end of "Le Mangeur de Reves" or "L'Homme et ses Fantomes" we have but one desire: that all these vile or depressing people shall quickly die. Not one just man or woman is to be found in the entire collection.

We come away from a Lenormand play disgusted, unwilling to believe that there is any point in continuing what appears to be an irredeemable blunder. An author, in short, can make us dissatisfied with life in two ways: by causing us to feel that it had far better cease than continue, or by causing us to believe that while it is often a messy

business, yet there remains somewhere in the core of it a divine spark that may be fanned into flames of glory.

Mr. Dunning takes us into a little casino and introduces us to a variety of people, many of whom ought never to have been allowed out of their sewers. Here are gamblers and drunkards and gay girls whose business is to decoy what they elegantly call "suckers" into the casino and the bar. The place is full of noise and that singular substitute for pleasure, jazz music.

One Buddy Miles, an attractive but nearly imbecile young woman, is the most popular of the hostesses, who might better be called harpies. Her good nature, her vivacity and her fundamental decency compel the habits of the little casino to like her, and when she perches herself on top of a piano and sings "Everybody's Buddy," which was composed for her by young Rags Conway, the piano-puncher, who is at present on the Coast, the pleasure hunters gather round her and for a few moments find pleasure.

The owner of the casino is an elderly Jewish gentleman called Ben Fischer, a kindly and honest man, who has had to leave the place in the control of his manager, Chris Miller, because he has been in hospital with rheumatism. Chris is a rat if ever there was one, and he has been running the little casino on lines that result in loss to Ben and disaster to his patrons. One of them, Frank Wardell, after winning a large sum of money, is decoyed into a neighboring chop suey by one of the hostesses, Julia, who is living apart from her husband, a policeman, and living together with Chris. Wardell is beaten up in the chop suey so brutally that he dies in hospital.

It is to change the character of his casino and conduct a crooked business on straight lines that Ben Fischer recalls young Rags Conway from the Coast. He arrives in time for the murder of Wardell and the discovery that his girl, Buddy, is being lured to Chicago by Chris Miller with the promise of a part in a new musical comedy. This second discovery is also made by Julia, who, in a state of drunken rage, threatens to expose Miller and is strangled by him for her pains. The rest of the play swiftly and ingeniously deals with the detection of the crime.

This bald summary cannot possibly indicate the quality of Mr. Dunning's play, but neither could a bald summary of "Hamlet" indicate the quality of Shakespeare's. What my readers must believe is that Mr. Dunning has brought into his play a quality of life that is extraordinarily vivid and imaginatively veracious. He has made a brilliant design out of old stuff. I have never been in a casino of this sort in my life, nor would anything in the world tempt me to go into one. That kind of jollity bores me, stiff, and I would sooner seek for my entertainment in a morgue than in a cabaret or a night club: the corpses in the former are probably more amusing than the galvanized corpses in the latter. But although I have never been in one of these places I am imaginatively convinced that this is a true picture of one of them, and I am satisfied that the people presented to me by Mr. Dunning are real people, even if many of them are not people

that I have any wish to meet. Mr. Dunning, however, does not present us only with unrepresentable people. He keeps his balance. There are villains in life, and too many, but there are heroes also, and they are not so infrequent as we might in our more cynical moments suppose.

What I fear in Mr. Dunning is that his sense of life is greater than his sense of art. He is not so deft in displaying his material as he is in choosing it. At the end of this piece his artlessness becomes painfully apparent. The body of Julia, has been found—the craftsmanship of the play at this point is magnificent—and we face a scene that is intensely poignant. The jazz music is blaring and the gamblers in the adjoining room are clawing at their chips, and the whole dismal galumph of gayety is going on when the dead girl is carried into the bar by her husband. The curtain ought to descend almost immediately after that point is reached. Ben's speech, "I'm through with this business," ought to end the play.

But Mr. Dunning allows his sense of life to turn into a sense of theatrical life, and he abandons all artistry. The note of the play is suddenly changed, and six or seven staggeringly banal sentences spoken by Ben and Buddy and Rags and a girl who was fond of Ben reduce the play from the status of a tragic-comedy to that of a piece of pure slop. The fault, fortunately, can easily be corrected. Even with this fault "Night Hostess" is a brilliant play. It will, I think, be a great success in London.

It is finely produced and finely acted. Mr. Winchell Smith has an eye for effective detail that is almost uncanny. The first announcement to the audience that the crime has been discovered is made in a way that is pure drama. A distracted girl sways blindly across the stage, not uttering a word, fumbles impotently at a door and then runs up some stairs. That is what I call production. The entire cast acts so well that I have difficulty in selecting names for mention.

A small part was performed by Mr. Porter Hall with so much distinction that every word he said was significant, yet the part was not thrown out of perspective. That is what I call acting. Miss Ruth Lyons, Miss Gail De Hart, Mr. Maurice Freeman, Mr. Charles Lait, Mr. John L. Kearney and Mr. Henry Lawrence (in a nicely played tiny part) all earned their salaries and a bit more. I think it was Miss Louise Kirtland who took the part of the girl who loves Ben Fischer. If it was, then Miss Kirtland too is entitled to take her salary with a clear conscience. The Chris Miller of Mr. Averell Harris was a remarkably well-etched character. Mr. Harris never made a mistake in portraying the sly rat, nor did he for a second overdo the man's spurious good fellowship.

I now abuse myself before Mr. Norman Foster, whose acting of Rags Conway was the jolliest and most attractive performance of its kind that I have seen for many months. What luck for me in my first week in New York to see so fine a play so well produced and so splendidly acted. The whole of this company must go to London. I warn Mr. Foster, however, that if he goes he will probably not be allowed to come back to New York.

Produced by JOHN GOLDEN

Staged by WINCHELL SMITH

At Martin Beck Theatre, New York, Currently

(May I here express my gratitude to Mr. Ervine?—Phil Dunning)

# Plays on Broadway

## NIGHT HOSTESS

Madonna by Philip Dunning, presented at Martin Beck Sept. 12 by John Golden; staged by Winchell Smith. \$5 (op.)

Rags Conway.....Norman Foster  
Buddy Miles.....Ruth Lyons  
Chris Miller.....Averell Harris  
Julia.....Gail DeHart  
Ben Fischer.....Maurice Peterson  
Tom Haysen.....Charles Haysen  
Tish.....Porter Hall  
Herman.....John L. Kearney  
Hennessy.....Francis O'Reilly  
Frank Wardell.....Harold Woolf  
Peggy.....Henry Lawrence  
Dot.....Lillian Lyndon  
Rita.....Lillian Lyndon  
First Champ.....J. S. Boatman  
Second Champ.....Charles Haysen  
Cyril Reane.....Astran Velsey

Other Hostesses.....  
Nick Nardello  
Lary Alps  
Lary Roland  
Norman Levene  
Neil Norton  
Peggy Vaughn  
Frances Wilson  
Doris Dodman  
Helen Henderson  
John McKee  
Katherine Burns  
Janet Scott

Groupiers.....  
John Humphrey  
Michael Mack  
James G. Morton  
Allen M. Corford  
Burleigh Morton  
Frank Frank  
George Nolan  
Jane Dix  
Larry Beck  
Mae Rice  
Bath Clear  
Odie Hyde

Winners and Losers.....

The theatre named Beck is beflagged with pennants carrying the names of earlier John Golden successes, such as "Lightnin'," "Turn to the Right," "Pigs." It is a group which Golden listed as "comedian plays," a sort of slogan he has been totting around for some time. Golden appears to have stored it away with his straw hat, for Philip Dunning's new "Night Hostess" isn't that kind of play at all. Not that it is raw. It is a ray melodrama of New York night life, with plenty of action. The Rev. Dr. Cadman may not be interested, as he was with other Golden attractions, but most of Broadway figures to be lured. The wise mob at the premiere had no hesitancy in rating "Night Hostess" a money play.

Phil Dunning jumped into fame two years ago with "Broadway." To some it needed "Night Hostess" to prove that Dunning was the author of "Broadway," though George Abbott was credited with collaborating. Recently Dunning stepped in to help a fellow author who had a flop, "Get Me in the Movies." When the show was produced a critic or two mistakenly but cruelly commented: "After looking at this hunk of cheese, now we know who wrote 'Broadway.'" They never were more wrong. The producer of the latter success readily declared that Dunning wrote every line in "Broadway." Abbott's contribution was that of direction and the dove-tailing of scenes. Dunning himself never said anything about the matter.

"Night Hostess" has not as much of the sharp contrast of drama and comedy that made "Broadway" the smash of the season. Perhaps that is direction of the new play has not equal opportunity. However, there are sudden laughs in "Night Hostess," which parallels the earlier hit in melodramatic point.

There were doubters at the premiere, but on others the reaction was definite, and in the ease of St. John Ervine, the English critic who recently joined the New York Morning World, it was amazingly electric. Mr. Ervine never saw a night elub nor anything like the Little Casino gambling establishment in "Night Hostess," he said. Yet he sensed

the authenticity of the play and the characters. He wrote one of the longest reviews ever printed in a metropolitan daily, the critique running almost two full columns. He rated Phil Dunning among the greatest of playwrights, and he predicted the play would be a sensation in London, and with the cast as is, "Night Hostess" is a most vivid story, supplied with the atmosphere of the night places that attract the chump who gambles in such establishments. There is one set and it's a peach. There is a little bar, hidden at times by sliding doors. There is the barred main door, private elevator and off stage the gaining room with its bright lights. The songs and music of the entertainers in the lounge section are right. The roll of the little ivory ball over the roulette wheel mingles with the click of chips. There is a toy piano such as used in the clubs, and there are many little correct details.

Little Casino is run by Ben Fischer, middle aged Jewish gambler, who insists on running "this crooked business straight." He is being trimmed by Chris Miller, to whom he has given a piece of the joint. Chris is an all-around crook. His girl is Julia, one of the hostesses who are employed to convey and lure the nugs to the Casino. Julia is split away from her detective husband, Tom Haysen.

Chris is tiring of Julia and makes the big play for Buddy Miles, a singing hostess. She is nice but dumb, refusing to listen to her former sweetie, Rags Conway, just back from 40 weeks of western vaudeville. She is about to leave for Chicago to join a show, the job being promised by Chris, who is to go there too. Julia threatens Chris and he strangles her, putting the body into an empty booze trunk and having it checked to Chicago on the tickets. But the trunk is recovered and Chris is caught with his gunman pals.

The first act seemed a bit slow but the play gathered speed in the third act delivered the kick that should put it across. There are some crank bits of business. Averell Harris as Chris seemed a real villain. Eugene DeLoach, he tries getaway, flees to the elevator, the door of which had been left open, and the car sent down. He drops into the shaft to his death. It is a great fall and Harris does actually jump about eight feet.

Gail DeHart made Julia very real too. She was a spot girl and had lured a roulette winner to a chop suey joint where he was bumped off. That brought her husband-detective into the action. Charles Laite is Haysen, the dick, a quiet chap along the lines of the plain clothed man in "Broadway." He cracks out one of the best laughs of the play. Norman Foster does very well as Conway, the pianist-actor who started to work in the joint to help his old friend Fischer find out who did the trimming. He is fresh, nervy, likable.

Ruth Lyons played Rag's stubborn sweetie but she was sweet. Maurice Freeman was excellent as the square-shooting proprietor of the joint, making Ben Fischer a character that New York audiences will readily take. Porter Hall as Tish, the laconic comic doorman, really won recognition too; so did John L. Kearney as Herman, the tough bartender. Francis O'Reilly, back on the boards after 12 years, was the floorman of the gambling room. There were many extras, the company's complement totaling 50 persons.

Winchell Smith, author and partner of John Golden in the comedian

play days which made fortunes for both, directed "Night Hostess." Shown in the earlier part of the play might be desirable but there is no doubt that Bill Smith inserted some mighty effective bits. He knows his theatre, so does Dunning, and on the whole did a neat job of staging.

A little guess on how Bill Smith and John Golden took the action just before the final curtain. Peggy, who is married to a crook, a hostess, is keen about Ben Fischer who thinks she is a sweet kid but never gets too friendly with the girls because it's business. When the murder of Julia is discovered Ben declares he is through with the game. Peggy gets a bright idea, chirping: "Well then, I'm not working for you any longer" and follows Ben into the private office, on the make. My goodness, John and Bill must have blushed.

There is a bit of a case of Scotch that "Night Hostess" will run on Broadway until Easter. The opera who made the bet will lay the twelve on the line, if his optimism turns out correct prediction. The show does figure to be a money maker at least. And in any event on the strength of that Ervine notice, Dunning can repair to his quiet farm in Westport with the satisfaction of knowing he did not labor in vain.

## WHITE LILACS

Shubert opera production, co-starring Guy Robertson, Odette Myrtil and DeWolf Hopper in Chopin romance musical. In three acts from Siegfried Johansen's original in the German, adapted by Karl Haysen (book and lyrics), with score by Karl Haysen based on Frederic Chopin's melodies. Staged by George S. Shubert. Opening Sept. 20, 1923. Settings by Rolo Wayne, with Pierre De Breder conducting the DeWolf Hopper Ensemble. Opening Sept. 20 at the Shubert. New York. \$5.00 top.

Countess D'Accout.....Charlotte Woodruff  
Diane O'Brien.....Frank Horn  
Delphine Potekna.....Grace Brinkley  
Gaston De Plavigny.....Maurice Holland  
Gertrude Felde.....Ernest Lawford  
Giselle Meyerbeer.....Charles Croker-King  
Duchess.....DeWolf Hopper  
Sinec.....Odette Myrtil  
Frederic Chopin.....Guy Robertson  
Suzanne.....Louise Beaudet  
Raissa.....Franklin Van Horn  
Melba Taglioli.....Eva Mascagno  
Loulou.....Melba  
Franz Liszt.....Vernon Rudolph  
Bishop Mac Goding.....Louise Beaudet  
Norman De Mours.....Phyllis Newkirk  
Juanita.....Juanita  
Enzo.....Charlotte Woodruff, Melba Alter and Vernon Rudolph

## LADIES OF THE ENSEMBLE

Lyons, Page, Louise Randolph, Vivian Lynn, Dora Zommerowa, Edna Stark, Dorothy Forsyth, Diana Doering, Helen Bishop, Mac Goding, Ella Vesterlund, Catherine Allen and Madeline Clancy.

## GENTLEMEN OF THE ENSEMBLE

Phil Reep, Douglas Vincent, John Campbell, Frank Weiner, Wallace Magill, Steven McNulty, William Hall, Edwin Drake, William Demorest, Frank Horn and Vernon Rudolph.

"White Lilacs," another in the series of the Shubert Music Market opera productions, bids fair to par the Franz Schubert ("Blossom Time") and Massenet ("The Love Song") predecessors which established the contemporary Shubert vogue in past master composers' musical romances.

With a wealth of material to pick from, ever after the thin Pan Alley pillagers had great cause to be envious. Chopin, the score is a natural. It's a pity, of course, that Chopin's prettiest nocturne as well as his immortal Fantasia for piano, which has been used already in production, as witness Harry Carroll's very popular "Always Chasing Rainbows" from "The Girl from Arizona." The new's "There's a Castle in Our Dreams," which was part of the "Irene" score. Still, Karl Haysen has much to select from, and the adapting composer made much of his opportunities.

A veritable embarrassment of riches presents itself in picking the song hits, since reprise opportunities are few, while every other number

at least bespeaks of popular potentialities with a little hugging. What will happen ultimately will be that the radio and the dance orchestras will pick up each one in turn and, through voluntary plugging, exploit one or another into such fame.

The capacious auditors of "White Lilacs" can and will find fault with much of the faithfulness, or lack of it, as regards the master's romance with the music for authors, George Sand, whose perverted sex urges prompted her to wear male attire, smoke ugly black cigars, etc. For stage purposes, all of that has been softened up. Odette Myrtil as the novelist compromises in her characterization, as does the librettist. The historians will scoff at the Broadway soft-soap in the anguished parting of the lovers whereas Madame Sand lived with her lover until he died of the pernicious malky which curtailed his inspired genius.

Even discounting much of this historical detail, there may also be inspired the thought that the legitimate dramatic ending with the curtain falling on the sad note would have lentened its effect, but the Shubertian compromise in bringing on the ensemble for the grand finale, with its floral wreaths of the symbolic white lilacs, is a sane enough gesture for the time, a flash splash and dash so essential to satiate the "happy ending" morons.

True enough, it would have been a beautiful curtain with Sand exulting after her violin interpretation of the Chopin nocturne, but to the imagists who would appreciate it the supplementary hokum is non-existent and still serves box office purposes for mass edification.

The Shuberts doubtless were equally struck with the thought that a good old-fashioned, rough-and-tumble low comedian could have done much for the general tempo of the production. It is somewhat failing to impress favorably on their credit that the romantic aura was not disturbed any further than it was by the stilted efforts of the renegeated Heinrich Heine and Giacomo Meyerbeer, played by Ernest Lawford and Charles Croker-King in a sort of Mutt and Jeff relationship, or DeWolf Hopper's blistering bombast as the Macfadon of his day.

Harry B. Smith's libretto would have us believe that Madame Sand's publisher, in a mercenary moment, gave to the world a novel she would have denied to him, and was because of its innuendo reflection on her lover-composer, was the cause of their breach.

It was inevitable, of course, that such vicissitudes as "man to man," spoken by the masculine authoress, should creep in along with the sally—after she had spoken of retirement to a convent—that a monastic life would be more to her liking. But satisfactorily enough, as soon as that phase was established in the first act, the second and third stanzas confined themselves to more romantic sequences.

Guy Robertson as Chopin and Miss Myrtil as the novelist were impressively effective throughout. Robertson's histrionism, as well as that of Miss Myrtil, stood them in good stead, although Allan Rogers, tenor, a frankly egotistic role, threatened to walk off with the singing honors. Grace Brinkley as Chopin's other admirer, a pleasant surprise having developed in great style from the "corner" class into a sure-nough "arrived" ingenue. The blonde cutie will get far ere long.

For the rest, Charlotte Woodruff, Melba Alter and Phyllis Newkirk as a vocal trio, stood out in that department in support of the feminine company while Maurice Holland, Eva Mascagno and Louise Beaudet registered in minor opportunities.

The three sets are substantial affairs, two interiors and one exterior,

the latter being the second act garden of George Sand's villa. What Show hasn't any particularly huge nut and can make money at moderate takings, especially considering the house and attraction hook-up. Besides which, "White Lilacs" is a good entertainment and as far as the \$5.50 trade is concerned, it's of a type that will build. For the rest of the locations, there's always Leblanc. It should enjoy a sizeable run at the Shubert. Abel.

## CROSS MY HEART

Musical comedy in two acts presented by Emmy Lee at the Knickerbocker Sept. 17; lyrics by Joseph McCarthy; score by Harry Tierney; book by Daniel Kussell; staged by John Harwood with dances by Lee; settings by P. Gould Ackerman; \$4.40 top.

Charles Graham.....Bobby Watson  
Mrs. T. Montgomery Gobbie.....Lulu McCornell  
Ellie Gobbie.....Mary Lawlor  
Sally Blake.....Mary Lawlor  
Malarajah die Mal-Ha.....Kitty Conrad  
Maxie.....Harry Evans  
Richard Todd.....Clarence Nordstrom  
Irene.....The Three Gladford Sisters  
Sylvia.....Franklin Ardell  
Tommy Fitzgerald.....Franklin Ardell  
Marie.....Arvill Avery  
Cassidy.....Arvill Avery  
Cigarette Girl.....Edith Martin  
A Guest Artist.....Charles Peters  
Lennon.....Henry Evans  
Finley.....Dorothy Bow  
Specialty Dancers.....Bob Gilbert, Arvill Avery

Sammy Lee, who graduated from the vaudeville stage not so long ago to stage dances in Broadway musicals, came last in the new field. He contributed the dances to "Show Boat." But no such pretension is made for "Cross My Heart," with which Lee makes his debut as a producer.

The show was out four weeks before it opened at the Knickerbocker Monday but it didn't ring down until 11:40. It was one of several new musicals highly touted of town, failing to impress favorably on its Broadway opening. "Cross My Heart" seemed old-fashioned.

The east holds quite a complement of vaudeville stars, but they were not at their best here. The action often got entangled in the book. There was so much book that plenty can go out. The score is fair. Dances are good and there is enough color and production for a \$4.40 show. But story isn't intriguing by any means and the laughs are not plentiful.

"Cross My Heart" has to do about the ambitions of a Mrs. Gobbie, widow of a lollypop king. She has title ambitions for her daughter Ellie, who happens to be stuck on the social secretary. The latter frames with a phony to act as a maharajah. Idea seems based on the actual marriage of an American girl last year to an Indian prince. It places so good a comedian as Eddy Conrad in the position of a titled East Indian. It couldn't be else but a burlesque character, partly played straight for the story. Lulu McCornell is the rich widow, with plenty to do but without the comedy results expected. Franklin Ardell is the proprietor of a night club who gets tired of being paid off in rubber checks and goes after the widow, a former flame. As with the others Ardell did not seem to get much of a chance. Bobby Watson as the secretary and fixer was amusing.

Mary Lawlor, a sweet and graceful singing and dancing ingenue, did much for "Cross My Heart." She plays the niece of Mrs. Gobbie. A park bench flirtation leads to her winning the scion of the Van Ness family, the juvenile lead played by Clarence Nordstrom. They duet "Right Out of Heaven," easily the hit number of the show. Miss Lawlor's dancing is always a delight. Doris Eaton also scored on toe dance specialties.

The Three Gladford Sisters were used for a reprise of the "Heaven" (Continued on page 53)

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Producers.

## New Season Calls for Many Negro Players

With the new season barely under way, stage employment for Negro players in New York is already large. Vaudeville has given more attention than usual to colored turns. This season and seems inclined to play "production" turns.

Burlesque is off colored shows and the Mutual is opposed to playing mixed shows.

The new Majestic theatrical circuit, now booking the T. O. B. A. houses and other Negro theatres, has lined up a lot of new shows in addition to some stand-bys of other years.

New York itself is using many colored thespians.

"Goin' Home," at the Hudson for its fifth week, employs 14 Negroes on the stage as well as the colored musical outfit, Lightfoot's Sextette, which plays between acts.

"Just a Minute," a new show now outside New York but headed for Broadway, has 25 colored players, including 12 chorines. The show also has Sonny Thomas' band.

"Americana," a new edition under way, has 10 Negroes.

In the new McIntyre and Heath show there will be a mixed cast, with a dozen or more colored people.

"Black Belt," the new Al Lewis all-colored show, will give work to quite a number of the race, while two other productions, "Burnt Toast" and "Poor Nigger!" will engage Negroes for mixed casts.

"Porgy," now in its second engagement at the Republic, but taking to the road soon, has 30 Negroes.

"Show Boat," in addition to its white principals, employs 45 colored people. Lew Leslie's "Blackbirds" has an all-colored array of 60 people. It is at the Liberty, in its 20th week.

## ILL AND INJURED

The Three Brox Sisters withdrew from Sid Grauman's prolog at the Chinese theatre, Hollywood, due to the illness of their mother in Victoria.

The girls left for Victoria. DeVore Childs, Pioneer Film Co. stunt man, hurt while filming the Mormon picture, "The Exodus," recovering. He was felled by an airplane propeller.

Dean and Mahoney will resume their Loew circuit tour this week, interrupted three weeks ago when Miss Mahoney suffered a nervous breakdown. The act dissolves after completion of eight weeks remaining on their tour route.

Mrs. Lew Lewis, wife of the first comic with "Step Along" (Mutual) ill in a Wilkes-Barre, Pa., hospital. Harold Ford, lead in "Ship Ahoy," vaude act (Orpheum circuit) is in St. Francis Hospital, San Francisco, after accidentally shooting himself in the hand while cleaning a revolver. Infection from the powder burns has Ford in a bad way.

Mme. Fabbini, former grand opera and vaude artist, who has been seriously ill at Kattskill Bay on Lake George, noticeably improved.

Florence Roberts, playing in "Tommy" at the Alcazar, San Francisco seized with laryngitis Sunday evening (Sept. 16) and forced to retire. Dorothy Lamar played the role without a rehearsal.

## MARRIAGES

Rose Perfect, of "Scandals," to Edmund A. Reider, manager of the Maxwell hotel, New York.

Snuffy Eilers, 1928 Wampas baby star, announced her engagement to William Hawks, brother of Kenneth and Howard Hawks, film directors.

Karl Dane, picture actor, has been secretly married to Thais Valdemar, Russian dancer, since May 4, records and friends disclosed on Sept. 12. The ceremony was at Santa Ana. The legal names of both were used. Dane's name is Rasmus Karl Thakelsen Gottlieb, and his wife's name was Thais Walkonski.

James Fort Forsyth of Variety's Chicago office to Phyllis Joan Twichell, non-professional, Sept. 14 in Chicago.

Sumner Crosby, Laguna Beach

## Shows in Rehearsal

"The Common Sin" (Shuberts).  
 "Hide and Seek" (Willard Mack).  
 "Straight Through the Door" (Wm. Hodge).  
 "Americana" (J. P. McEvoy).  
 "Jingles" (C. B. Dillingham).  
 "Animal Crackers" (Sam H. Harris).  
 "The Dark Mirror" (Lenox Hill Players).  
 "The Royal Family" (Shuberts).  
 "Girl Trouble" (Richard Heron).  
 "The Jealous Moon" (Brady & Wiman).  
 "The Last Fling" (Rosalie Stewart).  
 "Five o'Clock Girl" (Phillip Goodman).  
 "Faust" (Theatre Guild).  
 "Silent House," road (Shuberts).

## CROSS MY HEART

(Continued from page 52)

number, landing surely. Their only other appearance was for a similar duty with "Lady Whippoorwill," which was made an excellent production number. Working at two pianos on the stage at the opening of the second act were Edgar Fairchild and Ralph Ralinger. Their recording orchestra was on the stage in the café scene and also worked in the pit.

Bob Gilbert and Arvil Avery, specialty dancers, won plenty with adagio work. Harry Evans with eccentric stepping got something. Ensemble numbers played no little part in the performance, to be expected from Life.

The score might have turned out to more advantage had the show a real voice but none of the principals displayed one.

It is said that the ticket agencies bought liberally for the show on the strength of the out of town reports. They may carry "Cross My Heart" along for a moderate period, but otherwise it did not impress as strong enough to stand up against Broadway competition. *There.*

spent his recent years in South America, mining. He carries the memory of a certain blonde. To anybody who has spent any time in South America, the idea of being true to a blonde is preposterous, and he comes back to claim her. He steps into an atmosphere of matrimonial discord and contest. But he is a bird that craves a cottage and a woman (blonde preferred) and is willing to gamble.

The June is about to be checked out of her tea-room because she can't pay the rent. When he offers to marry her, she says a wife should have a salary, an independent status, and "sleep out" (as the colored maids advertise); he agrees for the time being—because he is blonde-drunk, but later he wants to cancel one of the few privileges, mainly where said blonde may repose the body.

Before said opus is over she finds the proper place to park corpus and ostensibly everything is a big success—except the play.

It's a cute show. It won't get by—but still our tea-room is specific.

*Lait.*

## SCHOOL STARTS

(Continued from page 1)

centage, in some instances over 25 per cent.

No preparations appear to have been made to stand off the depleted revenue. There was nothing especially enticing for the children for that week, to induce the parents to take the kids to the picture show at night.

Loss of children's matinee trade is customarily overcome in the second week to a large extent and fully recovered in the third week.

## U'S NATIONAL TIEUP

(Continued from page 1)

can throw a needle, will be provided with neck, hip and ankle dimensions of their favorite U favorites. Further dope they will have to glean from the screen when a U picture comes to town.

So enthusiastic is the manufacturer he is going to produce a feature on fashions to which Universal has promised a contribution of 600 feet.

art colony writer and editor of the Laguna colony weekly, to Ada Fisher of Van Nuys, Cal., Sept. 11 at Caluena Park, near Hollywood. Crosby has been married twice before.

Virginia Bradford (film) to Cedric Belfrage, fan magazine writer and correspondent for several British film publications, at Tia Juana, Mexico, Sept. 12.

Helen Starr, writer for Fawcett Publications, to Lieut. Lisle Henfin, U. S. N., at Ensenada, Baja Cal., September 11.

## Pennsy's New Scenery Cars Named for Stars

Pennsylvania Railroad company is having special cars built for carrying theatrical scenery and will name them like Pullman's, after great stage stars. Among them will be "John Drew," "Edwin Booth," "Shylock" and "Caruso."

New scenery cars are entirely of steel, 70 feet long, and a special feature is the absence of all metal projections inside. A special end door has been provided, making them convenient for handling long scenery and large set pieces.

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# Plays Out of Town

## JUST A MINUTE

**Boston, Sept. 14.**  
Musical comedy in two acts and 11 scenes created by Phil Morris and 11 scenes created by Henry Arthur Jones by H. C. Jones and lyrics by Walter C. Kane; danced and ensembles by Russell Barker; settings designed and decorated by P. Dodd; Actor-manager; premiere at the Tremont theatre, Sept. 10.  
Billie Yarbrough, Grace Adams, Helen, Joyce White, Harry Hollenbeck, Harriette Callahan, Helen Patterson, Mr. O'Brien, Tommy Havel, Miss Reynolds, Helen Leitch, Sam Sullivan, Joe Winston, Arthur Havel, Charlie Wansh, Milton Havel, Tom, Dale Jones, Mildred Herr, Harold Melsen, Walter Craig, Jerry Conklin, George Leonard, Kay Johnson, Virginia Smith, Ray Bolton, George Leonard, Kid Kane, Frankie Stevens, Mattie Brown, Harold Havel, Gail Frisco, Eddie Frisco, Eugene Director, Lehman Byck, Maudie Russell, Walter, Maudie Russell, Specialty Dancers, Walker and Thompson, Specialty, Howell, Harger and Theodore.

Looks like a natural. Fast and funny mess of clean joke, vaudeville acts, production ensembles, peppy music, and simple book.

There are two choruses, one white and the other Harlem, all dancing fools. Russell Barker is given bold face type on the program and notes it. Boy, how they can dance. The colored group is obviously intact from some night club, stripped pretty close to the limit and working hotter than Boston has seen in years. There is only one deep dusk, and she is a mugging, prancing comic who is given a specialty and carries it. The

while 16 dancing girls are about the last word in routine and versatility and are good enough to be in the main chatter in the lobby.

There are two choruses, one a black outfit of jazz working only in a night club number and billed as Peck-a-Too Jimmy and his Band. The other outfit is the vaudeville act of Count Hemi Neli, who has assembled an orchestra of 17 girls who play the entire show. They are well groomed and are given a stage parade under spots when they enter the pit. Lookers and a real novelty. Count-Vici, with his war medals and his dapper mustachio, is a showman, and his shortcomings as a director for specialty acts are not serious as compared with his drawing powers, especially among the females, who are over him and send the rest of the neighborhood in to buy tickets to study masculine s. a.

The comedy is carried by two vaudeville boys, Arthur and Morton Havel, who open flat and roll in high as natural chatter comics and have the house howling for more. The whole production is vaudeville in its atmosphere, a natural situation where the two producers are graduates of variety. Harry Greene is the dominating factor in the show as part owner, author of the book, and mainly responsible for staging the vehicle. And, as is often the case with vaudeville training, Greene has done an excellent job except in the casting of straight roles. He has a lot of mistakes to correct here, and one or two specialties should be switched pronto.

The score and lyrics hold their own nicely. "Anything You Heart Desires" is the one bet for the floor and sheet sale. "The Break-Down" used by the dusky chorus and sung by Maudie Russell has pos-

sibilities, and "Hedge-Ho Cheer" can be built.

The book rolls along like a glorified vaudeville, where there is an actors' boarding house where the two heroes are starring as song writers. The handily daughter and niece form the love thwarted heart of the villainous producer, and the two heroes meet with two of the neighbor's daughters. Anything goes for a laugh even to putting on beads and pretending to be their own uncles. The wov of the show is a prize fight where one of the song writers goes on in a main bout to show some dough to take the girls out. There is little that sounds funny in this old stuff but it plays to a wow. The very nature of the show and the way the book is thrown together to fit the comedy situations makes it flexible, and there is no reason why "Just a Minute" cannot absorb almost anything that is a howl or a novelty.

Howell, Harger and Theodore, two men and a woman, in a casting specialty, are the one spot where the show is stopped. The house went mad over them and they are undoubtedly the best routine of their kind that has come down.

The one production novelty that stands out is a chorus specialty where the girls have a mechanical dance in which they are apparently two people a butler standing around with a girl on a silver platter. The butler is dummy from the waist up and the girls are dummy from the waist down. The weak spot is now plays in the finale which apparently starts to build up into something along the lines of Nan Haliday's musical comedy. The wing and which fades into an ensemble curtain on full company. If the dough can be raised for a production flash finale, which will be invested and jump the show from \$3 to \$4.40 as the free selling seat price.

Morris and Greene have sunk a good wad and with about 100 paid road tickets to buy and a payroll of close to \$12,000, it would seem logic to carry the thing through and make a bigger show out of it while they are at it.

Because, at this writing, it looks like one of those things that occasionally surprise even the producers themselves by clicking for a particular reason at all. Libby.

## BILLIE

Philadelphia, Sept. 18.

George M. Cohan's comedians with Polly Walker in no American musical play in two acts. Music by Cohan, lyrics by Cohan, book, lyrics and music by Cohan; entire production staged by Edward Hoyer and Sam Zerk.

In "Billie," which he has been whipping into whirlwind shape here at the Garrick, Geo. M. Cohan has deserted the song-and-dance, specialty-filmed type of show represented by "The Merry Malones" and the satiric, kidding type represented by "Rosie O'Reilly" and "Little Nelly Kelly," and has returned to his old field. And how he has returned. He's got loads of dancing, a cast of well-selected principals and what is probably the best all-around score Cohan has ever composed. Sophisticates may jump to be inclined to pooh-pooh the book a little, but there is no denying, George M. has succeeded in getting a maximum out of his old straight comedy, "Broadway Jones" which he uses as a foundation. Conventional it may be, and not subtly satirical, but the story moves along fast, the characters are interesting, and there is a generous portion of not-too-mawkish sentiment for those who look for it.

Just another girl-and-boy romance, against a background of big business in a small town, but virtually snags the Cohan spoofing of the plot, which he so likes to do.

The young hero, Jackson Jones is Joe Warstaff, who has not shown a great deal in former appearances here, but in "Billie" he is great; sings well enough to get by, dances agilely, plays the piano, acts the role sympathetically and puts just the right about of infectious boyish pep into the part.

Last year in "The Merry Malones" Cohan promised he was going to star Polly Walker. She dominates "Billie" and proves to be just about the best musical comedy heroine found in five years. Her voice is improved; she dances with as much grace as in "The Malones," and has gained all kinds of new and surprising and variety, without losing a bit of her sweetness.

Robinson Newbold, old Cohan standby, shines to advantage as Bob Wallace, the hero's friend,

whose wise-cracking and continual advice is more funny than it is helpful. Newbold should be the lyric-writer's friend; certainly no man on the stage enunciates as clearly. Marjorie Lane, Ina Hayward, whose fine voice helps in character role, and Carl Francis, playing a semi-heavy, are all outstanding, but Cohan's foxiest move was probably in securing Marjorie Lane for his plot so cleverly that they can retain their nonsensical chatter without hurting the narrative.

"Billie's" score is so uniformly good that it is hard to figure what numbers ought to be plugged. Right now, "Where Were You," which has a great set of lyrics, leads the way. "They Fall in Love," is a close second in possibilities, and at the very end of the show, a number called "The Two of Us" makes a strong bid, bringing the curtain down with the gang all humming it. In addition, "Billie" is a haunting waltz affair; "Come to St. Thomas" has some intimate lyrics and the Home "Ever Once in a While," "One Girl Man" and "Happy" get across nicely.

Although not fundamentally a dancing show, "Billie" has plenty of dancing, both by the chorus, which has been well trained, although not doing any sensationally novel formations, and by several of the principals.

"Billie" is one sweet show, fast, tuneful and funny. If the sophisticates don't like it, the mob surely will. Waters.

## WOMEN

Philadelphia, Sept. 18.

"Women," at the Adelphi, is the third tryout sent here this season by Sam Hoffer and probably the least promising of the trio.

"Women" was written by Edith and Edward Kells, the former having had some experience in writing, the latter being a recognized actor. They start the play with the handling of a prolog that tells the audience what the denouement is to be, then proceed to go back and show the events leading up to that denouement. They also use a tricky ending which has its surprise aspects, but is more on the order of a mystery melodrama than a finale in keeping with the spirit of the rest of the play. Taken as a whole, "Women" is a florid, sometimes interesting, but uneven and unconvincing affair.

Its opening scene shows Victor Gresham, popular novelist, dead at his desk with his butler calling the police. To the reader the authorities is suicide. Information is immediately forthcoming that Gresham had had a number of notorious love affairs.

Refused by the one girl he really loves and having renounced the married women, Gresham, down in the mouth, calls in his butler and tells the latter that he is going to commit suicide. In the final act, and is the point where the play turns into a mystery thriller. The butler expresses fear that he will be blamed for the master's death. Thereupon Gresham agrees to write a note absolving everyone. He gives the note to the butler and then tries to shoot himself but decides against it. One is not quite clear whether he really intended to and had confidence or whether he was just playing-acting all along.

At all events, he fires one shot into the floor and the butler rushes in. Then comes the twist. The butler's tone, changes as he announces that he is the husband of a woman who has committed suicide because of an affair with the novelist. Gresham makes no attempt at defense and the butler, safe in the possession of the note, calmly shoots him and calls the police, which is just what he was doing when the first curtain went up.

"Women" is nicely played, especially by John Halliday as Gresham and by several of the women. Halliday is a bit too emotional in the last act. Mary Servoss and Lotus Robb and Mildred McCoy stand out. Miss Servoss is perhaps the surest and most vivid of the cast. The men are adequate, no more, with Charles Trowbridge also overdoing the last scene.

The play has been attractively set and the direction of Rouben Mamoulian is admirable, except in his strange experiment of having lights go up and down in an ordinary drawing room setting, to fit the mood of the action. This gives some

## ENGAGEMENTS

Allan Dinehart, Gerorgette Cohen, Wallace Erskine, Wanda Lyon, Lucia Moore, Lenore Sorsby, Georgia Lee Hall, "Girl Trouble."

Star Stanley, Alan Books, Camelia Campbell, Jay Holly, Lester Sheehan, William Augustine, Lewis Waller, Leo Howe, Chuck Conners, May Davis, Marguerite Leo, "Pleasure Mod" (Mae West).

Matty Cohen's Orchestra, "Jarne-gan."

John Wray, Katherine Wilson, Pat O'Brien, "Tin Pan Alley."

Charles Trowbridge, "Women."

Lucy Monroe, "Hello Yourself."

Douglas Burley, Doris Carson, "Americana."

Frank Beaton, Harry Beresford, "Hold Everything."

Buster West, "Ups-a-Daisy."

Vanita Carol, "Vanities."

Marian Alto, "White Lilacs."

Benny Ross, "Excess Baggage."

Benjamin Franklin, "Light of Asia."

Robert Pitkin, in new Will Sully-Genevieve Houghton vaude act.

Reynold Sisters, "Cross My Heart."

Robert Long, Edna Hibbard, "Possession."

Florence Reed, "The Legacy."

Clayton "Peg" Bates, "Blackbirds."

Jeannette Fox-Lee, Olga Krowlow, Joseph Boland, William Cullen, Marjorie Lytell, Maurice Barrett, "Straight Thru the Door."

Maudie Russell, Billie Yarbrough, Honeyboy Thompson, Cornbord and Sonny Thomas band for colored contingent of "Just a Minute."

Edwiford Sisters, "Cross My Heart."

Itanon and Rosita, Club Lido.

Henry Hull, "Gray Fox."

Helen Dumas, under study, "Heavy Traffic."

Morris Kroner, "Cantor's Daughter."

Eugene Powers, Beatrice Maude, Ratan Devi, Judith Lowery, Ingeborg Torup, "Light of Asia."

Anne Shoemaker, Owen Davis, Jr., Moffat Johnson, "Tonight at 12."

William Farnum, "Macbeth."

Marjorie Bond, Pendelope Hubbard, "The Royal Family" (Road).

Elsie Lawson, Frederick Worlock, "The Common Sin."

Ruby Keeler, "Whoopee."

Edwin Phillips, "Courage."

Isabel O'Madigan, John Marston, "Danger."

Will Rogers, "Three Cheers."

Tom Thourgood, Dorothy Gish, "Young Love."

Hans Robert, Orville O. Harris, Beatrice Swanson, William Erville, Phoebe James, Harry Joyner, "Hide and Seek."

Helyn Eby-Rock, "Music in May."

Tom Donnelly, Joseph Kilgour, Thomas W. Ross, Irene Pureell, Frank Moore, Maudie Turner, Gladys Feldman, Kathryn Collins, Ignazio Martinetti, "The Crook's Convention."

## Evanston Stock

Chicago, Sept. 18.

Clyde Elliott has reopened the New Evanston theatre at Evanston, Ill., with the Bellamy stockplayers. Opening bill, "Albie's Irish Rose."

## Logan Sq., Chi., Stock

Chicago, Sept. 18.

Berkel stock players inaugurated a season of dramatic stock at the Logan Square theatre last week.

scenes a rather musical comedy atmosphere.

An unusual thing about it is that the theme which might have been very sexy is treated in an almost naive fashion both as regards dialogue and scenes. In this respect, it might have been written 15 or 20 years ago, although not old fashioned in structure. The authors have been very careful not to give any offense and, with a story of this sort, this seemed amazing. "Women" might easily have been a sensational piece about illicit love.

Waters.

## SON JOUR

## JACK FORESTER

FEATURED

## CASINO DE PARIS

DOUBLING

## PERROQUET

## NEW YORK THEATRES

### The BACHELOR FATHER

By Edward Childs Carpenter  
with JUNE WALKER, C. AUBREY SMITH, GEOFFREY KERN  
BELASCO Theatre, 11th St. & Ave. C. 230  
Mats. Thurs. & Sat. 2:30

Henry Miller's "Front Page."  
—Jack Lait, Variety.

### Gentlemen Press

A Newspaper Comedy by Ward Morehouse  
Staged by George Abbott

BROADHURST West 44th St. Eves. 8:30  
Mats. Thurs. & Sat. 2:30

### GENE DUCK Presents

"The Dramatic Knockout!"

"RINGSIDE"  
Staged by GEORGE ABHOTT  
"A grand show, a walloping hit and a thriller. It left this observer limp with excitement. Luff, Graphic."

EARL CARROLL Th. 50 St. & 7th Ave. Mts. Thurs.-Sat. 2:30

### W. C. FIELDS

In America's Greatest Revue

### EARL CARROLL VANITIES

with RAY DOOLEY-JOE FRISCO DOROTHY KENYATT and VALENTINES VINCENT LOPEZ (Himself) and THE BAND

CHARLES DILLINGHAM Presents

### The High Road

A New Comedy by Frederick Lonsdale  
FULTON 46th St. Mts. Wed.-Sat. 2:30  
Eves. of 10:30 Nights 8:30

### MARTIN BECK

Th. 14th St. Mts. Wed.-Sat. 2:30  
John Golden presents a Comedy Drama

### Nite Hostess

By Philip Dunning  
Staged by Winchell Smith.

"A CLEAN HIT"—Winchell, Graphic

### EVA THE 5th

with CLAIRBORNE FOSTER  
"GOOD FUN"—N. Y. Times.

LITTLE Thra. W. 44 St. Eves. 8:30  
Matinees Wed. & Sat. 2:30

### JOE COCK

"RAIN OR SHINE"  
Geo. COHAN Thra. W. 44 St. Eves. 8:30  
Matinees Wed. & Sat. 2:30

### Theatre Guild Productions

LAST SIX TIMES

### PORGY

REPUBLIC THEATRE, West 42d St. Mats. Wednesdays & Saturday 2:30

Evenings 5:30

### Strange Interlude

JOHN GOLDEN THEATRE  
58th, East of Broadway

### VOLPONE

LAST EIGHT TIMES

GUILD THEATRE, West 52d. Eves. 8:30 Thurs. and Sat. 2:30

Folks, You Ain't Heard Nothin' Yet!

### AL OLSON

Twice DAILY 2:45 and 8:45  
3 Shows SAT. & SUN. 2:45-8:45 P. M.

### WINTER GARDEN

OUR GANG PERSONAL APPEARANCE  
BUSTER KEATON  
in "THE CAMERA MAN"  
"Thapsody in Red, White and Blue"

### CAPITOL

Doors Open Daily at 10:30 A. M.  
All Seats 35c to 1 P. M.  
STRAID BROADWAY at 47th St.  
Midnight Show Nightly, 11:30

### THE WHIP

First National "THE WHIP" with  
DOROTHY MACKALLIE, "SOUND"  
Lowell Sherman—Anna Nilsson  
SEE WARNER BROS. THEATRE HEAR

### ROXY

William Fox Presents  
"THE RIVER  
PIRATE"  
Victor McLaglen  
with another magnificent stage program  
utilizing the Roxy Company, featuring  
"HACHEM," a pictorial presentation  
of the new New Year with cast of 200.  
"TIN TYPES"—A Revue.

Twice Daily—2:45, 8:45  
WINTER GARDEN  
Sun., 3:30, 8:30,  
8:45 P. M.

### THE TERROR

SEE AND HEAR  
WINTER GARDEN  
SECOND 100%  
ALL TALKING PICTURE  
2:45-8:45 P. M.

### WINTER THEATRE

Keith-Albee Circuit

# Radio Rambles

By ABEL

The Whittall Anglo-Persians, switched again to Sunday early evenings, registered as ever with their distinctive melodies. Louis Katzman, at the helm, certainly knows his radiology in routing his stuff. Little wonder that this veteran organization has so long maintained its consistent standing after all the other "names" and flash revues have come and gone.

## "Vanities" Hit

"Vanities" probably has a surprise hit in "Raquel," the waltz from the revue, which, despite the general handicap of the entire score, is stepping out on its thanks to the radio maestros. That and "Blue Shadows" seem to be their favorites. It's a compliment to leader and publisher per se, after getting a load of the way Earl Carroll buries his song hits, that anything can be discerned for hit potentials.

Low White, appropriately enough, topped off his usual Sunday organ recital with "Kol Nidri," the secular chant in keeping with the Jewish New Year. White's program, as ever, was consistently noteworthy.

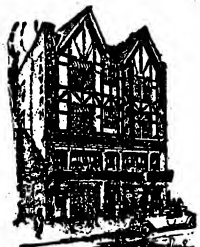
## Lucky Strike's First Hour

The initial broadcast of the Lucky Strike hour Saturday night on the most elaborate NBC network for a straight commercial hour, over the mention of B. A. Rolfe as the conductor for some strange reason. Whether or not Rolfe's name was etherized, it is a certainty that the radio fans recognized the popular baton wielder's voice for he is possessed of one of radio's few true personalities. Rolfe is comparable to Roxy or Lopez. Either has but to broadcast salutory greetings and anybody who has ever been near a radio loud-speaker would identify them.

The hour was altogether a success, a happily conceived, well-balanced program of straight dance music. Whether it was waltz or fox-trot, the rhythmic tang predominated, that being the idea—dance music. Curiously enough, of Rolfe's three current pop plug songs, all were composed by Harry Warren, a coincidence which probably has not as yet occurred to Rolfe. For the rest, Rolfe mixed in a goodly percentage of old familiar favorites, announcing the entire program himself in rare voice, cool, clear and convincingly, excepting when the station announcer was doing his periodic stuff on the local call letters, and when the ballyhoo spieler for Lucky Strike gave out those testimonials from Douglas Fairbanks and Amelia Earhart. The testimonial readings were a new departure in either ballyhoo and, truth to tell, convincing and formal, even if it did bring the Lucky Strike name just a bit too much to the fore and overly prominent.

## Village Grovers

One of radio's most consistently satisfying afternoon dance purveyors are the Village Grovers, cord trio of pop instrumentalists on the NBC stations. Larry Funk is the director and they are "the band of 1,000 melodies" as billed, balancing their stuff and changing pace excellently. The Village Grovers (not to be confused or connected with the Village Grove restaurant in Greenwich Village which does its stuff over the WMCA-WPCH stations) are probably wasted during the week excepting on Saturday afternoons. They would merit an early evening period to insure a wider audience reception.



**TAVERN**  
A CHOP HOUSE  
OF EXCEPTIONAL MERIT  
156-8 WEST 48TH STREET  
East of Broadway

## Fats Waller Sent Away ; Abandoned His Family

Thomas Fats Waller, Negro organist and pianist, who won fame by making a pipe organ record of "St. Louis Blues" for the Victor records, won't make any more records for awhile. The reason is that Fats has been sentenced to serve from six months to three years in the New York County jail. The charge was abandonment of his wife, Edna Waller, and their four-year-old son, Thomas, Jr.

When Fats was haled before Judge Albert Colin in the Bronx County Court he was very wistful and repentant. He told the judge that he had been in jail 31 days and had learned his lesson.

The judge told Fats that he had five dollars already. Sometime ago Mrs. Waller was awarded \$20 weekly alimony but Waller slipped up on the payments. The Wallers live at 1006 Brook avenue, Bronx.

## HERE AND THERE

New additions to the M. C. A. band lineup are the Johnny Johnson, Sleepy Hall and Tracy-Brown orchestras. All three are recording units.

Harry O'Brien has left Shapiro-Berman to sales manager for Gene Austin Music Co.

Walter O'Keefe will return to Barney's when the village place reopens in late September. Bee Wee Byers' orchestra will officiate for dancing.

## Actor's Radio Stock Co.

Cleveland, Sept. 18. Carlton Brickert, stock actor here, has formed a radio acting company to plug commercial organizations over the ether. He has already secured contracts from Fisher Bros. and Marshall Drugs Co. He plans to broadcast only well known or original skits and dramatic sketches via WTAM. Company to include five. Brickert was leading man of Robert McLaughlin's stock company at the Ohio this summer.

## Jacob Conn's Troubles

Providence, Sept. 18. Jacob Conn, whose radio station WCOB was recently silenced by the Federal Radio Commission, is running for mayor. Conn, a theatre owner, has been boycotted by local labor unions because his houses, the Olympia, Liberty and Uptown, have non-union operators.

## KTAB Moving

San Francisco, Sept. 18. Station KTAB will move its broadcasting plant from Oakland to this city Sept. 29, with studios located at Fifth and Mission streets. Ada Morgan O'Brien is program director.

## ROSELAND'S ORCHESTRAS

Roseland, oldest of the Broadway ballrooms, now operating, has its fall opening tonight with Sam Lannin's orchestra and Jean Goldkette's Cotton Pickers featured. Other orchestras booked for Roseland this season are Katz and his Klitzens, Fletcher Henderson and Milt Shaw's Detroiters.

## REVIVING "DARDANELLA"

Mills Music is publishing a new edition of "Dardanelle," having taken over all rights from Fred Fisher who has retired from the music publishing business to collaborate with Billy Rose on song themes for M-G-M pictures.

The Oriental fox-trot is being recorded by all the mechanicals.

## Kleinert in Blank's

E. H. Kleinert, district musical adviser for Publick in the South, excluding de luxe houses, has been appointed district adviser for the Publick-Bland circuits.

Ed Cramer, formerly assistant, will succeed Kleinert in the old job.



## WALTER DONALDSON

composer of Ziegfeld's "Whoopie," has signed to write a series of theme songs for Paramount Talking Pictures. Both these and all other Donaldson compositions are published exclusively by Donaldson, Douglas & Gumble, 1595 Broadway, N. Y.

## "Night Hostess" Inside; Casino and Underworld

The rave which St. John Ervine, the New York "Morning World" critic, put on about Phil Dunning and his play, dwells, in the main, on the main plot which will make or break "Night Hostess." With the masses now quite conscious of the nite club racket and its clump-catching, nocturnal covert play-ground, a theme like "Broadway" even two years ago, was more happily fortified for mass appeal because of general knowledge that such things as an open-door nite life of this sort existed.

The average auditor of "Night Hostess," however, is still unimpressed of the gambling casino adjunct of the glorified speaks, and may figure that this is a sign of Dunning's fancy and imaginative writing.

Still, as Ervine, an Englishman who has never been in a Broadway nite club, concluded, such things must be so, because the play presents it on the half-shell with such complete conviction. Therein lies the chief appeal of "Night Life." The capacious ones may resort to obvious comparisons that Rags Conway, the Ivory-tickler of "Night Hostess," is comparable to Roy Lane, the smaller hooper of "Broadway," or that the sympathetic dicks of both are not dissimilar, but this play has the added advantage of taking the layman still further behind the scenes of a new racket which is not as well known around New York (because of local stringency), but which Palm Beach, Atlantic City, Saratoga Springs, Lake George and Glens Falls, N. Y., and other resorts have made quite common in their respective locales.

## For the Underworld

Every guerrilla, gunman, netherstrata character and racketeer, and his moll will go for "Night Hostess." They will all be struck with the same element of atmospheric faithfulness and mayhap writhe uncomfortably at the "rolling a winner" racket.

True enough, there are sundry games in the heart of New York, one notably escorting a winner home safely in the custody of a gunman whose explicit mission is to see that the successful gamster is not intercepted for any nefarious purpose until he and his winnings are safely deposited home. Dunning doubtless knew about this, but the paradox of a guerrilla being entrusted with such mission might have struck the mass mind as a bit too skeptical, and Dunning, wisely, dealt with the better known racket of "rolling a winner," just like the petty larceny boys for so long have "rolled a lark" as the stooge staggered his uncertain path on the public highways.

And likewise about the gambling pay-off slips, known intimately by a few.

And just as Mr. Ervine, a babe-in-the-Broadway-woods, was struck with a conviction that Dunning has recreated the actual and mirrored it on the stage, the graphic exposition of it all is bound to get the lay mind.

Abel.

## Lynch Moving

Washington, Sept. 18. William S. Lynch, chief announcer of WOR, New York, is to come to WRC in a like capacity, succeeding John B. Daniel, now with W.E.A.F. Lynch will not report until after two weeks' training at N. B. C. headquarters.

## "Life's" Weekly Guide

"Life," the humor weekly, is now running a regular Confidential Guide on sheet music and records each week by Abel Green (Variety).

Because of the humorous weekly's international circulation, its value for song and record exploitation is great. Green recommends six new song publications and a half dozen of the best mechanical releases which, in his opinion, would have greatest general appeal.

## Arthur Hand's New

### Spot in Palm Beach

One way to eliminate a nuisance evidently is to create a bigger nuisance. Stanley C. Warrick, Public Theatres' partner in Palm Beach, who claimed against the Venetian Gardens operated last winter by John and Christo directly across the street from his cottage, is now building a night club on his property.

Arthur Hand, who gave up the California Ramblers when he inherited a fortune several years ago, will operate the new Palm Beach nite life spot. It is to be called the Colony Club and will open in December.

## Whiteman's Dinner

With Phelps Phelps as active chairman of the Citizens' Dinner Committee that will help Paul Whiteman celebrate his 10th anniversary, progress is being made on the big banquet to be held in the Hotel Astor, New York, Oct. 2.

On the committee besides Phelps are Dr. Herbert S. Bailey, Walter Damrosch, Rev. Francis P. Duffy, Minna Gombel, Stanley H. Howe, T. Duncan Just, David W. Kemper, H. L. Lambert, Dudley Field Malone, Nathaniel Phillips, William H. Rankin, Rev. Randolph Fay, Oscar F. Wintraub, Blanche Yurka.

## Brazil Buys in France

Washington, Sept. 18. American made musical instruments do not sell in Brazil and the other Latin American countries according to a Department of Commerce report. They cost too much with the South Americans satisfied with cheaper instruments imported from Europe, particularly France.

Department representatives went out and tried to promote trade for the American manufacturers but could arouse no interest.

## No Opera Nick in St. L.

St. Louis, Sept. 18. Those who subscribed to the \$70,000 guarantee fund for the Municipal Opera season in Forest Park which just closed will not be called upon to make up the estimated deficit of \$6,000 caused by the inclement and rainy weather. The 1928 deficit will be paid out of the surplus which has resulted from the first nine years of the outdoor opera.

## Eddie Cantor's Music

Chicago, Sept. 18. Walter Donaldson is in Chicago collaborating with Gus Kahn on the music for Eddie Cantor's forthcoming production, "Whoopie." Cantor is playing the Marks Bros. Granada and Marbro, picture houses.

## N. ROCHELLE A 3-DAYER

The first show to play Loew's old house in New Rochelle, N. Y., is "Jealousy," which opened Monday for three days. Fay Bainter is the principal woman.

It is the plan of the house to play no attraction over three days, the belief being none of the shows can stand up for a full week in the suburban town.

## U. S. I. PADLOCK SUIT

Felix Roskoff and the U. S. I. restaurant, also known as the La Sportiva at 108 West 45th street, New York, is on the padlock list for alleged liquor violations. This is the restaurant formerly operated by A. Zani and best known as Zani's.

## Geiger-Lopez Tying Up Roadhouse Group

By purchase Monday of Brownstein's Pelham Roadhouse and contemplated taking over shortly after of the Goldmann's Castilian, across the road, Eugene Geiger and Vincent Lopez will have that section of the Pelham Parkway, Bronx, New York, sewed up.

Geiger and Lopez now operate the Woodmansten Inn, but a short distance away from the other two. The phenomenal popularity and business of Woodmansten this summer have wrecked the entire Pelham and Boston road house stretch. Pelham Heath and Castilian have been reported operating at a loss throughout the hot spell.

David Brownstein recovered the Pelham Heath after having disposed of it some months ago. He owns the property, but does not consider himself a roadhouse conductor. The Goldmanns (last week Al) lately got the Bill Duffy bunch from downtown interested in Castilian as partners, but the combination failed to stimulate trade to a profitable degree. It is said the Goldmanns will have to secure the consent of their partners before making the Geiger deal. They have another road house on the Merrick road, Castilian, operated by Chick Goldman, without partners.

Geiger believes he can handle and adjust the three near-by road resorts more than the New Year's Eve opening, operating the other, probably Pelham Heath, for special parties and the customary Pelham road business possible in the winter time. Woodmansten remains open the year around.

Consideration in cash for either place is reported as slight. Pelham Heath's rental is \$1,000 monthly and the Castilian about the same. If Geiger ties up the other two, he may close one over the winter, other than for New Year's Eve opening, operating the other, probably Pelham Heath, for special parties and the customary Pelham road business possible in the winter time. Woodmansten remains open the year around.

## Larry Fay Returns To Taxicab Biz

Larry Fay, Broadwayite, whose El Fay nite club was the forerunner of the contemporary night life vogue of nocturnal whoopee, and at whose El Fay Texas Guinan received her start as the Sucker Queen, is back in the taxicab business. The El Fay Mfg. Corp., headquartered at 178 Broadway, has taken over the Brewster body plant and will manufacture its cabs at Bridgeport, Conn.

Fay has the former general manager of the Checker fleet now associated with him. He plans to float his taxi string in competition to the Yellow and Checker cabs.

Larry, when previously in the taxi business, was said to have sold it for over a million. That was before he went into clubbing.

## Chi's Green Mill Set

Chicago, Sept. 18. Andre Lansky of the Ernie Young office will book all the acts and attractions at the Green Mill, when the spot reopens next month. Leonard Leon and Lee Sweltzer will operate the place.

## Cass Hagen in L. A.

Cass Hagen and his orchestra go to Los Angeles Nov. 2 for 34 weeks, opening with Roscoe Arbuckle at his Plantation cafe. Lyons & Lyons booked.

## ROY SMECK

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# BOOZE NITE CLUBS DYING

(Continued from page 1)

ing on those going in for night straight restaurant catering, this is a pretty definite indication of their opinions of the cafe business.

This is the time of year when the cafe boys are doing their seasonal raze on plans, but a new note has crept in on about the par excellence of their chefs. At least seven dozen cafe entrepreneurs claim the same chef, and the same ritzy head-waiters may not know it, but they are destined to double, triple and quadruple in as many different places along Mazda lane.

All this is an indication of the trend toward the dining facilities, some without even dancing.

In the cafe field, Harry Richman will be back at the Club Richman to a \$4 and \$6 couvert. George Olsen, last year's attraction at the Richman, is slated for the band berth atop the New Amsterdam roof for Ziegfeld's proposed revival of the Ziegfeld Midnite Frolic to a \$6 and \$7.50 couvert or admission charge for a gala midnight entertainment to include Eddie Cantor, Helen Morgan and Ethel Shutta (Mrs. Olsen).

This eliminates Miss Morgan from the nite club field, the songstress having received quite a scare in the recent padlocking hokey which Mrs. Mabel Willebrandt, U. S. Assistant Attorney, conducted, and still leaves Texas Guinan in the doubtful field upon her return from

Hollywood, where she is Vitaphone-ling sonic pictures.

The other rooms are now intent on obtaining novelties and attractions for this season. With the no-booze edict, or the curtailment thereof, the order of the day, particularly in view of the political situation, the booze thing is now a negligible factor.

Many cafe men aver that, after all is said and done, and they count up the net, after giving up, sneering and fixing, they find themselves may even paid off in catering, proving that it's a lot of grief over nothing. If viewed as a catering service, it's not appreciated in the main by the patrons and squawks are always in the air about one thing or another.

## Speaks and Hideaway

The speaks and hideaway dialect eateries may thrive more and more. The whisper lows anticipate this. It's the only safe place to get a drink nowadays. Many have back-room sandwich service facilities, but with the booze the main thing and everybody in on everything. It's a good racket while it lasts, says all.

If an obstreperous enforcement man or just a sap hick officer still imbued with the spirit of his oath klocks the traces, the joints figure it's just as easy to move next door or into another district. The trimmings, the investment and overhead make that easy.

The on-Broadway places will probably thrive from the tourists as before. That type of chump's delight is always surefire for a modicum of out-of-town buyer patronage as in the past, even with the booze out.

## Class Rooms

In the line of attractions, Gene Gelger, in flirting with Peggy Hopkins Joyce for his Casa Lopez, realizes that a draw is necessary these days. The other class rooms are figuring likewise although the Embassy, on East 57th street, with its closed membership is ensured of a following under Jack Rumsey's direction, as are the Lido and Montmartre, with Frank Caruso and Charlie Journal at the helm, re-

## That \$5 Per Fine

With the U. S. Government permitting customs men at the Canadian border to impose a fine of \$5 per bottle for smuggled liquor, besides confiscating the booze, the customs bunch at the border is more searching and officious than ever. Whether it's that \$5 per or loyalty to the government, no one can tell, especially with the present administration having such a loyal and honest crew in its revenue department, liquor and tax.

spectively. The Lido this year will go Palm Beach with Harry Rosenthal and his orchestra from the Bath and Tennis Club, in Palm Beach, as the attraction. The dancers will be Rosita and Ramon. Emil Coleman continues at Montmartre.

The Geiger-L. 2 instance with their Woodmanster Inn roadhouse in Pelham indicates a protracted roadhouse season. The drive-and-dine idea, so successfully encouraged and fostered by this combination all summer, indicates that the public will fancy this until absolute cold weather forbids. Geiger hopes to remain open the year round.

The Lopez instance again recalls the St. Regis hotel roof and its clik with the hi-hats to a strictly formal couvert-trade. The various hostilities about town are taking their cues and changing attractions. The Pennsylvania hotel is bringing in Philip Spitalny from the west. Arnold Johnson is established at the Paramount. The Astor holds Tom Gott and a Meyer Davis unit; Bernie Cummins at the Biltmore; Harold Vee switching into the Mo-Alpin; Ben Bernie at the Roosevelt; an elaborate show and band at the Park Central, etc.

## OPERA SINGER DIVORCED

Los Angeles, Sept. 13. Antonina Moldenhauer, Russian opera singer, granted a divorce from Alexander Moldenhauer by Judge Lamberson in Superior Court. Cruelty charged.

## Roadhouse Changes as Years Go By

Chauffeurs sitting in their dining room at a New York road house doing capacity business the other evening, counted up themselves. On the grounds were 150 cars and in the dining room the professional drivers were 10. Drivers of the remaining cars were either owners or friends.

Years ago the chauffeurs agreed the road houses drew cars with each always having its own paid driver. Though the owner in those days drove he carried a driver.

With this change has arrived another—the lessening of the checks. A \$5 average per person is an abnormal amount for the checks nowadays in the road houses. Checks all the way from \$400 to \$2,000 a night were not uncommon in the old days of hideaway road places. Present day road houses around New York are no longer looked upon as hideaways.

In another road house the same night and with 375 people present waiting over from dinner for the delayed entertainment, there had not been a purchase made from kitchen or bar from 10:30 until 11:30, excepting one bottle of water.

## MURDER AND SUICIDE

Mrs. Bath of Hotel Bristol Killed By Enamored War Vet

Mrs. Cecelia Bath, wife of the manager of the Hotel Bristol, was shot and killed Monday evening by Eugene McGivney, war vet, who then killed himself.

The tragedy occurred in Mrs. McGivney's apartment in the Bristol on West 48th street, a few minutes after she had left her husband in the lobby.

It is believed McGivney secreted himself in the apartment awaiting Mrs. Bath's entry.

McGivney had been annoying Mrs. Bath for about five years with his attentions. Bath and his wife had asked him to desist, and recently a complaint was made to the police.

## Jilt Ointment

St. Louis, Sept. 18.

June Devore, 22, dancer last winter at the Avalon Cafe here, has fled suit for \$50,000 damages against Frank A. Thompson, alleging breach of promise. On Aug. 6, Thompson married Mrs. Frances Burkhardt of this city. She has "letters," several of them having already appeared in the dailies.

Thompson came to St. Louis last January from New York to promote the New St. Louis College of Law and Finance.

## Hotel Man Must Settle

Chicago, Sept. 18.

James Davis, proprietor of the Davis Hotel and the Oriental room there, landed in Municipal Court when Shree-Noo, Indian baritone, brought suit against him to recover wages.

Davis, whose troubles with performers recently culminated with Abe Lyman walking out of the Oriental room, is said to have booked the Indian singer and after two days decided to let him go. Davis claimed he did not okay the booking, but evidence seemed to indicate otherwise, and the court awarded the singer judgment against Davis for the full time he was employed.

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## Pass Refusal Cost H-W One Performance

Topeka, Sept. 18. Ten pairs of seats were the price of one performance by the Hagenbeck-Wallace circus here. Rather, the refusal to give the seats seemed the cause of the circus missing one performance.

Advance agents of the circus here completing arrangements for the showing as the grand stand attraction at the Kansas Free Fair, received a request for the passes from the Union Pacific offices. The request was refused.

Friday night at Lincoln, Neb., the circus was all packed and ready for the jump. The circus arrived in Topeka at 1:30 Saturday afternoon, the train having been side tracked at nearly every way station along the way.

The night show was started Saturday with the equipment half in place and the audience saw the circus while it was being put together.

It was a poor crowd.

## Coney's Season Slim

Coney Island wound up its season last week with its annual Mardi Gras. The season as a whole has been the cuckoo that the park concessionaires anticipated. Bad weather, much of it rainy, hit them, although they had plenty of hot weather.

Some of the week-ends drew exceptionally well, with all the overflow attendance which went to the beaches because of the extreme heat spent only the evening and few nickels on hot dogs and soft drinks. They had no inclination to move about other than go in the water and out.

## Show Fires Bruces,

### Who Sue for \$3,000

Peoria, Ill., Sept. 18. Carl and Florio, Bruces, performers with Robbins' Circus, have secured \$3,000 judgment against the show for alleged violation of contract under which they were to receive \$75 a week for the season. The Bruces were discharged and when the show appeared here they brought suit for violation of contract and attached the day's receipts. Tom Webb, show deceased, furnished bond for release of the receipts.

Later Joseph F. Bartley, attorney for the circus, had the judgment set aside that the circus might defend the suit. The show had not been represented in the original action, letting it go by default.

## Canadian Cleanup

Toronto, Sept. 18.

Rubin & Cherry shows, in their first stand as a major attraction at the Canadian National Exhibition, cleaned up. Exhibition itself broke all attendance records with over 2,000,000 in two weeks of fair.

Some squawk with Over and Under, the Sea show, after the main bunch had gone on for Reading, but no action was taken.

## Frisco Cool to Tents

San Francisco, Sept. 18.

Sells-Floto circus, making a four-day stand here, has been remarkably light in attendance.

Afternoon patronage has been especially off and nights only fair. Puzzle to showmen as Sells-Floto tops are the only circus to make the town this season.

## N. Y. DIVING GIRL KILLED

Toronto, Sept. 18.

Eva Miller, 22, New York diving girl with Over and Under the Sea (Rubin & Cherry Shows), was killed in a fall from a 40-foot platform during the Canadian National Exhibition.

Leo Jacobs, golden pole stunt man, fell from a 200-foot position, but hit a guy wire which saved his life. He left St. Michael's Hospital Sept. 14.

## BANK ASKS FOR RECEIVER

Fort Dodge, Ia., Sept. 18.

The Fort Dodge National Bank has asked for a receiver for the Harward Fair and Exposition. Foreclosure of mortgage on the fair property, securing a \$100,000 bond issue for which the plaintiff is trustee, also asked.

The fair has shown a deficit several years and this season lists \$7,000.

## CARNIVAL

(For current week (Sept. 17) when not otherwise indicated).

Alamo Expo. Shows, Snyder, Tex.;

24, Launceston, (Fair) Okla.;

B. & R. Am. Co., Hickory, N. C.;

Harker Am. Co., Milan, Tenn.;

Harlow's, (Fair) Dresden, Tenn.;

Jarhart, Macy, Rochester, Minn.;

Leo Am. Co., Wagoner, Okla.;

Benton Am. Co., Hillsboro, Ind.;

Bernardi Expo., (Fair) St. Paul, Neb.;

Bodnar Bros., (Fair) Escanaba, Mich.;

Brodbeck Bros., Woodward, Okla.;

Brodbeck Am. Co., Atlanta, Kan.;

Brown & Dyer, (Fair) Mt. Airy, N. C.;

Bruce Greater, Mebane, N. C.;

California Shows, North Adams, Mass.;

Central States, Franklin, Pa.;

Cetlin & Wilson, (Fair) Lexington, Va.;

24, Lexington, N. C.;

Clark, Robt., N. Chowchilla, Cal.;

Coe Bros., Gentland, Ind.;

24, Lafayette, Colley's, J. J., (Fair), Guthrie, Okla.;

Cotton States, (Fair) Weiner, Ark.;

Craig's Greater, Pomona, Cal.;

Crixland, (Fair) Stillwater, Okla.;

Dodson's World's Fair, Kalamazoo, Mich.;

Dodson's Expo., Winona, Miss.;

24, Coffeyville, Edwards, J. R., Bellville, O.;

Fairly, Noble Co., (Fair) Pawhuska, Okla.;

Foley & Burk, (Fair) Tulsa, Okla.;

Folk, Carl J., Mason, Mich.;

24, Mt. Morris, Gibbs, W. A., Dewey, Okla.;

Gloth Greater, Kenbridge, Va.;

24, Varina, Gray, Roy, No. 1, (Fair) Grape-land, Tex.;

Gray, Roy, No. 2, Annona, Tex.;

Greenburg Am. Co., David City, Neb.;

24, Dodge City, Kan.;

Gruberg, Max, Charlottesville, Va.;

Harris, Bill H., No. 2, Stephentown, Tex.;

Happilyland, Alpena, Mich.;

Harris Expo., Greenville, Tenn.;

Harris, Walter, VanBuren, Mo.;

Harris Bros., Ft. Madison, Ia.;

Louisiana, Mo.;

Hill, Hugh W., (Fair) Fayette, Ala.;

24, Guntersville, Hoffner Am. Co., (Fair) Alado, Ill.;

International Am. Co., Ste. Chastel, Can.;

Isler Greater, (Fair) Columbus, Neb.;

24, Abilene, Kan.;

Jones, Johnny J., (Fair) Nashville, Tenn.;

Krause Greater, (Fair) Covington, Ga.;

24, Noonan, Latilp, Capt., (Fair) Sutton, W. Va.;

Leggette, C. R., (Fair) McAlester, Okla.;

McClellan, (Fair) Osawatimie, Kan.;

24, Coffeyville, McGregg, Donald, No. 2, (Fair) Fairview, Okla.;

Martin Noe, Sullivan, Mo.;

Mason's Imperial, Charlottesville, Va.;

Miller's Midway, El Dorado, Ark.;

24, Warren, Mississippi Valley, (Fair) Atlanta, Tex.;

Morris & Castle, (Fair) Spencer, Ia.;

Murphy, D. D., (Fair) Anniston, Ala.;

Nelson Bros., Pueblo, Col.;

Page, J. J., (Fair) Newport, Tenn.;

Reiss, Nat., Roanoke, Va.;

Rice Bros., Paris, Tenn.;

Rice, Doran, (Fair) Athens, Tex.;

Rock City, (Fair) Wrightsville, Ga.;

Royal American, Cape Girardeau, Mo.;

Rubin & Cherry, Philadelphia, Pa.;

Rubin & Cherry, Model, (Fair) Huntsville, Ala.;

Savage, Walter Am. Co., Newman Grove, N. Y.;

Scott's, George T., Douglas, Wyo.;

Shiesley Greater, Lindsay, Can.;

Smith, Otis L., 17-29, Scranton, Pa.;

Snapp Bros., (Fair) Olney, Ill.;

Southern Tier, Elmira, N. Y.;

Stone, W. T., Hanover, Pa.;

Strayer Am. Co., (Fair) Oshkosh, Wisc.;

Texas Shows, Victoria, Tex.;

Weaver, E. W., (Fair) Adairville, Ky.;

Western Am. Co., Louisa, Ky.;

24, Prestonsburg, Williams, Ben, Frederickton, Can.;

Wortham's World's Best, Hutchinson, Kan.;

Zeiser, C. F. United, (Fair) Parma, Idaho.;

## CIRCUSES

Hagenbeck-Wallace

Sept. 19-21, Hutchinson, Kan.;

Blackwell, Okla.;

23-29, Tulsa, Okla.;

Sept. 19, New Bern, N. C.;

20, Washington, 21, Greenville, 22, Roanoke Rapids, 24, Henderson, 25, Sanford, 26, Fayetteville, 27, Rockingham, 28, Columbia, S. C.;

29, Spartanburg, Oct. 1, Salisbury, Sells-Floto

Sept. 19, Merced, Cal.;

20, Fresno, 21, Visalia, 22, Takersfield, 23, San Bernardino, 24, Glendale, 25, Pasadena, 26-30, Los Angeles.;

Richard Hale, a brother of Ruth Hale (Mrs. Heywood Brown), is appearing in "Goin' Home" at the Hudson, New York.

## Atterman Badly Burned By Electrical Wire

Buffalo, Sept. 18.

R. T. Atterman of Buffalo, formerly with the 101 Show and now superintendent of the Southern Trips Shows, was seriously burned by electricity while setting up the show on the Cattaraugus County Fair lot at Little Valley last Tuesday. Atterman conducts the side show known as "Electric".

Atterman and Robert Wright of Salamanca attempted to break a live wire with a wooden stick and both received 2,200 volts. Unable to extricate themselves, they were almost electrocuted before an electrician was able to cut rubber gloves and cut them loose.

Wright was also badly burned about the hands and arms in the Salamanca City Hospital.

## Palladium's Vaudeville

(Continued from page 2)

bunk. Neither funny, clever, dramatic nor dinky. In fact, no merit of any kind. Even with an invited audience and the gallery full of Novello fans, the act came so close to getting the bird you could hear the rustle of its wings.

Tamara, pretty blonde with a safe, graceful, both the routine type, opened the second half. About the only act on the bill put in its right place.

The Runaway Four (American) have a good time. Both the routine how to produce it. They are ragged and slovenly, waste too much time, and they're too fond of each other. Their time ought to be cut by a third, and still get in the same business.

Billy Bennett they like. He is the type and works the material that was found among scores of second or third tier comics couple of generations ago. Crude parodies, crude humor, crude make-up; raucous voice, heavy manner. Suppose it's all right, as it is. But he made a good guess when he walked out on Broadway and came back here in a hurry, not so long ago.

Gracie Fields was the hit of the regular show. She is a very fine low comedy artist, but since she got a break in the West End has become "refined," and it does not improve her. She plugged a couple of American films by singing "Ramona" and "Laugh, Clown, Laugh," gagging the former and treating the latter as if it were what isn't going to do her any good. She's taking herself seriously, too.

What really did put the audience into a vaudeville mood was the return by Sophie Tucker. She was in the stalls and they got her on the stage to sing "Man I Love" and "Spang-a-Lingo." Her chesty, playful "Auld Lang Syne" and Sophie spilled some of her regular rials.

### Something Missing

But, in spite of her success, and the reception given her by the regular show, there was something missing. The old lure of vaude hasn't been wakened in the intimacy between audience and artist was not there, save in the case of Sophie. The show isn't homely, folksy, enough. And at the same time it is not startling with talent. About the comeback with talent.

Leave out the names and the stage trappings and you'd get as good a show almost any place in the Provinces. You get a far better show most weeks at the Coliseum or the Alhambra or the Victoria Palace.

Besides which, our vaude artists and presentors haven't yet tuned up to the spirit of the age, the swift, restless, highly-colored urge created mainly by motion pictures.

There is public apathy for vaude. Three houses in the West End are proving that. Several hundred more picture theatres playing from four to four vaude acts prove it further.

But if you can imagine the effect of a current issue of Variety carrying a review in the style of the London "Times" of 15 years ago, setting in fancy type and then spacing it badly, you get close to the thought of about the comeback at the Palladium.

## BIG SHOW'S NON-STOP

The Ringling-Barnum show stays out until November with its final date in Tampa. This closing sends the circus near its winter quarters in Sarasota.

## Small Wild West South

A small wild west, Allen Brothers, a noisy band of five, in a motor truck outfit, has just turned south after playing the resort places of the Adirondacks.

It has a 50c top. All of the hands are from Texas.

## Obituary

en route for Tibet to take motion pictures. He was buried at sea.

### WALTER THORNTON

Walter Thornton, 34, vaudevillian, died at Beloit Hospital, Beloit, Wisconsin, on Sept. 7 as a result of injuries suffered when struck by a train.

Mrs. Emilie Anna Alden, 74, dwarf, who appeared with numerous circuses, died Sept. 14 at her home in Los Angeles. Her husband, also a dwarf, died two years ago. Sister, Mrs. Flora Moore, actress, survives.

The six-months-old son of Mr. and Mrs. Phil Curry died in New York City Sept. 10. Mother was known professionally as Blanche O'Brien.

Casimir Kaminski, actor and theatrical director, died in Warsaw, Sept. 9, following the amputation of a leg.

William Mackin, 45, pioneer screen actor, died Sept. 9 at the Olive Sanitarium, Los Angeles.

Hazzard Page, 48, author, died Sept. 15 in Los Angeles. His widow survives.

Ben Sherak, concert impresario and uncle of Henry Sherak, London agent, died last week in Australia.

The mother, 72, of Adeline Leitzbach, scenarist, died last week in New York.

The father of Hugh Allen, picture actor, died Sept. 10 in Oakland, Cal.

## DEATHS ABROAD

Paris, Sept. 7.

Suzanne Chevrin, 16, of Arianos vaudeville troupe, died suddenly at Lyons, France.

Andre Weiss, 70, French author and legislator, died at the Hague, Holland, while attending the meetings of the permanent Court of Arbitration, of which he was a French member.

Eugene Rosi, 60, French composer and song writer, died at Ivry, suburb of Paris.

## LOOKERS TOURING

(Continued from page 1)

coaches now being built in Indianapolis at a cost of \$20,000, and patterned after the famous M-G-M transcontinental omnibuses. Sleeping quarters for the gals and augmented talent along with their chaperones are provided for on the train.

The beauts will be booked as a picture house attraction and also as the features of local charity balls under auspices. Phil Tryell of Lyons & Lyons is handling the bookings.

A number of important financial tie-ups in the bathing beauts' tour, including one \$25,000 affiliation with a cigaret brand and also with the Coca-Cola people, since the executives of the International Beauty Tour, Inc., are headquartered in the Candler building, Atlanta, the home of Coca-Cola. The beverage will be plugged as the Spirit of Atlanta—for a consideration.

## HOT KISSING SCENE

(Continued from page 1)

being would expect it to be. The satisfied director was just about to call "Cut" when the studio siren, a perfect fire whistle, cut loose for 11.30.

Those not in front of the camera laughed. The director dared not stop the camera for fear he would not again get so good a scene as had been recorded. The players knew if they stopped they would laugh in spite of themselves. And so they maintained the pose as the mists of the tireless siren rose and fell, the faces of the twain growing redder and perspiration streaming in the suffocating atmosphere.

When at last the siren ceased and the end of the scene was projected, the "husband" dropped to the floor in a fit of laughing, in which he was joined by every one on the set.

Adirondack Players at Saranac closed its summer season of stock about a week ago. Ralph Dorr and Eddie Casey operated.

### JOE TOWLE

Joe Towle, 42, eccentric pianist and monologist, died in Saranac Lake, N. Y., Sept. 5, where he had been for the past four years and eight months fighting tuberculosis, which he had contracted during service overseas during the war.

Mr. Towle originally came from New England and started stage work with Eddie Dowling. He had spent most of the 20 years on the stage in vaudeville as a single although he once appeared double with Grace Benson. He had several big-show engagements, the principal one being with the Rock and White company.

He was well known in vaude circles and was quite a character where variety folks gathered to discuss things theatrical and otherwise.

Joe Towle was given a military service at Saranac Lake in which the Disabled Army Veterans and American Legion participated. The remains were sent to Boston for interment in Hyde Park cemetery.

Deceased is survived by his parents living in Brooklyn, N. Y., and two brothers and a sister residing at different points.

### HARRY H. CAMPBELL

Harry H. Campbell, 56, veteran coast showman and manager of the San Francisco Orpheum for 18 years, died in San Francisco Sept. 16 after four days of illness, the end coming at the Stanford Hospital. He leaves a wife and one son, Lloyd Campbell, who is in the music publishing business at Frisco.

The deceased was in San Francisco in 1899 as manager of an opera company and decided to locate there. He pioneered in bringing concert artists of the highest class to the far western metropolis and other coast cities. During these years he built up a large circle of friends. He was a 32d degree Mason and an Elk.

Mr. Campbell was stricken at his summer home in Guerneville, 60 miles north of San Francisco and was brought in great haste to the hospital where he died.

### MRS. TOM WATERS

(May Wallace)

Mrs. Tom Waters, 48, professionally May Wallace, died Sept. 16 at the House of Calvary Hospital. Services will be held today (Wednesday) at noon (12) from the Boyer Funeral Parlors on 8th avenue, New York.

Mrs. Waters passed away after a lingering illness of two years. Her husband, with "Machinal," currently in New York, was with her. They had been married 26 years. Upon her retirement around two years ago, Mrs. Waters was in her husband's vaudeville act, "The Faries' Well."

As May Wallace, the deceased had appeared in legit production and was with the old Weber and Fields forces for some time. She previously had been in vaudeville as half of a sister team with Josie Allen.

### MOSES H. HARRIMAN

Moses H. Harriman, 73, legitimate actor, died Sept. 16 in the Percy Williams Home at East Islip, Long Island. Mr. Harriman had been under the care of the Actors' Fund since 1925, going into the Williams Home in 1926.

For 40 years Harriman had appeared on the legit stage. His last role was in "Nothing But Lies" in 1919.

The funeral will be held today (Wednesday) noon from the Campbell Funeral Parlors, New York, with interment in Actors' Fund Plot in Kensico Cemetery.

### HOWARD TALBOT

Howard Talbot, 63, musical comedy composer, died Sept. 12 in London.

Mr. Talbot for five years had been a sufferer of bronchial trouble. His full name was Munkittrick, son of Alexander and Margaret Freeman Young Munkittrick of Yonkers, N. Y. When a mere lad he was taken to England where he was educated. He studied medicine and then changed to music, studying composition under Sir C. Hubert H. Parry at the Royal College of Music.

### CLIVE MASKELYNE

Clive Maskelyne, among the best known of all illusionists, died at sea Sept. 16 on a ship bound for India. He was head of the Theatre of Mysteries in London and was

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# CHICAGO

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**Palace**  
Tough that the new era of vaudeville, so billed in the program, opened Sunday to one of the smallest audiences the Palace has ever had. Tough because if the Keith office had used the right sort of exploitation to bring in new business, the New Era might have created a few more regulars.

With Clayton, Jackson and Durante in next-to-closing and Jack Pearl to close, the first half of the bill was assured a good reception. Pearl is a holdover and changed his material from "The Interpreter" to "The Flirt." He has used both turns in revues, and both are laugh routines. Charles March, Billy Harris and Winifred Pearl assisted.

Those three boys are something new for this burg, and a loudhowl heard. Durante's three big comedy numbers, "Can Broadway Do Without Me?", "Far Away in Rockaway" and "The Well Dressed Man," accomplished a mopup seldom seen since vaudeville started to breathe hard here. The same for Clayton's sandy-foot hoofing, and Jackson's southern accent. They carried an eight-piece orchestra, a steady accompaniment to anything that happened to be said or done. A great act for vaudeville, and it should have been given plenty of advertising here.

LaSalle and Mack, comic acrobats who go heavy on tumbling, were good pace setters in opening spot. Lew Murdock and Mildred May, eccentric dancers, each had a setdown in the dance and went off to mild applause. Third was Charles T. Aldrich, pioneer quick-change artist, who can have a place in vaudeville as long as he can stand on both feet. His turn would be new and worth while in picture houses.

Fourth held Polly and Oz, mixed team acting out a series of comedy lyrics with no restraint and getting across here easily. Real vaudeville. Pearl followed.

Opening the second half was Yvette Rugel, prima donna, with Ernest Charles assisting vocally and at the piano. Miss Rugel has wisely included a majority of quality pop numbers in her set, and considerably with a voice trained for operatics.

Alvarez and Kadamova not in sight for the matinee, each has a juggling substituting. "Pathe News" and "Fables" completed. **Bing.**

**State-Lake**  
Colored fash and business spread over the broad marquee of the State-Lake proclaimed that a new era of vaudeville was rising over the Keith Circuit. In any event, celebration is in order this week. It may be that things will begin to happen from now on. Perhaps that which has been missing for a long time: a better act and proper exploitation.

No reason why the State-Lake, at pop prices with its location, cannot be whipped into a money getter. But, with the State-Lake going on, this week's bill is far from anything to go into raptures about. Nothing in the show that means a quarter in the till, although average in entertainment.

Harry Burns, next to closing, was the biggest applause getter. Shortage of laughs on the bill clinched it for him. Burns gave a good performance, assisted by classy looking blonde who is all face and figure, and a dependable straight man.

Leading off were Evers and Greta, who act good. Evers does the tricks on the taut wire while his femme partner displays enough in strolling around to catch the eye. Following were Sam Berk and Juanita, Sam in a hoofing ory with some lyrics interspersed. Miss-Saun carries the turn. Berk does some nice stepping but is not strong enough for his partner when he tries to copy.

Gertrude Moody and Mary Duncan, harmony singers with a dash of light comedy, got over in the next position but not too better.

A juggler with a sense of humor is Paul Nolan, around for years.

Nolan clicked legitimately with his tricks, using hats and balls mostly. Works easy and looks clean cut. Carries a girl in his arms and uses her for one or two gags.

"Castle of Dreams," with Mason and Lindsay, another standard and a corking flash. Girl dancer is a whiz of a stepper but shouldn't sing. This turn has been playing around for several years and looks good to continue. "Boy Hooper" is an outstander. "Neat appearing tenor with six pipes and secondary made dancer complete the outfit."

Fourteen Brick Tops (formerly Parisian Redheads) at the Palace a few weeks ago, closed. Red headed gals were a sure hit and deserving.

Picture, Chester Conklin in "Taxi" (RKO). Progressive big Sunday loop.

R. & K. units starting from the Oriental are set until Nov. 10. While all of the units have been booked, the shows are nearly completely cast. Lineup includes "Rainbows," opening Sept. 22 with Eddie Hill. Suzette and Jose, Lydia Harris and Ford and Whitey, Rich Crude and Anita. La Pierre. Oct. 27—Bonny Bailey, Three Diamonds and St. Willis. Nov. 3—Hermanos Williams, Nat Spector and Vera Van. In the final line-up, Nov. 10 is DuBois Rosette and Griffin, Agnes Gilroy and Wally Jackson.

Nat Phillips, in association with Greenwald and Weston, has built six unit productions under preparation with about a half-dozen others to follow. Among these are "Captain Kiddo" by Jack Laiz, with Emmy Rogers, Sylvic De Frankie, Frank Holden and the Day Sisters; Pat Daly & Co. in "Sugar Jane," with Jess Phillips, Arthur Seales, Dolly Dece and Genevieve Daly; "The Girl of Patagonia," with Snooty Kinnear and company of five; flash act starring "Charles" and company of five. Other acts going into rehearsal are "Miss Melody" and "The Girl of Patagonia," with Snooty Kinnear and company of five; flash act starring "Charles" and company of five. Other acts going into rehearsal are "Miss Melody" and "The Girl of Patagonia," with Snooty Kinnear and company of five.

Otto Cline, with Greenwald and Weston Agency, Chicago, Ill with the gripper.

C. C. Christianson, assistant manager of United Artists theatre, Chicago, Ill at his home.

Eddie Michaels of Chicago "Good News," out of the show with an injured foot. Gene Sharon replaced.

Orchestras will not be used in five of the smaller National Playhouses this year. Straight pictures with organ accompaniment. The West Woodward and Grove theatres will use orchestras on Saturdays and Sundays to take care of the week end vaude. Charles Hogan is now using the "The Girl of Patagonia" in his show house, for acts wanting the National time.

Dictators of Harmony, male quartet go with Brunswick for recordings.

A. J. Balaban is leaving here this week for a tour of the eastern Publix houses to look over the stage units.

Jay Ward, elected "Typical American Boy" and mascot for the American Legion convention in Erie last year, will again be mascot for the legion at their convention in San Antonio, Tex., Oct. 3. He is the son of Ward and Dooley, vaude team.

Ethyl Dietrich, physical culturist and reducing expert, has just completed a tour of the Great States theatres. She gave ladies' matinees in each Great States town. Miss Dietrich has just been signed for the Lubliner and Trinz circuit, a B. & K. subsidiary.

Harry D. Buckley, of United Artists circuit was in Chicago conferring with William Rudolph, Chicago manager, on pictures for coming season. Ilugo Riesenfeld stopped over long enough to work

out the musical policy with Rudolph and A. Leon Bloom, director of the orchestra at the local house.

After a delay occasioned by difficulties with the musician's union, Lincoln, Great States house at Decatur, will open with vaudeville booked by Keith Western, Sept. 16.

Bob Carter and company, a Paul Savoy act, has been signed as an office act by Managers. "Trip to Paris," another Savoy act, has returned from Europe, opened its return tour of the Pantagues (time at Newark, N. J.).

Great States theatres are putting Sunday vaudeville into the Valley theatre at Spring Valley, Ill., to take care of the overflow Sunday business from the Majestic at La Salle. The Majestic has been turning away Sunday biz on the strength of its vaude. The Valley theatre at Spring Valley is just across the city line.

Several managerial switches have been made by James B. Costin in some of the National Playhouses' theatres. Lee Eastman becomes

manager of K. & K's new Paradise theatre.

Walter Douglas of Donaldson, Douglas & Gundersen, is in Chicago with Willie Horowitz, the firm's Chicago manager. Arrangements for a local office have been completed.

## SAN FRANCISCO

**Imperial**  
Another good vaude bill at the Imperial, featuring out Bert Levy's promise at two bits. Business correspondingly up, with the Sunday night intake setting a new house record. House is now in seventh week of its vaudeville policy.

Roshin's Dogs open for five minutes of novelty. Frequently applauded.

Josselyn and Hyde, man and woman, do chatter, song and dance that won favor. They have track drop in one with gal attendant at a news stand. Both can hoof, with the gal doing some exceptionally high kicking. Pleasing turn and went over nicely.

Erma Gates and four Sunshine

in Sydney, Australia, arrived here on the Sonoma, accompanied by Mrs. Carlton, O'Brien and Mack Sisters, and Clement, who have been playing for Williamson in Australia were also on the "Sonoma."

Mack and Jack, roller skaters with "The Spider," joined the cast that will produce the mystery play in Oakland for George Ebley, the coast company closing here at the Geary, Sept. 15. The act sails Feb. 13 for a tour of the Williamson circuit in Australia.

Another de luxe straight picture house (neighborhood) opened Sept. 14 when Ackerman, Harris & Oppen opened their new Amazon, in the block of the vaudeville district, out Mission Way. Lew Newcomb, former manager for the firm's Casino, is in charge of the new house.

Little Theatre of the University of California presented "Meet the Vice," a comedy, during their season. Michael Raffetto directed.

The full season of the dramatic council of Stanford University is scheduled for Oct. 12 with a repetition of Robert E. Sherwood's comedy, "The Queen's Husband."

Embargo put against the San Francisco Bulletin a week ago by practically every theater in town, following the boosting of advertising rates to a pair with the Examiner, which has about double the city circulation, came to a close Sept. 17, with the newspaper resuming its old rate. During the week the Bulletin's theatrical advertising dropped about 95 percent.

Gino Severi, musical director at the California, is featured with a stringed orchestra every Tuesday night at the KYA-West Coast weekly broadcast.

Hal Givlin's Hotel Oakland orchestra broadcasts over KGO every Friday night.

Unable to find a downtown theatre the Temple Players are resuming at their playhouse, Lake street and Arguello boulevard, Oct. 29, with "S. An-Sky's" mystic play, "The Dybbuk" as the opener. Irving Pichel, of the School of the Theatre, (Pasadena Community Playhouse) will play the lead. Nahum Zernach, founder of the Habima of Moscow, is directing.

Sells-Floto billing brigade got police permit to "post" at various locations with the understanding they were to be taken down the minute the circus was over. Ordinarily hawking is prohibited in the city limits.

## When in Chicago Visit These Hits

**SELWYN** Meta Thura and Sat. SCHWAB and MANDEL Bring You THE NEW MUSICAL COMEDY

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**ERLANGER** WEDNESDAY AND SATURDAY MATS. GEORGE M. COHAN Offers a New Comedy

**BY REQUEST** By J. C. Nugent and Elliott Nugent

**ELLIOTT NUGENT** A. H. WOODS' MATS. ADELPHI WED. and SAT. A. H. WOODS'

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**STUDEBAKER** Mat. Today MARY BASIL Violet Kemple NASH RATHBONE COOPER

**STEPHENSON** FORTINAND GOTTSCALK Assisted by Original Cast in the Continual Comedy Sensation

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**"BURLIQUE"** With HAL SKELLY and BARBARA STANWYCK

## 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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CHICAGO	59	ROCHESTER	59
CINCINNATI	63	SAN FRANCISCO	59
CLEVELAND	61	SEATTLE	60
DULUTH	60	SYRACUSE	60
INDIANAPOLIS	61	TOLEDO	61
JERSEY CITY	63	TORONTO	63
LOS ANGELES	62	WASHINGTON	61
MEMPHIS	60		

manager of the Englewood, supplanting Harry Miller. Jess Hogan, former manager of the Stratford, has been transferred to the Jeffrey, where he replaces Con Cooney, while Hogan's post at the Stratford has been taken by William Donaldson.

A. L. Burks, director of publicity for the United Artists theatre, show has returned to his desk after a week's illness.

Monty Brooks is acting as m.c. for the United Booking Agency's show for the Indiana theatre, Indiana Harbor.

Henry Stickelmader, Great States Theatre representative at Peoria, Ill., has been appointed general district manager of Southern Illinois.

Sam Byfield, president White City park is converting his Fun House this winter into a basketball arena, and will stage professional games.

Alex Swidler, local manager Bert Levey circuit, starts booking the Allen, Racine, Wis., Sept. 23 with five acts and a band on a split week basis. Levey office also booking the Egyptian, the Mandarin, comedy here direct from China. Another is Jong Shew Gum, male impersonator, the first of her type to appear in this country.

H. C. Holmes arrived here from New York to arrange for the local play of the John Ford, the London African hunt pictures at the Columbia, being "road-showed" for three weeks.

After 12 weeks on the coast "The Spider" company, brought here by Heinsoo & Butler, jumped back to New York.

Henry Duffy will show on tour "Tommy," which winds up 12 weeks at the Alcazar Sept. 22. It will tour three or four weeks pending completion of the new Dufwin, Oakland, where it is figured for a run.

Jack Redlaw, formerly with Westcoast (a territorial music master, is now handling exploitation for United Artists pictures on the coast.

A thief broke into the Green Street theatre and stole clothes belonging to Bob Chapman, juvenile with Sid Goldtree's "Easy for Zee Zee."

Naana Wortova replaced Aljo Worthington as lead of "Easy for Zee Zee" at the Green Street.

O. D. Woodward's "The Play's The Thing," starring Guy Bates Post for a Pacific Coast tour, opens September 22 at Madison, Cal.; then goes on to Los Angeles, where for a run. Edward Schilling is personal representative for Woodward, with Richard Oles as agent.

Hal Carlton, manager of the Prince Edward (J. C. Williamson)

Stanley Felch, now assistant man-

Girls have nice singing and dancing revues with each female showing individual talent. One, especially, who warbled an Italian aria, clicked solidly. The act is timed to a fast pace and registered.

Applause honors copied by Johnson and McIntosh, two colored boys. Johnson plays a low comic and evokes plenty of belly laughs. Also he is an acrobatic hooper. McIntosh is proficient on the banjo. What makes the act the more satisfying is that the boys are original.

Closing spot held by Ricardo and Ashford, man and woman aerialists. Earned everything they got. Vaude pruned down to 42 minutes. Feature picture "The Divine Sinner" with News and comedy.

**Edwards.**

What may be a record for consecutive employment "back" in the same town is probably held by Walter Sachs. Starting with May 20, Sachs has "counted up" here at the Geary for five different attractions, for four different concerns.

Leong Sue, Chinese actress, known as "the phonograph girl," has joined the cast of the company playing at the Mandarin, comedy here direct from China. Another is Jong Shew Gum, male impersonator, the first of her type to appear in this country.

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## SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—10 opens Oct. 1 with George Albee.  
Savoy—Stock Burlesque.  
Syracuse—Vaudeville.  
Keith's—Vaudeville.  
Strand—"Lulu Time" wired.  
Empire—"Street Angel" 2d week.  
Loew's State—"Warning Up" wired.  
Eckels—"The Terror" 2d week.  
Aven—"Humans".  
Harvard—"Husbands for Rent".  
Regent—"Dragnet" and "Harold Teen".  
Rivoli—"Telling Price".  
Palace—"Telling Price".

Keith's local observance of "New Era Week" and "The Wedding of the Circuits" was restricted to a trailer on the screen, and the addition of "Orpheum" to the advertising house masthead. Local newspapers, profiting by the success of the past, used the blue pencil liberally on the effusive promotional matter sent from New York, and gave the "New Era" little more than the customary Keith house publicity space.

Mrs. Frances Carrington, assistant movie reviewer for The Herald, and daily social editor of the same paper, is in a critical condition at the Crouse-Ingling Hospital with spinal meningitis, the malady developing following an operation on the nose and throat. Unconscious for more than 72 hours, little hope is held out for her recovery. Mrs. Carrington came to The Herald from Hearst's old Telegram-American here.

Stanley, Utica's new house, is clicking to such an extent that police have been forced to issue no parking orders on the four streets adjacent to the theatre.

The amateur dramatic season here will open Sept. 26-27 when the Vocational Alumni Theatians, graduates of Utica High School who formed a workshop about a year ago, will tackle their first major production, "The Gypsy Trail." Ketha Wildman is directing the three-act play.

A shift in Schine executive personnel in northern New York became effective this week with Walter M. Powers, transferred to the Avon, Watertown. He is replaced in Oswego by William J. Kelly. Powers, as pilot of the Avon, also becomes Schine district manager in the north country zone with 14 film and vaudeville houses under his jurisdiction.

Edward Rosenbaum, veteran of 28 years in show business, will manage the Shuberts' Wieting here this season, filling the gap caused by the departure from the Shubert organization of George A. Chenet. Chenet, at the close of the last road season, was one of the incorporators of the Grand Palace Company, Inc., formed by Judge A. Fairfax Montague of this city to "angel" the fifth annual Wilcox run at the Wieting.

Harry Kallet, for some time in charge of the Rivoli here, has resigned to become house manager of the Harvard, university section film house operated by Kallet Theatres. He succeeds

Andrew J. Bauers of Brewerton there. Cecil Read opened here with Tom Phillips' company at the Savoy. The Dancing Harts have also been signed for the local company, and will bow Sept. 23.

George Freeman of this city, without previous theatrical experience, is now assistant manager at Loew's Melba, Brooklyn.

"Inwed Mothers," sex picture, opens at the Wieting here next Monday. The picture comes into the Shubert house as a rental. The first five days, are advertised as "for women only."

With M. J. Cullen, "sawing man" for Loew's houses, summoned to Providence, R. I., where he will manage the new Loew house opening next month, the local State is in charge of Sanford Parkus, assistant to William K. Saxton, vacationing managing director.

Madison theatre, Onida, parent house of Kallet Theatres, Inc., will inaugurate a sound policy on Wednesday (tomorrow) with Al Johnson's "The Jazz Singer."

## MEMPHIS

By WALTER D. BOTTO

Loew's State—"Dancing Daughters" and vaudeville.  
Pantages—"The Foreign Legion" and vaudeville.  
Loew's Strand—"State Street Sadie".  
Loew's Palace—"King of Kings".  
Princess—"On Her Way".  
Beauty—"The Fair Sex".  
Auditorium—"The Jazz Singer".

John Royal and Ben Piazza were in Memphis last week and announced they expected to get the New Orpheum theatre opened October 22.

Loew's Majestic has been ordered closed and Loew has opened the Strand theatre, across the street from the Majestic, a much larger house, wired for Vitaphone.

The Lyceum, the former home of stock, has no tenant for this season.

The City Auditorium has spent about \$10,000 in wiring the Concert Hall for talking pictures. They open with "Jazz Singer" and have five or six Warner Bros. Vitaphone pictures to follow.

## NEW ORLEANS

By O. M. SAMUEL  
Saenger—"Excuse Baggage".  
Loew's State—"Women They Talk About".  
Orpheum—"Chicken a la King".  
Tudor—"Jazz Singer" (6th and last week).

Lots of "competish" among the dance and dine places along the Metairie road since their gambling adjuncts have been shut tight. Metairie Inn, Beverly Gardens and Victory Inn are using every conceivable method to garner biz.

The Tulane has booked in an attraction ahead of "Wings". The house will open Sunday with "Able". One of the road companies was hovering about and the house caught it on the fly.

## SEATTLE

President—"Mother's Millions" (stock).  
Orpheum—"Love Over Night" vaude.  
Pantages—"Port of Missing Girls" vaude.  
Seattle—"The River Pirate" stage show.  
Fifth Avenue—"Fazil".  
Blouse—"Tempest" Vita.  
Music Box—"Terror" Vita (3d week).  
Columbia—"The Way of the Strong".  
Winter Garden—"For Bidden Hours".  
Coliseum—"Rose-Marie".

Palace Hip has reverted to policy of Tuesday changes. Al Franks Co. making record run.

Gene Morgan, m. of c. at Seattle, is at Tacoma this week, where the Broadway reopened with "Gene Morgan Follies" (Fanchon & Marco) on the stage.

Edward J. Fisher sent acts to the Marcus Whitman hotel, Walla Walla, opening last week, including a stage hand, Joe Middleton, Countess La Voska, Joe Chatille, Raynor Twins, Evelyn Hayes and Apollo quartet.

Ed Fisher is this week celebrating his 25th year as a booking agent.

Torcat's roosters now on tour of Slam will also make a tour of Australia. The act is going round the world, and has been on the way a year.

The 1928-29 symphony concert season opens Oct. 15 at the Metropolitan, direction Karl Krueger.

Don Geddes, former owner of theatres in Dallard and University district, selling in Ballard to Jensen Von Herberg recently, has joined staff of Mike Newman (Universal).

Eddie Waller and Doris Brownlee (Mrs. Waller) have gone to Los Angeles to open at the El Capitan (Duffy). Waller has been with Duffy Players in Seattle a year.

## DULUTH

By JAMES WATTS

Lyceum—"The Mating Call".  
Garlick—"Oh, Kay" Vitaphone.  
Strand—"Stormy Waters".  
Lyric—Vaudeville—"French Dressing".

F. R. who took over the Orpheum last summer, open the road show season Oct. 3 with "The Trial of Mary Dugan," the Orpheum to play only legit this season. "Excuse Baggage" and "A Night in Spain" follow.

The Garlick theatre, the only Vitaphone house in the city, has installed the Movietone. The Lyceum, operated by Clinton-Meyers Co., will install the Vitaphone and Movietone, having contracted for Warner Brothers' Vitaphone features. Paramount pictures are the present policy.

Charles Helmer has resigned as conductor at the Lyceum. Herbert Miska has replaced him with a new orchestra.

Mrs. George S. Richards, who has operated the All-Star Concert course in Duluth and range cities for fifteen years, has sold her interests to John W. Miller, Jr. Mrs. Richards is going to Europe.

The Little Theatre opens early in October with "Candida" now in rehearsal. Direction of Maurice Giesin.

## MINNEAPOLIS

Metropolitan—Dark.  
Shubert—"Married, And How" (Bainbridge stock).  
Hennepin—Orpheum—Vaude—"Man Made Women".  
Pantages—Vaude—"The Michigan Kid".  
Palace—"Scrambled Wives" (McCall-Bridge tab).  
Gayety—"The Merry Whirl" (Mutual).  
Minnesota—"The Fleet's In".  
Seventh Things (Public unit).  
State—"Lilac Time" (2d week).  
Strand—"Wings" (2d week).  
Lyric—"The First Kiss" (1st half).  
Grand—"The Lion and the Mouse" (Vitaphone).

E. H. Sothorn has been booked for a drama recital at the Garlick Oct. 12-13 under the local management of Eleanor Poehler. Miss Poehler has booked the Provincetown Players in "An Abraham's Bosom," Nov. 6-7; Cornelia Otis Skinner, Feb. 9, and Edith Wynne Mathison and the Kennedy Players, March 18. Mrs. Carlyle Scott, another impresario here, is bringing the Theatre Guild Co. and "Foggy" to the Lyceum. All these are outright buys.

Excelsior amusement park closed last Saturday. A cold summer played havoc with its gate.

George M. Cohan's "Whispering Friends," after its Chicago engagement, comes to the Metropolitan booking Sept. 23. "Rose Marie" follows Sept. 30 and then

## "The Greenwich Village Follies"

Oct. 7.  
With the Hennepin-Orpheum lining up M-G-M pictures, every Minneapolis theatre will be playing up pictures over vaudeville in its advertising and exploitation.

Ruth Huga, winner of the Public-Tribune opportunity contest and selected to play four consecutive weeks with the Public units at the Minnesota, has received an additional six weeks' contract to play other F. & H. houses.

H. W. McCall, president McCall-Bridge Players at the Palace, was one of five passengers injured last week in the forced landing of a passenger airplane en route from the Twin Cities to Chicago.

Gayety (Mutual) shows open their week here with a midnight performance Saturday. The shows have a week lay-off here prior to their local opening.

It will cost the city \$25,000 in addition to interest on original \$3,000 investment and outstanding bonds and depreciation to operate its municipal auditorium in 1929, according to the city council budget.

## MONTREAL

By C. W. L.

Palace—"Street Angel" (2nd week).  
Capitol—"Half a Bride".  
Loew's—"That Girl".  
Imperial—Vaude.  
Strand—"Loves of an Actress".  
Play—"You Enter," "Prockles", "Yamping Venus".  
Empress—"Judgment of the Hills", "Bare Knees", "Patent Leather Kid", "The Great Mall Robbery".  
His Majesty's—"Miss Elizabeth's Prisoner".  
Orpheum—"Jimmie's Women" (Stock).  
Princess—"Good News".  
Gayety—"Trivialties" (Mutual).

At His Majesty's theatre the D'Oyly Carte-Opera Co. in Gilbert & Sullivan repertoire opens a three weeks' stay September 24.

The Palace, in addition to talking pictures, has inaugurated the noon hour bargain show at 11 a. m.

Harry Norris, musical director, D'Oyly Carte Co., has been nominated for a professorship of the violin at McGill University.

The St. Jerome Players last Saturday at the Forum again presented the Canadian version of the Passion Play. It is likely the production will be of concert in both Canada and the States.

## BROOKLYN, N. Y.

By JO ABRAMSON

Werba's Brooklyn—"Keep Shuffling".  
Boulevard—"Whispering Friends".  
Werba's Jamaica—"Th' Heaven".  
Majestic—"Fast Life".  
Fox—"Four Sons"—vaude.  
Albee—"Just Married"—vaude.  
Loew's Met—"Forgotten Faces"—vaude.  
Tivoli—"Street Angel" and "Naughty But Nice".  
Strand—"The Whirl".  
Fulton—"Able's Irish Rose" (stock).  
Mayfair—"Able's Irish Rose" (stock).  
Rivers—"The Letter" (stock).  
Orpheum—"Grain of Dust"—vaude.  
St. George—"Uncle Tom's Cabin".  
Mamart—"Station Master".  
Empire—"Round Town" (bur.).  
State—"Parisian Flappers" (bur.).  
Gayety—"Jazz Time Revue" (bur.).  
Casino—"Sugar Cane" (bur. stock).

Only one new play in town this week, "Fast Life," Al Woods' new melodrama by Sam Shipman and John Hymer, with Chester Morris and Claudette Colbert heading.

Two new plays slated for tryouts here next week. Florence Reed in Al Woods and Gilbert Miller's production, "The Legacy," by Francois Noiziere, at Majestic. Other at the Boulevard in Queens, is Mae West's "Pleasure Man" with a cast of 50. Includes Stan Stanley, Alan Holly, Wally James and Lester Sheenan. Presented by Carl Reed and staged by Charles Davenport and due at the Baltimore (Manhattan) Oct. 1.

Theatre Guild production of "Foggy" due at Werba's Brooklyn next week. Cat and Canary" for the Jamaica.

Keith-Albee Kenmore new Flat-bush house opened 2,500 seats Monday with "A Ship Comes In" and vaude. Split week policy.

STEIN'S BOOKLET

## HOW TO MAKE UP

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## ROCHESTER, N. Y.

By E. H. GOODING

Lyceum—Dark.  
Rochester—"Two Lovers" and vaude.  
Eastman—"The Whirl".  
Victoria—"Burning Up Broadway"—stock burlesque.  
Fay—"The Lion and the Mouse".  
Regent—"Out of the Ruins".  
Piccadilly—"Hot News".  
Gayety—Burlesque (Stock).

Despite increase in prices and temperature that ranged around 90 a good part of the week, the Rochester theatre last week had the biggest gross in its history. "Street Angel," first 100 per cent. Movietone special shown here, drew 'em, and the class of synchronized sound pictures hooked for the rest of the season will keep the attendance up there. Manager Thomas D. Soriero opines,

Backed by the Fifth Avenue Playhouse group of New York, negotiations are under way to transform the block at 240-242 East Avenue into a "select" picture house. The property is owned by Kate C. Mahon, New York. George Kondolf, Jr., manager of Lyceum Players' summer stock, and Rob Roy Converse, Rochester architect, are among those interested.

John J. Johnston, formerly innkeeper, Pullman theatre, left an estate of \$34,000 to his widow, Margaret S. Johnston. His will was probated here last week.

Herbert Bradshaw, Rochester business man, has written the score for "A Spanish Garden," dramatic episode with music, to be staged this week at the Eastman by Gayne Ralph Bunker, featuring the Eastman ensemble.

Frank Monk, former orchestra leader at the defunct Corinthian theatre, has a similar post at the Victoria, opening this week with film-burlesque policy. Jack Lamont is staging the weekly revues. Allen Gilbert is dance producer.

## BUFFALO

By SIDNEY BURTON

Eranger—"If I Was Rich".  
Buffalo—"Just Married" stage show.  
Hipp—"The Night Watch".  
Great Lakes—"State Street Sadie".  
Lafayette—"The Whirl".  
Court Street (Stock)—"Peggy O'More".  
Gayety—"Best Show In Town".

Shubert-Teck will hold Sunday night concerts again this season.

The American Legion Drum Corps is sponsoring a six-day continuous roller skating marathon in Elmwood Music Hall here. The event has been productive of plenty of newspaper publicity.

Mary Lyons is ingenious with the Wegner stock, at the Eranger.

Frank A. Pelagee, member of the Buffalo Hipp orchestra for five years, is now musical director of the Shubert-Teck.

## MINERS MAKE UP

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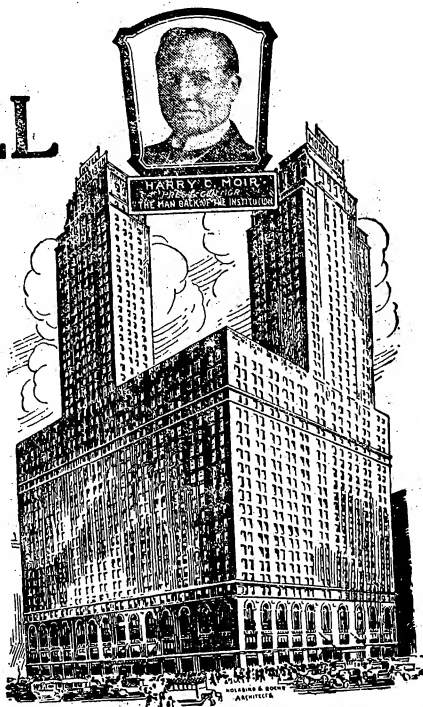
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### CLEVELAND

Hanna—"Rose-Marie" (return).  
Ohio—"Arms and the Man" (Theatre Guild).  
Little—"All God's Chillun Got Wings" (Stock).  
Gordon Square—"The Patsy" (Stock).  
Stillman—"White Shadows in the South Seas"—Vita shorts.  
Cameo—"Women They Talk About"—Vita shorts.  
Keith's Palace—"The Cop"—vaude.  
Allen—"The Patriot"—Vita shorts.  
State—"Lights of New York"—Publix unit.  
Keith's 105th—"Man-Made Women"—Vaude.  
Columbia—"A Night in Paris" (Mutual).

A second-run, all-talkie picture policy goes into Loew's Circle (neighborhood) this week.  
The Circle, one of the first theatres to have Vitaphone, will be used to take-care of sound films from three downtown Loew houses. The Lincoln, on a rival circuit, is the only other neighborhood theatre in town equipped for Vitaphone.

The Empire, 12-year-old burlesque emporium, is to be torn down to make way for a garage.

A renovated barn is used to shelter a new artistic little theatre opened by Mrs. Martin Heydemann.

William Schwartz and his Yiddish players began a stock season this

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week at Duchess, Yiddish theatre, dark for a season. "His Jewish Girl," opening musical comedy. Company includes William Rabinowitz, Rosella Cohn, Fanny Serson, Esther Stern, Adela Swartz, Gussie Karp and Pearl White. Theatre under new management of Rabinowitz and Lando.

Keith's Palace is holding newspaper contest to find the 18 most perfect Cleveland girls to model in its annual fall style show, week Oct. 7.

Loew's State is to be remodeled with some \$35,000 spent on improvements, including a bigger stage.

Though the Allen is equipped for both Vitaphone and for Movietone, it has increased its pit orchestra, under Maurice Spitalny, from 18 to 25 musicians.

### BRONX, N. Y. C.

Loew opened its new Fairmount last week, and will open another house here, 167th Street theatre, this week. Fairmount has vaude and pictures, while 167th street will play straight picture policy. Both houses are wired.

Ritz will reopen Sept. 29, again managed by Irving Darlink. He has an interest in the house.

After summer lay-off, work has been resumed on 4,000-seat Public house on the Grand Concourse near Fordham road. Numerous difficulties with the building laws have been responsible for the many delays on the construction of the theatre.

Bronx Opera House reopened this week, and will play try-outs as well as subway circuit attractions. John F. Lamp again managing.

Bert Korbel, managing Avalon, new picture house.

Henry Cohen has replaced Louis Gans as manager of the Belmont. Gans resigned to take a post out of town.

When Loew made ready to open his new Fairmount theatre in the Bronx last week, it discovered it had no place for the opening show. The circuit was therefore obliged to lay back from the Fairmount's opposition. Belmont, a block away, "The Cosmetics," starring John Gilbert, for which it paid as much as the Belmont would have taken in for a capacity house.

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By **HARDIE MEAKIN**  
Gayety—Stock bar.  
National (Brangler-Rapley) —  
"Wines" (film) in for scheduled three weeks.  
Strand—"Sugar Babies" (Mutual bur.).

**Pictures**  
Columbia — "Tempest" (second week).  
Earle — "Lila Time."  
Fox — "River Pirate" and stage presentation.  
Keith's — "K-A vaude and "Perfect Crime" (film).  
Metropolitan — "Out of the Ruins."  
Palace — "Four Walls" and stage presentation.

Keith's opened Sunday with six acts and a picture. As at the close of last season the picture is again billed above the K-A acts.

Joe Dombrest, in for a while as m. c. of the Earle in the closing days of the presentation policy, is attracting plenty for the dancing palaces in and around the town.

Much renovation is going on in the interior of Universal's closed Rialto, but nothing is forthcoming as to opening. Both "Man Who Laughs" and "Uncle Tom's Cabin" have been sold to the Stanley-Cranford opposition houses here.

Colly Harrison is getting considerable space in the dailies with his lighting at the Palace. Formerly associated with Max Reinhardt in Germany, Harrison now managing director as well as staging.

### OAKLAND, CAL.

By **WOOD SOANES**  
"If we do meet again, we'll smile indeed."  
If not, "I'm true, this parting was well made."

"This couple from "Julius Caesar" was used by Robert Warwick as the basis of a farwell curtain speech at the Fulton during which he placed the blame.

Warwick opened with "The Admirable Crichton" and followed with "The Racket." "Interference,"

"Sherlock Holmes" and "Bought and Paid For." Next Norman Field and Marion Storry will be seen in "The Dove" and following Grace Valentine opens a season with Field opposite in "The Marquise." The theatre is now being redecorated and refurbished.

This activity is the opening step in the contest for stock supremacy between George Elbey at the Fulton, functioning for more than a dozen years, and Henry Duffy, who opens his new Durbin theater with himself and Dale Winter in the first bill on Oct. 4. The opening play has not yet been announced.

Another opening will be that of the Oakland, new West Coast house due for its premiere on Oct. 15.

Margaret Anglin, with Irving Pichel chief in support, will be heard in an open air performance of "Antigone" at the Greek Sunday evening.

The little theater players at the University of California begin the season with "Meet the Wife," the first play of the Berkeley Playhouse was Shaw's "Fanny's First Play."

### INDIANAPOLIS

By **EDWIN V. O'NEEL**

Keith's—Dark.  
English's—Dark.  
Circle—"Idle Time."  
Indiana—"Out of the Ruins" (vaude band).  
Mutual—"Sporty Widows" (Mutual).  
Loew's Palace—"Two Lovers."  
Columbia—"Giants of the Ring."  
Apollo—"The River Pirate."

The legit season at English's opens the middle of October.

Edward Rosner, at the Circle 12 years, has been transferred to the Indiana (Skinner-Publix) as conductor of the pit orchestra.

Dorothy Parker, local girl, has joined E. G. Clifford stock in St. Louis.

Ruth Doyle, film board secretary, is succeeded by Marion McCollough. Former transferred to Montreal.

"The Time" started the Circle Season on a new sound film policy.

Berlin— "West Point Dore." Charles Davis' new show, the Indiana is the only house presenting a stage show.

### TOLEDO

By **RALPH HEINEN**  
Coliseum—"Kings of Ring."  
Empire—Mutual burlesque.  
Keith's—Vaude-films.  
Loew's Valentine—"Tempest."  
New State (wired)—"Foreign Legion."

Palace—"Mrs. Cheyne" (stock).  
Pantheon—"Heart to Heart."  
Princess—"The Patriot."  
Rivoli—Vaude-films.  
Vita-Temple (wired)—"Lion and Mouse," 2d week.

Green Mill Gardens, nite club, opening Sept. 18.

State theatre, now known as New State and first-run house, wired.

Ernest Glendinning, Mary Newton, Nancy Baker, Marvel Garney and Walter Vaughn opened with Wright stock this week.

WSPD officials in a cold sweat. Disgusted with new wave and power allotted by federal commission. Fight predicted by blue babes always in the know.

Alas! the Boody House has passed away. Oldtimers mourning over whoopee fests.

Toledo customs officials know their liquor. Greyhound, pleasure boat, recently made excursion to Windsor. Dicks met steamer at Hudson avenue dock, and many a quart sunk to the bottom of the Marnice. As yet no one reported drowning in effort to recover the sunken spirits.

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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.

## Opheum

After a severe slump of the previous week, the menu at the Opheum last week proved much better. That despite the note of tragedy injected by the sketch in which Margaret Anglin appeared. Laughs pervaded the entire bill, with this one exception. The opening and closing turns were a bit soft, but the balance of the acts were well up to par.

Wulff and Jerome, eccentric gymnasts, opened the show, one doing good high bar stuff, the other in a Marceline rig, furnishing mild comedy of the old semi-acrobatic school. Jay Velie, singer, proved a surprise, following his entrance, which didn't promise much. But when he reached the piano he only needed to warble one song to get the house. He showed an exceptionally clear and pleasing tenor and combined it with a personality that has that all-too-rare quality, the ability to quickly establish friendly intimacy with the audience, with an absolute lack of affectation. He even put over a flag-waving, sob war song that wowed.

Rodrigo and Lila, dancers, on next, offered the most varied Spanish hoofers, accompanied by a Russian Balalaika orchestra, but it proved a good combination. The couple adapted to the style, but a versatile member of the orchestra, who played a balalaika, did some good Russian dancing and sang the "Volga Boatman's" song in a very resonant bass almost copied the honors from the dancing pair.

Mary Haynes again panicked. She held over and while her material wasn't as good as admitting a shortage from the stage—she was still good enough to be one of the best turns on the bill.

Miss Anglin's "Smarty's Party," by George Kelly, is a curious thing. Its title is bad, misleading and not particularly applicable. Sketch ends with Miss Anglin alone on the stage, weeping bitterly. Her repression under stress is magnificent. Betty Barlow, as the bride, is good in her brash commonness, but Harry Moore as the pseudo-sad and Mary Gillette as the maid can best be mentioned simply as also in the cast.

After the news reel intermission, Bailey and Barnum returned, the mob to laugh at their black-face antics, Bailey's lazy banjoing and Barnum's vigorous singing going over. Their patter wasn't so hot, but it was passable and nobody complained.

Bill Dooley, vowing a bit, while the Christie Film studio, where he is under screen contract, are dormant, had no time to shut with a comic turn in gob costume that was better than the usual run here. He danced a bit, did a Will Rogers with a larist and some serious. As a decoration he had a sparkling, miss in Marguerite Calova, who also danced, sometimes alone, sometimes with Dooley, no marvel, but so easy to look it didn't matter.

The Six Blue Demons, whirlwind tumbling act, closed.

## Pantages

Only five acts at the Pan last week, but the quality was there. Variety.

Earl Fegan and his Jazz Band, assisted by the Burroffs, dancers, topped the bill and went over big. Fegan's orchestra has fine pieces, and is so well balanced and so conducted that size didn't mean anything. Burroffs extremely graceful couple whose dancing scored.

Connie Lee and Zippy opened the bill with a comedy and trick turn; over satisfactorily.

Edison and Gregory in a musical novelty act carried the comedy angle even further. They wore trick costumes and played melodies on whatever they happened to pick up around the stage, climaxing with a

vacuum cleaner stunt. Whole act panicked.

Gray Family, four girls and two boys, had the third spot. Had novel opening, one of boys and two girls coming on speaking lines as though to begin a dramatic sketch. After two minutes of this, ending with boy shooting one of girls, who topped with a scream, rest of troupe danced out and chorused that it was all a gag. Then went into a series of dances by ones, twos and threes. Kept whole turn moving at a high speed and all showed plenty of ability.

"Telephone Troubles" came next. It's an old act, here before, showing the exchange operator at right while four perspiring folks try to untangle their respective conversations. Old stuff, but the mob loved it.

Louise Dresser will make her bow in "The Girl Who Came Back," Costello's next Warner Brothers Vitaphone production, "Madonna of Avenue A." Michael Curtiz will direct. Production to begin about Sept. 20.

"New Orleans" will be Reginald Barker's next picture for Tiffany-Stahl. Ricardo Cortez and Alma Bennett starred in it. Story by John Francis Natford.

Louis B. Mayer, film producer, and Sid Gruman, theatre owner, are holding the drive in the film colony for the \$4,000,000 building fund of Loyola University, Catholic, of Los Angeles. Both are members of the central committee, the organization assigned to bring in the large individual subscriptions. Their special duties in the drive require them to call on studio heads, individual actors and actresses and directors on behalf of the fund. Both are close friends of Father Joseph Sullivan, president of Loyola.

Due to crowding circumstances such as necessity of returning a borrowed player and being a couple of days behind schedule, D. W. Griffith, making "The Love Song" at the Loew's, started put in 22 hours Saturday day and night. The day began at 9 a. m. and ended at 5:45 a. m. The call was at the time posted for 9 o'clock Sunday morning. The schedule now is on the "good" side.

William Horsley is building for lease by Cinema Studio Supply Company structure 60 by 135 adjoining the present quarters of the company. It will be a single story with foundation for two floors and serve as a machine shop.

Gerald Griffin, Irish tenor, and Ullis and Clark, vode team, made Vitaphone shorts.

Henry Kolker was engaged to direct "Sensation," by Rita Kinsin, first production of Theatre Mart, new little theatre movement in Hollywood, opening late in September.

"Running Wild," all-colored revue, at the Mason, closed Sept. 15 after only five weeks of scheduled four weeks engagement. Show went to San Diego for four days and then to San Francisco to open at the Comedia, Sept. 30. "The Play's the Thing," with Guy Bates Post, comes to the Mason Oct. 15.

Paul Guertzman, 15, former Paris photographer's helper, brought to Hollywood from France by Jesse L. Lasky, played his first film part, a small bit in "His Private Life."

Complete cast of "The Squall," Belasco-Butler legit production, opening at the Delosco, Sept. 24, includes George E. Stone, Frederick Burt, Charles E. Brown, Bertie Mann, Hugh Kidder, Grace Hayle, Lillian

Savin, Bernice Elliott, Taylor Graves and Allen Sears.

Henry R. Symonds is writing for Ken Maynard of Rogers production a tale of San Francisco waterfront and the Texas border. No title yet.

Fred Newmeyer has been signed by Fox to direct.

E. D. Lesbin, former unit business manager for Paramount, who has just returned from an extended trip to the Orient, has joined Fox as assistant director to Howard Hawks.

Frank Tuttle has joined the ranks of film directors who play in their own pictures.

He played a bit for one day in his current film, "His Private Life," for Paramount.

Employees of William Fox to the number of 60 headed by Ben Jackson have signed a letter addressed to the employer, Frank Jackson, building at an expense of over \$250,000 an air conditioning plant at Fox Hills. Temperature in the sound stages will be maintained at an even level of 67 degrees at all hours and seasons.

E. P. King, general manager of Ocean Park amusement pier, announces plan to be extended 400 feet to accommodate a new chute-the-chutes, for which a 125-foot tower will be built, and to provide for fishing and excursion boat landing. Construction to be finished in April, 1929.

Gilbert Emery, author of "Tarnish," has arrived in Hollywood to assist in the production of his play by Dixie McCoy at the Hollywood Music Box. Opening scheduled for Sept. 25. Duane T. Brown, screen actress, has been added to the cast of the stage production.

"The Shannons of Broadway" will be the next Henry Duffy production at the El Capitan, Hollywood, opening Sept. 23, and succeeding "The Baby Cyclone," current there. Lucille Webster Gleason, wife of James Gleason, author of "The Shannons," has been signed to appear in her original part of Emma Shannon.

The second annual picnic of the Paramount Studio Club was held Sunday, Sept. 16, at Catalina Island. More than 1,000 employees of the studio and their friends attended.

Robert McWade, stage and screen actor, has signed with Henry Duffy to play leading part in revival of "Daddies," which will play over the Duffy west coast circuit. In the cast with McWade will be Gayne Whitman, Charles Coleman, William Lloyd, Earl Lee, Frank Darien, Doris Phillips, Ann McKay, Zita Mcoulton, Zeffie Tilbury and the Loungeheads, triplets.

Leona Lane, film extra, in a series of two-reelers at F. B. O., has been placed under long-term contract by Paramount.

Elsie Allen, winner of the special beauty contest staged by Universal at Atlantic City, has been signed to a six months' contract by U.

Wallace Beery, aviating film actor, has annexed another plane. He has purchased a six-passenger Triplane-Air cabin monoplane, equipped with a 425 horsepower Wasp motor. It is equipped for night flying, and is said to have cost \$18,500.

Jules Furthman, with Paramount for two years as a scenarist, will remain with the company to do at least two more pictures.

Paramount has exercised an option on Lothar Mendes, who just completed two pictures for it. He is to direct four more.

Frank Brandon, Paramount studio superintendent, when he returned from New York, brought with him amended plans for the company's west coast sound stage. The outside measurement of 140 by 280 of the first draft has been changed to 100 by 250.

I. E. Chadwick is converting a space 40 by 50 feet in dimensions in the Loew's State Bldg. into a sound stage to have the job completed in December.

George Bernard Shaw's "The Devil's Disciple" opened a 12-day engagement at the Pasadena Community Playhouse Sept. 18, with Irving Pichel as Dick Dudgeon.

Frank Evans, Keith agent, is here for a month's vacation.

Pauline Garon, Marie Turner Gordon, Mattie Edwards and Pan Bourke added to the cast of "Tarnish," the Gilbert Emery play which Dixie McCoy will produce Sept. 25 as her first offering under her newly acquired lease on the Hollywood Music Box.

"The Royal Family," Belasco-Butler production, had its first coast public showing at Santa Barbara on Sept. 13 then going to San Francisco at the Curran Sept. 17. After five weeks there, it comes into the Belasco, Los Angeles, for an indefinite stay.

Georges Ricou, director of the Paris (France) Opera Comique, will bring leading singers of that theatre to California next January for a tour of the principal cities of the state.

Raymond L. Schrock is writing "The Gob," in which William Haines will be starred by M. G.

Eve Southern is to be starred in "The Girl Who Came Back," James Flood will direct for T-S.

After completing his contract with First National Charlie Murray will begin 14 weeks for West Coast Theatre, heading the Fanchon and Marco idea "Hats," opening at Loew's State Sept. 28.

Wesley Ruggles, who will direct the next Mary Philbin picture for Universal, is now working on an original story for it with Paul Schofield. Fred Mackie will play the male lead.

Irene Rich is in New York for a month's vacation.

Theodore E. Dickson, for several years set dresser at Pathé (DeMille), has been appointed a service manager for Pathé, succeeding William House. He will have general supervision of costumes, properties, decoration of sets and all else of physical side of Pathé productions except architectural design, building and construction.

"The Captive" caused nightly arrests of the entire cast several court actions and finally a complete ban of the piece in this city, when an attempt was made to present it in English some months ago.

Los Angeles residents who wanted to see the play and understand Spanish were due to have their chance Sept. 18, as the perversion drama was scheduled to be presented by the Fabregas Spanish repertoire company at the Capitol theatre here. Either the authorities didn't mind its presentation in a foreign language or were unaware that "La Prisonera," the Spanish title of the drama, by which it was advertised, was the play upon which they had frowned. No advance effort was made to bar the performance, nor was there any indication that the presentation would be stopped.

## BOSTON

D. W. Buckley, formerly assistant to H. T. Parker, dramatic critic and editor of the Transcript, is now director of publications for Harvard University. E. F. Melvin of the Transcript city staff stopped in his position, doing movies and second string. Parker, abroad all summer, returns this month.

The Keith-Albee Boston had local headlines for a short spell. They created plenty of interest. George Mackinnon, columnist with a following on the Advertiser (Hearst tab) did a Bob Benchley delivering a monolog that caught on nicely. Plenty of advertising on Hearst delivery wagons helped bill the town. Braggiotti-Denishawn dancers. (The girls conduct the Denishawn school here to which all the society sub-debs flock.) The act got rave notices from every paper.

Charles Bowman, along with his duties in the present department of the local Shubert office, will this season manage the Plymouth Theatre as well.

Anne Ford, dramatic editor of the Boston Herald for four years, returned to the office from the hospital where she underwent an operation for appendicitis, to find the former night city editor, William E. Greenough, permanently at the dramatic desk.

—Along with dramatic editorial.

Greenough will cover the movies as well as conduct the daily movie column, formerly run by Charline Davenport, who also got through this summer. Philip Hale of the Herald dramatic and music critic.

The Shuberts have six houses here this season. They have hardly found the need of five in the past, the Boston Opera House being dark most of the time. Their sixth acquisition is the old Keith's on Tremont street which will have to be all done over before ready for Shubert use. This house as well as the Tremont theatre (K. & E.) have been dark since June, presenting a dreary appearance for this part of Boston's Main Stem.

At present it looks as though Boston proper will have no stock this season. But it has taken over the Keith-Albee St. James, the former stock house, and wired it. There are only two resident companies in this town now. At a party the Copy goes in for popular successes but keeps them there for a run. Henry Jewett calls his repertory at the Repertory theatre. The plays actually stay there at least two weeks.

Boston has a small edition of "The New Yorker" called "The Bostonian" which has an increasing circulation. It celebrates its first anniversary this month. Katharine Crosby, local short story writer, is the editor. Local intellectuals let loose. For a while city has been worried by swells in "the know" articles on Boston politics by someone signing themselves "Benjamin Russell." George Brinton Beal, dramatic editor of the Transcript, contributes interesting theatrical copy.

In case you were wondering whether "names" meant anything on the roster of a party the other evening, Leslie Howard's name was mentioned:

"Oh, yes, I know who he is. His brother Willie, is the funny one, a theatregoer."

This from a Havahd "grad" and a theatregoer.

## For the Scrap Book

Press agents might like to stick this in their scrap books. The lineup for critics and editors on the Boston papers this year is as follows:

Transcript—H. T. Parker, dramatic critic and editor; E. F. Melvin, picture editor.

Herald—Philip Hale, dramatic critic; George Brinton Beal, dramatic editor and picture editor.

Traveler—Katharine Lyons, dramatic editor and critic; Helen Bagar, picture editor.

American—Nick Young, dramatic editor and critic; Leo Gaffney, picture editor.

Advertiser—E. F. Harkins, dramatic editor and critic; Gordon Hillman, picture editor.

Globe—Charles Howard, dramatic editor and critic; Marjorie Adams, picture editor.

Post—E. H. Crosby, dramatic critic; George Brinton Beal, dramatic editor; Prunella Hall, picture editor.

All the m. p. editors in Boston, of course, are the movie critics as well.

There was some talk of Public taking over the Keith-Albee St. James, but this rumor was put at rest. The theatre's management said that stock was to be once more housed in this up-town theatre. "A Free Soul" is the first attraction currently. John Warner and Marian Grant are the "leads."

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NEW YORK, WEDNESDAY, SEPTEMBER 26, 1928

64 PAGES

## DANCE HALL MAD CITIES

### Rice and Tea Chain for Apple Acts in Yellow Peril Floor Shows

A new outlet for vaude layouts that beats the so-called coffee and cake circuit for low salaries is a chain of chink restaurants in New York, Brooklyn and Long Island, labeled the rice and tea circuit.

Vaude acts playing the spots are grouped together in a camouflaged floor show. Personnel changes three or more times weekly, with talent bought like bananas.

A few of the small fry agents have been booking in the shows, probably for a booking fee from the chinks since the salaries paid could not stand the strain of commission deductions. Most booking direct and some of the chumps showing their wares gratis before getting a date.

This something-for-nothing gag is not entirely new around but is a new one for the Yellow Peril Circuit.

### 1ST \$3 TOP FILM IS JOLSON'S AT GARDEN

Warners' "Singing Fool"  
at Double Scale—Can  
Gross \$45,000 on W'k

Warner Brothers' Vitaphoned "Singing Fool" with Al Jolson is the first moving picture with a \$3 top tap as its regular scale.

It's at the Winter Garden, New York, on a run. The \$3 is listed for the entire balcony, including its front loges, on week ends and holiday nights. During the remainder of the week's evenings the top upstairs is \$2.50.

At all times the orchestra scale is 50c lower than the top, with that also going for the matinee.

So far the "Singing Fool" advertising has failed to include the admission prices. Groups in the Garden's lobby usually fathom the double price list framed on the wall near the box office before making a purchase.

A considerable advance is reported.

At present scales and performances weekly, the Garden can do \$45,000 gross.

Three shows daily Saturdays and Sundays.

Y. W. C. A. Tap Course

Boston, Sept. 25.

Local Young Women's Christian Association here has inserted a course in tap dancing for members and other young women.

Reported well attended.

### \$10 UNLIMITED BOOZE IN RITZ SPEAKEASY

New Gag Caterer California System—Fancy Free  
Lunch on Side

The latest wrinkle in hi-hat internal irrigation is a fashionable east side whisper-low where one can drink all he or she wants for a sawbuck. The ritz ousia exacts the 10 fish at the gate. Whatever and how long one gorges depends entirely on capacity.

They don't dare try the idea in the Times square sector and the east side dispensary doesn't want the Main street trade for obvious reasons of percentage profit.

It's been established that the flat rate trade gets all the breaks coming to them without prematurely kayoed, since at \$1 a cocktail for the hard stuff no average drinker goes the limit and beyond. Furthermore, the fancy \$1.50 and \$2 drinks knock 'em off even faster.

The element that takes its drinking seriously from opening until closing is permitted to consume their quota and more and still leave the house with a decided edge in its favor.

With the liquid courage goes some fancy free lunch, pickled herring and bologna being replaced by fancy looking hors d'oeuvres.

The basic background of the entire scheme is exclusiveness with carriage trade in dress clothes principally desired and mere plebian two-fisted absorbers, regardless of their convivial good fellowship, not permitted into the sacred portals unless properly sponsored and introduced.

The gag for the house on the question of an out includes a system of a first time guest checking in with a known patron and told he would be mailed a card. If he doesn't click with the over-seers he never receives the membership credentials and it is against the rules to introduce the same potential member twice. A "member" in good standing can take a chance on ringing in a repeater under a phony name, but that's a plum.

This style of catering is known as the California system. There is one midtown eatery, the only one of its-kind, that gives you a buffet lunch of everything you can eat of a course of some 20 dishes for \$1.40.

B'way Inhablers

George A. Billings, whose forte is an impersonation of Abraham Lincoln, opens an engagement this week at Chin Lee's on Broadway, to amuse the chow mein inhablers.

### B'WAY LURE FOR GUYS AND DAMES

Dance Hall Called Great American Playground—Stick or Get Stuck at From 50c to 85c Per and All Evening—Youth to Youth and A. K.'s to Flappers

CREEP JOINT SAPS

The guys and gals who are lonesome on Broadway or, for that matter, any part of Greater New York, don't know their dance halls.

The great American playground at 50 and 85c a head, notably in the metropolis, is the catch-as-catch, free-for-all, meet-and-greet nocturnal hang-out—the dance hall.

More than ever, at this particular moment, are the passants responding to the creep joints where the irresistible sex equation spells the cause of the consistent gross receipts.

Weather of all temperatures and conditions may come and go, but the call of youth to youth, A. K.'s to flappers, the sex urge to lonesome goes, and the sap to the tree goes on forever.

More graphically than printer's ink can convey, some day some master director with telling camera will transmute to the screen the loud speaking, unsuited frank-and-free aura that pervades the atmosphere of any dancehall. Be it Broadway or Main street, Times Square or the hinterland in a metropolis or on the outskirts of mill towns where the dance craze reaches new heights—or depths!—the great American peasantry responds nobly, handsomely and generously to the call of the cornet, the sigh of the saxophone, the tremolo of the trombone and the soul-beat to the beat of the bass drum.

Rhythmic danceapation is the keynote of the age. With the Committee of 14 in New York harping on the nude clubs and whisper-loves, and Mabel Walker Willebrandt pickin' in on defenseless covert charge (Continued on page 58)

### Heavy Food Champ

Duluth, Sept. 25.

Holding the eating crown in three divisions, C. M. Lautermilch denies his gluttony gift is an illusion.

Lauty added his third title when sticking under his belt at Springfield, Minn., 15 pounds, 3 1/4 ounces of sauerkraut, in competition. His nearest menace quit at 14 pounds.

Lauty, from Tiffany, O., also is hauling down the lid against all comers on pie and spaghetti. He dislikes to enter spaghetti contests, saying it's very tedious.

### Al Smith Stamps Himself as Friend of the Show Business

Executive Chamber,  
Albany, Sept. 14.

Editor Variety:

My attention has been called to your statement in Variety in which you announce your support of my candidacy.

I wish to express my personal appreciation.

I have often heard that the theatrical profession is loyal to its friends and your statement justifies this more than ever.

Sincerely yours,

ALFRED E. SMITH.

### Coast Screen Players Going in for Vocal Practice in Local Stage Plays

Los Angeles, Sept. 25.

An epidemic of little theatre movements in which screen actors are interested has broken out in Hollywood. It appears as a combination result of the revolution in the picture biz by the talker and the resultant silent production slump.

The players hit want to occupy their idle time and pick up some change. All film performers now have a frantic desire to get voice experience on the stage. Four of these movements have been started in the past few months.

The first to get under way was the Hollywood Community Players, fostered by Paul Spier. The next was the Theatre Mart, which went directly after screen players. It is due to open tonight with its first production, "Sensation," by Rita Kissin, with Henry Kolker as the director and a cast of film players, headed by Alma Tell and Mary Carr.

Next came the Dixie McCoy venture. Miss McCoy, a players' agent, leased the Hollywood Music Box theatre and will open with Gilbert Emery's "Tarnish." The agent has her actors under contract, augmented by the actors of other agents.

Now, the fourth of the movements has come into being. It is the Hollywood Academy of Theatre Arts, with Sheldon Lewis and Spottiswoode Aiken, both screen actors, as prime movers. This organization has leased a residence at 1439 Vine street, Hollywood, remodeling it into class rooms and a theatre. Dramatic plays are to be offered with professional casts, in co-operation with the Hollywood Players. Spottiswoode Aiken will have supervision of the school of the theatre. Kate Hemling, graduate of the Royal Academy of Music in London, will teach voice placement and voice culture.

In addition to these, the Luv-e-me Club, another arty organization, with downtown headquarters in the Beaux Arts building, is presenting weekly playlet bills, with screen players as the luminaries.

### Labor Men's Salaries

Chicago, Sept. 25.

Probably the highest paid labor workers in the business are now the officials of the local Operators Union.

Recent increase in their salaries gives Tom Reynolds, president, a \$600 raise from \$2,400 to \$3,000 a year; while Tom Maloy, business manager, gets a weekly boost of \$75 from \$225 to \$300.

Frank Clifford, assistant to Maloy, was jumped from \$150 to \$200 a week and Al Johnston, secretary, from \$75 to \$100 a week.

### 3 Hinterland Bugs

Chicago, Sept. 25.

Three boys from Springfield, Ill., one county auditor and the other two with profitable businesses, are in Chicago as a singing trio and want to crash show business.

Al Guest, the auditor, is big political stuff back home.

If the singing clicks all three will give up everything in favor of the stage.

It's no use arguing with them.

### Spoofing "Interlude"

Norwalk, Sept. 25.

John Erskine's one-act play, "Hearts Enduring," was tried out by the Silvermine Guild here. It is a deep tragedy with brilliant lines relieving its solemnity.

A one-act play, "Gates Ajar," by Herbert Yost, proved to be a travesty on the method of writing employed by Eugene O'Neill in "Strange Interlude" and was cleverly done.

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# KEITH DEAL IS BLOCKED

## ONE HIT OUT OF THREE NEW PLAYS IN LONDON

Three openings on successive nights and only one, comedy, appears to have box office possibilities. Of the remaining duo one is a drama and the other is also a comedy.

"The Patriot," which flopped for Gilbert Miller as a Broadway show but is excellently reported upon as a Jannings picture, figures to run about six weeks here on the strength of Metheson Lang's popularity.

Locally titled as "Such Men Are Dangerous" it opened at the Duke of York's and is ponderously acted. "By Candlelight" came into the ham's adaptation of a German work which Gilbert Miller has bought as Leslie Howard's New York play. Served to inaugurate on this side the actor-managerialship of Ronald Squire and Leslie Faber. Will be a London hit, but its Manhattan career is something else again.

Script revolves around the familiar situation of servant and employer changing places. It is considerably brightened by witty dialog. Yvonne Arnaud is an enormous success as an intriguing maid servant.

Another comedy of English country life is "Lord of the Manor" at the Apollo. Smartly written and splendidly acted it unfolds an insufficient plot. May enjoy a limited West End run but is hardly a prospect for the States.

## Paris' Fall Weather

Paris, Sept. 25. Fall bounced in like a lion last Saturday with a temperature drop to 60 and a steady rain, still on. Theatres welcome, not to mention the coatroom checkers who have been considering bankruptcy.

## Miss Lillie Didn't H. O.

Declining to exercise its second week's option, the Palladium (vaudeville) let Beatrice Lillie go after her first week. Miss Lillie was cut from four to two songs the middle of the week. Up to Thursday night no new headliner had been named. Tom Burke, tenor, was the final selection, at which time stories circulated Miss Lillie refused a second week because of rehearsals for her new show.

Tom Burke scored unmistakably Monday, as did Hilda and David Murray. Latter couple are making their debut here and doubling into the Kit Cat. With the future bookings of Van and Schenck, Trixie Friganza and the Keiths, the Palladium's problem on headlines is temporarily abated.

## More Fem Psychology

Paris, Sept. 25. "Trois Langues," by Charnel, produced at the Maitland, the theatre, was coolly received at its premiere Sunday. It is a plotless affair showing a neurosthenic woman in three phases. She appeals to a physician to solve her problems after she has tried to handle them herself by employing first indifference, then truth and finally falsehood. The physician at length decides that deception is the line that promises the patient the greater chance of happiness. Madame Corciade does splendidly with a difficult role. Lugno Poe is cast as the physician.

Mitzi Vernille as Act

London, Sept. 25. Mitzi Vernille, here for the revival of Joe Sachs' "Lilac Domino," goes into the Palladium (vaudeville) next week while rehearsing with the show.

## Paris Kind to New Play By Pen of Severe Critic

Paris, Sept. 25. Rene Rocher started his season at the Theatre Carmartin with "Et toi que j'ai tant aime" (You Whom I Have So Fondly Loved), which was well received. Piece is by Henri Jeanson, himself a dramatic critic wielding a severe pen and dealing roughly with plays no better than this.

New piece deals with the familiar triangle. It concerns a wife who deceives a faithful husband, and even when he discovers her affair and offers forgiveness she prefers to elope with her married lover. Husband grieves, but ultimately finds comfort in forgetfulness. Ten years later he stumbles upon his faithless wife, now poor and running a sea-board boarding house. She tries to win him back, but he declines.

Altover plays the husband splendidly. Marcel Andre is the lover. Rene Rocher and Suzanne Dantes due to a fine bit of work as the cynical wife of "the other man."

## All Women's 3 Toppers

London, Sept. 25. Victoria Palace's (vaudeville) all women bill this week is headed by three Americans, Claudia Coleman, also appearing at the Trocadero restaurant; Sylvia Clark, last minute replacement for Hetty King, due to the latter's indisposition, and Trixie Friganza who is making her first English appearance in the headline position.

Following the first performance yesterday (Monday), Miss Friganza was grabbed by John Hayman to return to this house, week of Oct. 8.

## Downey Running Floor

London, Sept. 25. With Morton Downey continuing as the main feature at the Cafe de Paris, Johnson and Murphy, ballroom couple from "Good News," went in last night as an added attraction for a week, scored and will probably hold over.

Downey officiates here as an m. c., besides doing his regular act. Last night he managed to kid Zella O'Neal and Davis and Brandt, all from "Good News," to take the floor for a few impromptu numbers.

## Rostand Play Edited

Paris, Sept. 25. All the flurry over Maurice Rostand's play "Napoleon IV" has ended in agreement and concord. Some of the lines regarded as objectionable have been edited out and with their elimination will be a bit of a spirited Anglo-French controversy has been ironed out.

Character dealt with is the Prince Imperial, who was killed in an ambush while he was serving with the British army in Afghanistan in 1879.

## Edgar Wallace in N. Y.

London, Sept. 25. Edgar Wallace, his wife and his business partner, Barry O'Brien, sail from here Oct. 17 for New York on the Majestic. Purpose is to attend the opening of Wallace's "The Squeaker."

Both the Shuberts and Doubleday and Page, the author's publishers, are planning a big reception for him.

## Conventional Mind Reader

London, Sept. 25. Gaston French, mind reader, opened at the Alhambra (vaudeville) yesterday (Monday). He is mildly interesting without revealing anything new.

## Cecil Cunningham Subbing

London, Sept. 25. Cecil Cunningham is replacing Ann Penn at the Coliseum (vaudeville) due to Miss Penn being indisposed.

## KEITH'S CHIEFS ABROAD, STOP IT

Reported Sale or Merger of Keith's Without Knowledge of Kennedy and Murdock—Kennedy Due in New York Friday—Murdock-Casey Delayed

## FOREIGN DEALINGS

London, Sept. 25. Joseph P. Kennedy sailed Saturday on the "Majestic" with a reliable report before he left that the proposed disposal of the Keith Circuit in the absence of Kennedy and J. J. Murdock had been blocked by those two active Keith heads, while on this side.

The story here is that Murdock and Kennedy had not consented to negotiations for any sort of a transfer for Keith's and that they had not been advised negotiations had started.

It is said that Kennedy will personally take charge of all Keith matters upon his arrival in New York.

Murdock and Pat Casey are remaining here. They are due to sail Oct. 6 on the "Mauretania."

Murdock and Casey have been in conference with English bankers, taking in the U. S. England and the Continent. Kennedy is also said to have joined in the conferences before leaving.

Casey is now reported talking possibilities over with the General Theatres Corp. (British) looking to a booking alliance between this side with the States. Casey has spoken also with the Stoll people.

Nothing definite is reported as the outcome of these conferences. It is suspected that with Casey and Murdock remaining on this side, developments may come out of it. Casey and Murdock attended a private showing of Gaumont Talking Pictures and are negotiating to equip Keith theatres with this device.

They believe the Gaumont system has all the advantages of the best of the American inventions and is amply protected by patents.

## New York Reports

Stories in vaudeville circles in New York during the past two weeks when reports of a pending Warner-Keith deal have been circulating were to the effect that such a deal was unlikely to go through without the approval of Kennedy and Murdock. They hold the operating control of Keith's.

Marcus Helman, former president of the Orpheum Circuit and now a minor Keith executive, is said to have been a leading spirit in the negotiations with the Warners. The Warners are conceded not to have known any of the under the surface details.

Rumors were that the Helman-led crowd, with possibly E. F. Albee in the background, believed that with sufficient stock holdings, they could swing the Keith Circuit back to their own possession. Control was lost when Kennedy and Murdock engineered the purchase of the Albee stock that carried operating control with it. Albee did not hold the common stock control of the Keith circuit himself. His common stock holdings were 206,000 shares, the amount Kennedy purchased for \$4,500,000.

## The Proposition

It is claimed that the proposition was if the Helman-end could show the Kennedy bankers the stock control of Kotliarsky and simultaneously offer the bankers a substantial prof-



WILL MAHONEY

The Boston "Traveler" said: "Will Mahoney, considered by many the greatest all-round comedian on the stage, danced, sang, clowning and fell about the stage in a manner that left his audience spellbound. Mahoney, singing, dancing or clowning, will get the crowd at all turns."

Direction  
RALPH G. FARNUM  
1560 BROADWAY

it on their subscription to the Kennedy buy, that the bankers might pass back the Kennedy-held stock and that would automatically carry along with it the operating control. Upon what cog the plan blew up is not stated, other than the cabled statement that Murdock and Kennedy blocked the deal, when discovered by them while across the ocean.

Neither is it reported what position the Keith deal may be in now with the Warners or others, although it is authoritatively said that nothing can be done with Keith's without the approval of Kennedy and Murdock, and whatever may be done with that circuit, those two operators of it will do.

Yesterday (Tuesday) Keith stock again jumped over 30. Report in Wall Street early yesterday was that the Warner-Keith deal is again boiling. Peculiar fact of the Keith-Warner talk is that no mention is included of either Pathé or FBO. Both picture producers are closely related to Keith's at present.

## Consideration Ended

Kennedy is due to reach New York this Friday on the "Majestic." One report is that former Orpheum and Keith executives, held over from the Albee days and without holding contracts, may find themselves subject to Murdock's and Kennedy's present frame of mind. Several of these were retained by the new Keith administration out of consideration for themselves or friends. One report is that the attempted manipulated Keith deal in the absence of those most concerned may have removed all cause for further consideration.

Helman is among the current Keith executives without a contract. Albee is said to hold an agreement as president of Keith's, obtained at the time of the Keith-Orpheum merger.

During the various reports of the Keith deal, its stock rose to 34, receding to around 27 where it hung for a week until yesterday's rise. A tip to sell Keith's appears to have been sent out of New York to all vaude centers of the country, with a large turnover daily, running into thousands of shares of Keith stock on the New York Exchange. Who bought this immense unloading has not been revealed.

It was storied in the Keith offices during the days of the reports that Albee would regain his stock and operating control of Keith's.

Many former Keith and Orpheum men held the stock of both circuits. Orpheum's stock was purchased at around 32 or 34, long before the merger. Seeing it go to 39 or over gave the holders their chance. It is said to get one and they were ready to grasp it when advised to sell. Any number of other vaude people along Broadway said they had been advised to buy Keith's, on the strength of the deal reports.

## St. John Ervine Excited Over Work on World

After overcoming a timidity on the pronunciation of Saint John, a Variety reporter called on St. John Ervine at the Algonquin.

Sir John rolled out all right, but it was discovered that Ervine is not pronounced to rhyme with Levine.

Mr. Ervine says that he is very excited over his work on the New York Morning World, but it's too early for him to say whether he prefers it to his work in England. Mr. Ervine said he finds his work on the World similar to his work on the London Observer, especially since the adoption of the policy of delayed play reviewing by the World.

Mr. Ervine says that it would seem strange to him if he had to rush to the office after a play and write his review. But Mr. Ervine says that the change of policy by the World was not inaugurated to suit his personal convenience; it was someone else's idea and will continue after his six months on the World ends.

Mr. Ervine was asked what he thought of Hannen Swaffer. He thought Swaffer is completely a journalist. "Swaffer sees the whole world as copy," said Mr. Ervine, "and he does not see a person as an individual but as a paragraph. Sometimes of course he is very naughty and indiscreet, but then everybody in the theatre reads Swaffer—and hates him. It is his business to be unpopular and he is interesting and clever about it."

## Alf Reeves' 10-Yr. Record

Los Angeles, Sept. 25. Alfred Reeves, manager of the Chaplin studio, is rounding out ten years in that position and at the same address. That in Hollywood constitutes something of a record.

## Duplicating Machine

Paris, Sept. 25. There's a new invention here the contention for which states the machine will write music as well as duplicate handwriting and punctuation.

Louis Alland is the inventor and makes the claims.

## Billy Arnold Coming Over

Paris, Sept. 25. Billy Arnold has patched up his Deauville squabble and has contracted to remain there two more years with his orchestra. Arnold leaves within a week for New York to engage American acts.

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## Kane Organizing Talker Films For FBO—In Met Studios This Wk.

As president of Sound Studios, Inc., the FBO sound picture production unit, Bob Kane has evolved a new idea for talker "shooting" at the old Manhattan studios at 134th street and Park avenue, New York, when they take possession the end of this week.

Eert Harrison, former stage director for Gilbert Miller, and Burt Glendon, cinematic megaphone wielder, tutored under Ernst Lubitsch, will jointly co-direct all sound pictures for purposes of balancing stage and screen values to best advantage.

In about six weeks FBO, with its Pathe-DeMille alliance, will reclaim the Gaity, New York, for the DeMille initial sound production, "The Goddess Girl." William Fox, when his sub-lease expired Aug. 30, continued on a two weeks' notice basis. After "The Air Circus" he brings in "Four Devils" for a limited engagement.

Cecil B. DeMille is personally cutting "Goddess Girl" down from its 12 reels, the reason for the picture not being quite ready, as well as the first faulty synchronization. Under the RCA Photophone process, "Goddess Girl" is being synchronized. It will be followed by FBO's second talker, "Stepping High," an original by Gene Markay. At the same time, Pathe's new sound news reel will be introduced, as will a program of short subjects.

### Short and Prolog in One

FBO is now engaged in a unique idea of shooting shorts as atmospheric prologs to certain features, but also capable of playing separately by themselves in a wired house as an act. Thus, if a vaude house plays an FBO feature with-out sound, the talking shorts prolog can be played across the street in a wired house without contention.

For this purpose George Le Maire's old "Felix 13" sketch from "Pads and Fancies" (revue) is being canned as a talker to be hooked up with FBO's "The Joy Ride" feature. Edgar Allan Woolf's "The Scoop," one-act playlet about newspaper activity, will be tied up as a prolog to "Gang War," an FBO-crook-mel-drama, not to be confused with Willard Mack's stage play of the same name. FBO had the title for its original long before the Mack play.

Francis (Butter) Brown is staging a 24-girl revue with female jazz band as a talker to precede "Annapolis," including a special Annapolis dance routine paralleling the West Point dance drill in Ziegfeld's "Roselle" production.

Josiah Zuro is reading an operatic prolog with a personnel from the San Carlo Opera Co. to be a talking short played in houses that are wired for "Capt. Swanger," also an FBO feature.

### Keith Preference

Kane is personally buying talent for the short subject productions by FBO, with the choice of Keith variety talent to pick from and given preference through the FBO-Keith affiliation via Joseph P. Kennedy.

From his survey of the Photophone field, Kane has decided on a combination of three elements in synchronized film productions: dialog, effects and music. Kane is opposed to 100 per cent talkers and is planning his productions along those lines.

When in the offices of RCA Photophone, Inc., Kane was installed by Kennedy to survey the situation. Kane ultimately stepped out to commence active production for FBO. Young Richard Currier, now with Photophone who is taking up Kane's duties, is in primarily for the purpose of learning the picture business. He is the son of Guy W. Currier, attorney for the Photophone's downtown interests (General Electric and bankers).

## Weather Forecast

Washington, Sept. 25.

Variety's request to the Weather Bureau brought the following outlook:

For country east of the Mississippi beginning tomorrow, generally fair weather next three or four days.

Some chance of showers about Saturday (?) night or Sunday.

Continued cool Wednesday and Thursday, followed by slowly rising temperature thereafter.

## F. N. Silence

First National publicists have been instructed not to make any mention of any deal with Warners in the copy which they send out.

People in the home office have been given to understand, at the same time, it is reported, that not the least happens. First National will retain its individuality.

## THE 'OUT' FOR FILMS BANNED BY HAYS' EDICT

Los Angeles, Sept. 25.

Case of Metro-Goldwyn-Mayer's "Woman of Affairs," which is a perturbed version of "The Green Hat," reveals the "out" of producers when the Hays office forbids use of a spicily title or of material held to be objectionable.

Recourse is had to Article 5 in the pact between the Authors' League and Dramatists' Guild and the M. P. S. D. of A., which provides as follows:

"After a story has been prepared the author may prepare a new story with the unsuitable material removed and with a new title, and which title does not in any way suggest the old title, but using such dramatic incidents and interest as may be used and making certain the elimination of the unsuitable material. After the author has submitted such story to producing companies for pictureization, as in the original instance with the distinct understanding that it shall not be publicized nor advertised in any way that will connect the new story with the old and that it shall not be presented in any way that would mislead theatregoers."

Explanation of O. K. on "Woman of Affairs" is that it has been made in compliance with this compact.

## 2 Del. Film Concerns

### Selling Stock in N. Y.

Albany, N. Y., Sept. 25.

Two picture companies are offering issues of their stock to the public of New York State according to notices filed with Secretary of State Robert Moses.

Roseland Pictures Corporation, Delaware concern with metropolitan offices at 1550 Broadway, has been licensed to act as broker in the disposal of an issue of common stock of the company.

United Film Industries, Inc., Delaware corporation with offices at 535 Fifth Avenue, has been licensed to sell an issue of its preferred and common stocks.

Notices filed with Secretary of State in accordance with provisions of General Business Law designed to protect investors in the sale of securities.

## British Writer From Hollywood to London

Los Angeles, Sept. 25.

Garnet Weston is on his way to London to write continuities for British International Pictures. As a British subject, he qualifies under the stipulation of the quota law that scenarios must be written by Britishers to qualify as native product.

The engagement was negotiated by Holmes Walton of New York, who came here to secure several writers for B. I.

## King-Wray Wedding Day

Los Angeles, Sept. 25.

Bradley King, scenarist, and John Griffith Wray, director, have decided that Oct. 7 will be their wedding day.

The nuptials will take place at the Mission Inn, Riverside, with the couple going on a 10-day honeymoon from there.

Wray got his final decree of divorce from his first wife last June.

## 25 Days Extra to Get Tex in Double Version

Los Angeles, Sept. 25.

Warner Brothers are making a silent as well as a sound version of Texas Guinan's "Queen of the Night Clubs."

It is said production will take 25 days longer than estimated, due to the double method of shooting.

## BEBE IS CHAMP JINX ACTRESS OF FILM BIZ

### Miss Daniels Has Series of Accidents While Making Pictures

Los Angeles, Sept. 25.

Bebe Daniels has returned from a vacation trip to New York, fully recovered from the attack of intestinal flu which interrupted her last picture, but wondering what will happen to her in her next production.

Miss Daniels is close to being the champion jinx actress of the film biz for personal mishaps. She has probably spent more time in the hospital or in bed as a result of accidents in making pictures than any other person on the screen.

Beginning with her appearance in "One Wild Week," made several years ago, she has averaged one accident each, which interrupted her work in about three of every five pictures made.

In "One Wild Week," Bebe jumped from a 12-foot wall without observing that the mattresses which were to break her fall had been moved. Out for two weeks.

She suffered minor accidents in a number of pictures thereafter, but began her real career of mishaps with "Miss Brewster's Millions," made early in 1926. In that she had a fall which fractured her skull and held up the production for many weeks.

In "The Campus Flirt," made the same year, Bebe sprained her foot in a race scene. During "Stranded in Paris," next, she injured her knee.

In her following picture, "A Kiss in a Taxi," she fell on a cobblestone street set and was unable to walk for two days.

Next came "Senorita," in which, while Bebe was fencing, her rapier bounced back from the weapon of a heavy male opponent and the haft struck her head just above the right eye. This kept her off the set for a week.

Miss Daniels passed through "Swim, Girl, Swim" successfully, but in "She's a Sheik" again suffered severe bruises in a fall. "Feel My Pulse" passed without an accident, but in "The Fifty-Fifty Girl," which followed, both she and her leading man, James Hall, were seriously injured when a moving truck set on which they were playing was knocked over by an overhanging tree. Hall's arm was broken and Miss Daniels was so severely injured she was in the hospital for over a month.

In "Hot News," which Bebe was called upon to perform more daringly than usual, she escaped all injury, but in "Take Me Home," the action required her to walk about in her stocking feet the first two days of shooting. To this is attributed the cold which resulted in an attack of intestinal flu.

After out for a week, she returned to her work, although far from recovered and finished the picture.

Then Miss Daniels was granted the vacation which took her to New York, from which she has just returned.

## Mayor's Life Membership

Monday the board of directors of the Motion Picture Club presented Mayor Jimmy Walker with a unique document, a life membership certificate.

At the last board meeting of the club it was unanimously decided to present the Mayor with the gold certificate.

## Fox Says Gag Men Shall Not Stick With Troupe—\$2,000 Per Film Saved

Los Angeles, Sept. 25.

Fox studio has issued an order whereby gag men no longer will accompany a troupe from the taking of the first scene to the last. The point is made by the company that a good director will sense a spot where comedy may be injected and supply it.

Directors are concerned over the working out of a rule that in a way is revolutionary and which for a number of years has been closely adhered to by all the larger studios.

The order is in the interests of preparedness, in doing all the incorporating and rejecting regarding the story before the camera is first turned, especially with talking pictures.

Those who take the gag men's side say while the director may have good comedy ideas, his mind when on the set is concentrated on his script, angles and characters and details of story. They add that 50 per cent of comedy slugs originate after the picture is started.

Other studios will watch the working out of the Fox experiment. In the case of the average picture the cost of gag men on the set will aggregate close to \$2,000 at the least.

## Shake-Up in Photophone Execs Is Looked for

A shake-up in the executive personnel of RCA's Photophone company would seem imminent, with the jobs of several talker overseers likely going to men with a knowledge of the show business.

The comparatively little material progress made by Photophone in the way of contracts and the swarming of big film producers toward a closely related but nevertheless rival contemporary, resulted in a conference this week which is expected to bear fruit shortly.

Persons close to a powerful Wall Street factor, known for his manipulation of stock pools, are cognizant of a meeting in which David Sarnoff, RCA president, is said to have been asked for an explanation regarding the progress of his company's talker interests.

This conference, it is reported, resulted in admissions that several of the salaried directing heads of the sound department were wholly ignorant of entertainment angles, other than that gathered from previous experience in the radio sales department.

Associated with the conference and coming from the same sources is also offered one of the bits of lowdown for the Photophone department not jumping at the whip cracked by Western Electric when its Vitaphone and Movietone offerings were first being grabbed by big companies.

Contrary to the official statement for publication, made by E. E. Bucher, vice-president of the Photophone, that the company would not start until it was set, these reports are that Photophone had lent its ear to an executive now well known throughout the industry. The film man they continue, had so sold himself that the Photophone talker men had consented to remain light-lipped and wait for him to deliver each and every one of the worthwhile film companies.

It was this failure to turn over, coupled with other details, that so far has interfered with ambitions to step up product, the reports go. David Sarnoff could not be reached. His secretary said he would have to know in advance all questions intended to be asked the RCA head, and even then could not make any appointment within two weeks.

Julius Singer on Sound

Julius Singer, Laemmle relative and U executive whose title has always been a secret, has been called out of his confidential listening to miscellaneous inventors, to see what he can do with the Collegia series as sound shorts.

Julius has had the job only a few days, but already his stenographer has been "overworked." He bawls her out every time she uses "sincerely" instead of "soundly yours."

## Chaplin on "City Lights"

Los Angeles, Sept. 25.

Charles Chaplin has started production on "City Lights."

The picture will be made within the five acres of the studio.

No leading woman chosen as yet. Merna Kennedy, to have played the part, will be loaned to another producer.



# FOX AFTER ALL INDIES

## 1ST NAT'L-W. B. CLOSED; STAFF TO STAND

Details of a Warner-First National deal were about settled yesterday with agreement of both parties on details. This development had come bursting through within the week.

Up to yesterday it seemed that an understanding had been reached on general terms with the likelihood that it would take a few days more to iron out trifles.

The Warners, on taking control, are said to be disposed to leave the First National personnel remain for the present as it is now constituted. A positive agreement to pass stock to the Warners by F. N. stockholders had not been made and, from accounts, it was unsettled up to yesterday just how that stock would be passed. A voting trust controls F. N. Fox holds about 28 per cent of F. N. through its West Coast subsidiary.

First National stockholders seemingly desire to retain an important interest in the producer as a money maker. They believe it can be restored to the first rank of producers. Their purpose in doing business with Warners is to get the benefit of the Warners' Vitaphone laboratory and knowledge for F. N. features.

No Immediate Change  
It is understood that as the Warners buy in on F. N. there will be no present change in their respective studios now in operation or location on the coast.

For the Warners, it is said they expect a certain support from the theatres of the First National franchise holders upon going into F. N. The F. N. stockholders appear to feel that such support would readily be given the Warner product, especially in view of its proven box office power in the talking line.

F. N. does not operate theatres and is not a theatre owner; it is a producer only, with exhibitors as its principal stockholders.

Finkelstein & Ruben, northwest chain operators, lean the Warner way.

Moe Finkelstein is now in New York, clocked for a good part of the time with Harry and Abe Warner.

Abe Warner admits that several deals following the Stanley acquisition are now in the fire.

While refusing to deny the Keith business, Abe Warner stated: "That deal is as far from completion as the earth is from the sky."

Abe also said: "My brother, Harry Warner, will be in full charge of the Stanley circuit."

## Wives as Sales Aids

Chicago, Sept. 25.  
Charles Kemp, vice-president and sales manager for Clancy productions, producers of the Will Rogers travelogue series, is using wives of Pathe branch managers to pep up their husbands in plugging sale of the Rogers film.

Kemp wired the wife of each branch manager, appointing her assistant sales manager for the Clancy organization upon receipt of a telegram of acceptance from the wives he shipped each one a set of Rogers silver plate.

Wives promised in their wires to see that hubby hit the ball.

## Saved Time and Money

Los Angeles, Sept. 25.  
Frank Tuttle in directing "His Private Life" starring Adolphe Menjou for Paramount, performed his work in record breaking time.

Tuttle completed a 17-day job in 15 days \$24,000 under the budget appropriated.

## Stolen Noise

Los Angeles, Sept. 25.  
When the man in charge of reproduction and approving synchronization at one of the studios started his film a recent morning he was amazed to hear a loud humming, so loud as to assume the proportions of a roar. In haste he sent for the chief of recording. The latter listened with interest.

"We'll do it over," he said without hesitation. "You've got in there the noise from a flock of 15 bombers that passed over the studio yesterday afternoon."

## FREE LUNCH MOB ANNOYING P.A.'S IN STUDIOS

### 25 Grafting Grub Grabbers on Regular Daily Routine

Los Angeles, Sept. 25.

Studio press agents are up in arms against a group of some 25 alleged newspaper writers and fan magazine hacks who have the habit of calling about lunch hour at the various studios, sticking around for the p. a.s to buy them a little grub. The habit has become regular with this clique. And they have routinized calls at the studios in such a way that they have a day set aside for each and miss but few. Studios they pass up are the ones which have no restaurants on the lots.

At one of the Hollywood studios last week eight arrived for the free lunch on the same day. It took five different members of the publicity department to give individual attention to the octet for fear that they would not be pleased during the luncheon period, also to see that they did not pull some raw stunt with stars and officials while they were in the studio restaurant.

At one of the studios where these people congregate at least once a week, one man is specially assigned to herding and feeding of the lunch hounds. He holds them in the publicity department until all are assembled then marches them all to the dining hall lock-step fashion back to the main entrances, bids them one of those winning good-byes and returns to his desk trusting some one else will have the assignment next time the hunger mob appears.

One of the studios, it is said, spends about \$100 a week feeding this tribe.

## Debaters Steamed Up

Los Angeles, Sept. 25.

The issue of motion pictures is to be settled at last. Oct. 25, the debating team of the University of California in Los Angeles, located in Hollywood, will meet the team of the University of Sydney, Australia, to decide the question, "Resolved, that the world would be better off without motion pictures."

The Hollywood university, naturally, has the negare. Debate will be held at the local school.

## Dual Sound and Sight Script

Los Angeles, Sept. 25.

Tom Gerhardt, at F. N. is now on a dual script—so far as known the best of its kind. The script will serve as a guide for photographing the silent and talking versions.

There are a few explanatory titles. The spoken kind will be uttered by the players and later serve also as a dialog of the talking version.

## CLOSING FOR N. Y. INDIE EXHIBS

Idea Firmly in Mind of William Fox—Got It When Starting to Negotiate with New York Indie Exhibits—7,000 to 9,000 Theatres Still Unaffiliated

### EXHIBS AS TRADERS

William Fox is said to have recently stated that he is after a chain of 5,000 theatres in this country as a goal.

The idea came to Mr. Fox when he started to negotiate with Greater New York independent exhibitors to come into the Fox chain by outright purchase or an agreement. Those negotiations are still afoot. To effect what would be by far the widest and greatest theatrical chain, Fox is said to have in mind indie exhibs traveling the country, acting as traders for Fox in persuading other indie exhibs to enter the Fox fold.

At present there are about 7,000 to 9,000 independent picture houses operating in America. This number may represent around 2,000 individuals, known as indie exhibs, free of any show business chain attachment or alliance. In the total of the indie theatres are about 1,200 circuits, figuring a circuit as having two or more theatres in operation.

Hinge on New York  
Considerable dependence is placed by Mr. Fox upon the successful outcome of his current deal for the Greater N. Y. indie. This is expected to act as a lever to more easily lead indie all over to entertain a Fox juncture proposition.

Indie exhibs in New York who have a good line on their brethren outside say there is good possibility for Fox to put over his countrywide deal. Fox always has been looked upon as an independent producer, distributor and exhibitor. With this rep and his present standing as a leading producer of indie pictures, together with his own Fox circuits and recent acquisitions of many film houses, east and west, besides his own building campaign, it is claimed that Fox occupies just now a more advantageous position to solicit indie theatre additions than any other chain.

Cash Talks  
One of Fox's strongest appeals to the indie exhib is his willingness to part with cash when trading. Other large chains in the past have floundered before an exhib's advantage of coming in, with no coin of moment mentioned.

It is said that indie exhibs hearing of the Fox idea have offered to go on the road for him to corral other indies. While they do not agree that Fox could reach his enormous goal of 5,000 theatres, they say he has an excellent opportunity to build up a tremendous circuit in the manner proposed.

Fox is likely to gain 200 indie houses within Greater N. Y. in his current movement. He has practically 70 in the bag now. Should those be closed for, it is said Fox will experience little difficulty in procuring the other 130. With the New York move accomplished, exhibs state there will be a wave all over by indie toward the Fox idea.

### New York House in

Contracts were reported being signed this week between Fox and the N. Y. indies, preliminary to final closing in around 60 days. These are said to take in approximately 70 theatres at present with a tentative list of 190 in sight—and the remainder to follow.

The contract signing follows the resignation of Aaron Sapiro from his organization of indie exhibs in the same district, with most of his members interested in the Fox swing.

## Billing Matter for Talent and Producers of Pictures May Be Settled by Hays Offices

### Soft for 'Lonesome'

Several of the New York dailies yesterday carried yarns about the formation of an organization of 231 women called "The Association for the Improvement of Divorce Laws," which will work for a law which grants divorces in New York State on the grounds of lonesomeness.

None of the papers or news associations printing the stories or sending it out over their wires seemed to connect the "lonesome" angle with the Universal talking picture that comes into the Colony, New York, Sunday.

## Talkers Shoot Up Salaries of Stage Made Film Actor

Los Angeles, Sept. 25.

Talkers have enhanced the value of the services of screen actors who had previous stage experience more than 100 per cent.

Walter Pidgeon, who was getting around \$750 a week as a leading man for silent drama, is now doing leads in the talkers at \$2,500 a week.

Conrad Nagel, doing leads in the silent for around \$1,500 a week, is now getting \$3,500 or \$4,000 a week.

### Talking Cartoon Figures May He Hershfield's Next

Harry Hershfield, cartoonist and columnist, may align with Metro-Goldwyn-Mayer, to be the first to project talking cartoon figures upon the screen.

The talker subject has been broached to the cartoonist. He is considering it. If accepting, Harry is to supply the dialog. It may be in the style of the "balloon" eggs of type cartoons, and which he has made famous in his "Abie, the Agent" subject.

Friday, the Independent Motion Picture Exhibitors' Association dissolved. It had been predicted for several weeks. With the dissolution all members were released from contracts signed with the association.

Among the N. Y. exhibs making the preliminary deal with Fox are reported the Boligino circuit of 8 theatres in the Bronx and 9 downtown in New York; Brandt Brothers with 11 in Brooklyn; Rachmil & Einzier, 8; Henry Siegel, 7; Jack Sprinker, 8; Rosensweig circuit of Brooklyn, 8; and 8 or 10 smaller exhibs with one or two houses.

Additionally interested are said to be the Small & Strassburg circuit of 22 theatres in Brooklyn and Queens; the Steiner and Glinderman-Meyer & Schenfelder, recently merged circuits with 27 houses.

Fox's Walter Reade deal is reported at present only simmering. Reade is said to be clearing snarls along his circuit so it shall be free to place as he will.

Sapiro is reported having given Arthur White, the film buyer for the I. M. P. E. A., a contract at \$35,000 yearly for two years. With the dissolution of the Sapiro organization there are no members left to buy for. White is said to be threatening a legal action to test the dissolution proceedings.

Actors, producers, directors and supervisors are starting a fight for prominence in screen, program and poster billing, each group claiming drawing power greater than the others. It is reported Will Hays has been won who could be engaged by straightening the matter out this season.

Several of the film company heads, fighting the established stars during the past few seasons and endeavoring to establish a company trade mark with the public instead of a star who could be engaged by a competing company, have been gradually reducing the size of billing formerly given players and directors.

This season the actors are demanding more space. Players and directors claim that the name of a producer on a picture doesn't mean a thing at the box office. Other players figure themselves strong enough to precede the title of their pictures.

This latest protest from the players seems like a final stand against forces which are likely to win in the end. Producers have worked closely together against building up names that can be lost and have recently been concentrating more on selling their trade mark to the public. Despite this there is still a total drawing among audiences to the names of the producers of pictures and even reading interest is still mainly confined to news about the players rather than anything else.

Though only accounting for perhaps 20 per cent of the total draw of a picture well known players still top the drawing power of a director by 14 per cent, while trademarks are not found of any drawing value, according to many investigations among the picture going public.

The producers also claim that certain credits have to go in and that, when those are taken care of, only a certain space is left for stars and featured players which cannot be increased.

Actors say that the size of billing given the producers could be easily reduced without any loss.

## 1st Air Race for Film

The first air race staged solely for a picture was recorded at Mines Field the day following the close of the air meet here.

Harry J. Brown, making "The Air Derby" for Educational, started eight flyers. Seven were former army men and the eighth the star of the two-part picture, Reed Howes.

## "Crichton" Called Off

Los Angeles, Sept. 25.

Paramount has canned a picture version of "Admirable Crichton" in which Richard Dix was to be starred. It has had several story treatments but found nothing of use.

When Cecil B. deMille produced "Male and Female" for Paramount several years ago, he took the meaty spots from that play and inserted them into his film. With this stuff having been before employed Paramount officials feel it would be easily recognized.

## Mankie's Delayed Trip

Los Angeles, Sept. 25.

Hermon Mankie Lewick, Little brother to overworked newspapermen, will not make his proposed tour for writing talent until after Jan. 1.

Then he will go to New York, register at the Algonquin, and look around.

The new crop of scenario and title writers will be ticketed to Paramount studio, Hollywood, about March 1. Meanwhile the cold sweat which will have been endured

## British Film Field

By Frank Tilley

London, Sept. 14.

Some consternation caused by the endorsement of hooking contracts with a clause to the effect that no license is granted to reproduce any recorded sound "regardless of whether any sounds are recorded for reproduction with the photoplay and regardless of whether such sound is recorded on the film itself or otherwise."

This had added vastly to the confusion which already exists among exhibitors over the talker situation. They foresee all sorts of legal difficulties being wished on to them by distributors who are not certain whether they themselves have any reproduction or performing rights in some of the stuff synchronized.

For example, in the case of "The Terror," Edgar Wallace sold the screen rights before the talker boom, and Warners are presumably entitled to make it talk and to show it in their own theatres. But when it comes to distribution here, it is a moot point whether Wallace could not restrain any exhibitor on the ground he held no license to perform or otherwise reproduce the dialog.

Another angle arising has a concrete example in the case of "Carmen" now being made for Photophone as a three-reel songfilm in Berlin. Eliaz music has been out of copyright about two years, but the libretto is still tied up. So, unless a fresh set of words is used, any one running the film may find himself sued by the owners of the libretto for unauthorized performance.

There is also the question of re-cording rights on current and other copyright music for synchronized music, either on disks or film edge. At present, picture theatres here hold licenses, against annual payment, from the Performing Rights Society, which allows them to use copyright music both for orchestra and organ.

As most copyright stuff is tied up for recording, there will be, and in some cases already is, a jam. Some of the new disk and filmedge systems operating here find they are confined to music which is free territory and therefore not in demand. Even in those cases in which the soundfilm folk have recording rights, it is not yet clear whether exhibitors have performing rights under their present contract with the Performing Rights Society. Result is a general holdup until the legal position has been properly sorted out and laid down.

### Four Houses Wired

Meantime wiring is going ahead. The Paramount house, Plaza, puts in "Nano," Fox Arctic picture, Sept. 23, with movie-toned music and effects. The same week Warners open with "The Terror," all talker, at the Piccadilly, and the Gaumont-British crowd is putting its filmedge system, Acoustic Films, into the Capitol and the Astoria. This system is also being put into the Palladium and the Holborn Empire, both houses to use talking shorts.

### A Bad Break

For advance advertising of the New Empire, to be opened in October. (Continued on page 12)

## Greece-Denmark Houses

Washington, Sept. 25.

There are 224 picture theatres in Greece, with 75 per cent. operating only in winter. In the last eight months the number in operation has increased approximately 63 per cent.

On July 1 last there was 270 picture houses in Denmark with a total seating capacity of about 69,000. Of this number 200 theatres, with 60,000 seats, operate daily.

### "Simba" Surprise

London, Sept. 25.

"Simba" continues the West End cinema surprise. Last week the animal picture did \$17,825 at the Palace. It opened Sept. 10.

### French Scale Tilt

Paris, Sept. 25.

French exhibitors have announced an increase of 10 and 20 per cent in the prices of all seats in their houses.

## Holland

Amsterdam, Sept. 15.

With the fifth year of the Netherlands Fox Film Corp., a Fox film week was held in all Dutch theatres Sept. 7-13. Theatre Tuschinski had "Street Angel," which was heartily acclaimed. Characteristic of Amsterdam is that in spite of the reputation and that this city has 800,000 inhabitants, and the Tuschinski only seats 1,800 the film could not be held over.

Nederlandsche Tri-Ergonmaatschappij (Dutch Tri-Ergon Co.) has been formed to make talking pictures and, in co-operation with the Dutch Broadcasting Co., proposes to do films for television. The German Tonbild-syndikat sponsored the founding of this Dutch company. A good deal of the German company's capital is Dutch.

Provisionally most of the personnel will consist of Germans, as Holland has no film industry of its own. It is thought that they will start making musical films in three months.

In order to accelerate the proceedings, Tri-Ergon, in Berlin, has made a talker of Wildenbruch's "Hexenlied," taken in Holland.

First performance in this country of "Wings" will take place late in September.

So far no sound film has been heard here, yet interest of public and of press is high. The sound newsreel is also unknown here. It is probable that Germany will soon have a sound newsreel. There is no American activity in this respect at present.

## Some Jannings Films Can't Play in Russia

Moscow, Sept. 11.

Sovkino reports the purchase of "Chang" and "The Way of All Flesh" from Paramount.

Emil Jannings' first American-made picture will be released in Soviet Russia under a slightly altered title: "The Way to Flesh." The Russians are interested in Jannings' work, but of his latest films "The Street of Sin," is the only one that has any chances of release in Soviet Union.

Jannings' work in "The Last Command" is admired by the Russians visiting abroad, but the ridiculous errors made by the producers of this picture filming the Russian revolution bar the film from its showing in Russia. The same applies, though in a much lesser degree, to Jannings' "Patricia." The fine performance of Jannings as the mad Czar Paul will be entirely wasted on the Russian movie fan. The Russians know too well that Paul was a diminutive, thin man, quick of movement, and the stocky, clumsy Jannings, playing the little Czar, will appeal to the Russians as absurd.

### Pola Producing Own

Paris, Sept. 25.

Pola Negri is recovering rapidly from her fall from the saddle and presently will go to England, there to produce three pictures under her own management.

The corporation to handle this operation was formed recently.

### Fox's Bernstein Story

Paris, Sept. 25.

Henry Bernstein, French playwright, has supplied the Fox Film Corp. with a scenario to be produced this year under the title of "Le Buste Rrose" ("The Broken Bust").

### CHEVALIER SOON HERE

Los Angeles, Sept. 25.

Maurice Chevalier, French actor, signed by Paramount to star in several talkers, is due to sail for America from Paris Oct. 10. He will remain in New York 10 days before coming to the Coast.

Harry Armet, who is to direct the picture, will meet him in New York to get his approval on the first story.

Maurice Chevalier opened a two-week engagement at the Apollo here yesterday (Monday) and enjoyed an ovation.

## Pre-War Ranking Russians In Minor Capacities

Berlin, Sept. 13.

Yermoloff, the biggest Russian film producer of the pre-Revolution times, is working now in a Berlin studio for Turjanski, the Russian picture director, in a minor technical capacity.

On his last trip to Hollywood Turjanski met another Russian movie producer, Drankoff, working as an extra.

Yermoloff and Drankoff were deprived of their movie moguls and forced to flee Russia by the Soviet coup-d'etat. Later they were invited to return to Moscow, to take responsible position in the nationalized Russian movie industry but so far they have not accepted the offer.

The Soviet government has invited Piskator, the German stage director and producer, for a two month's visit in Moscow.

## 'Variety' Called 'Vitriolic' on British Films by Beaverbrook's Daily

By Frank Tilley

London, Sept. 15.

At the beginning of this week the Evening Standard, Lord Beaverbrook's afternoon newspaper, said: "Variety, the American journal which every week throws a gallon of vitriol in the face of British films, is pleased to criticize Anthony Asquith's first effort at direction."

It goes on to quote salient parts of that review from Variety for the purpose, so far as can be gathered, of showing Variety was right.

Now, this "Gallon of vitriol" stuff is frequently canvassed here about "Variety" reviews on British pictures, despite those with any sign of promise have been given a very easy ride.

It is not this reviewer's function to sell film, and, anyway, he wouldn't do it through a newspaper if it were. It is not his function to slobber over everything produced here just because it is produced here, and the producer who take the long view realize that it would do more harm eventually if it were done. It is not even his function to review them from their purely national aspect, but as pieces of world-market film entertainment commerce.

### The Acid Test

Without discussing whether many British films do not merit vitriolic treatment, the reply to the Evening Standard's jibe is that if British films will not stand the acid test it is the fault of the films and not of the reviews. If any serious picture production industry and the producer who take the long view realize that it would do more harm eventually if it were done. It is not even his function to review them from their purely national aspect, but as pieces of world-market film entertainment commerce.

Years ago I told British producers that if they wanted to get a foot into the American and other foreign markets they have got to stop growing cabbages and raise hothouse peaches instead, because other countries already grew all the film cabbage they could eat. It's the same still.

No one would give a bigger welcome to a really great picture than Variety. It is a show business paper, and anything that is fine for the show business gets more than an even break from Variety. Variety, primarily, reviews for the exhibitors of America, and after that, international.

As for the reviews of British films, they err, if anything, on the mild side. Witness the review of "Vortex" when seen here, and compare it with what it got when on Broadway. Or compare some of the British films picked up in Canada and reviewed at a later date with their reviews from this side.

Puffing a poor British-made picture in an international show paper such as Variety will never help the English home-making film business. Rather the British producers, distributors, exchanges, exhibitors and press, trade and lay, should reason that if English-made pictures, one after another, fail to find a market in the U. S. or Canada or Australia, that the British picture making is minus somewhere.

Neither is Variety interested in English promotion of English promoted picture companies selling their stock to the public, nor does Variety cater to the public, anyway.

Nor is there any cause for Variety to vitally injure itself as a critical organ of the trade by its reviewers at home or abroad making wilful misstatements to protect home product. Such wrongful statements can never help the home product, for that speaks for itself, wherever shown, while Variety could quickly destroy itself as a trade medium, domestic or internationally, by printing unreliable reviews.

### The New York Idea

(Written in New York—Mr. Tilley is wholly correct in his statements and conclusions.)

In America neither picture producers nor distributors want puffing notices. They may know their product better than the English appear to know theirs, but the Americans ask no favors of the trade or lay press or their reviewers.

In America the distributors particularly prefer that the review be an honest expression. The distributor must sell the picture and that's not always a light task. If the producing end errs too frequently in the picture making and the critics are honestly accurate, the distributor has something else besides its own opinion and even the box office to bring to the attention of the producer; also suggest that the producer use better judgment in future or perhaps confer with the sales department.

On a recent innovation of sound talking shorts (talkers) and Variety's innovation in reviewing these shorts, separately and as it would vaudeville acts, the talking short departments of Warner Brothers and William-Fox took occasion to call up this paper in New York to emphasize their approval of such reviews, and proffer such information at any time as may be desired. Warners and Fox, the sole producers so far of commercially distributed shorts, furnished Variety with all the literature to quote on them.

Those producers and other producers in this country want no dishonest assistance to deceive exhibitors; they are content to stand or fall upon their product, and England would do well to emulate that example.

## Germany and England Intend Cutting Down on All U. S. Pictures; Preference for Other Nations

### Wm. Cray Crothers Dies Of Overdose of Veronal

London, Sept. 25.

William Cray Crothers, son of the big Ottawa business man, died here yesterday from an overdose of veronal.

Crothers was an aviator in the British army during the war and later an assistant director under Cecil DeMille. He returned here a year ago and recently was studio manager for the Blattner Corporation. Crothers left this post a few weeks ago, suffering from an ulcerated stomach and took the veronal to relieve the pain.

He leaves a widow, Natalie Barr.

Paris, Sept. 25.

Two broadsides have been hurled at the exportation of American films into Europe the past week. The first came from Berlin where, according to present plans, American business will halved next year. Second salvo came from here with the report only 60 per cent. of this year's U. S. film supply may come into France free of encumbrance.

It is said that at a meeting just held in Berlin by the Chamber of Commerce and the Sptzen organization, composed of all picture interests in Germany, that when Emelka, the contemplated plan of insisting on 50 per cent. of home product being shown in all German theatres will cut American films from 37 to 20 per cent. of German business.

The German plan calls for the elimination of foreign licenses. This means that anybody with a picture to sell could offer it to Germany. At present licenses are so expensive that only the big companies can afford the privilege.

It is further pointed out that the new interlinked relationship between the English, French and German companies will mean that preference will be given all other nations over American film product.

### Germans Surprised

Those Americans expecting to offer a moderated plan at the meeting announced they had no counter proposal to make and on the contrary believed the market should be left open to free competition.

This gesture took the Germans by surprise, resulting in a split meeting with instructions to all groups to return to their headquarters and hold themselves in readiness for another meeting in two or three weeks, returning with definite instructions from their directors.

Further authoritative information is that Ufa is standing in the breach for the States because it does not want to break with the Americans, on account of selling their pictures in the U. S. and because of gratitude.

Experts who have studied the situation say the Americans will be powerless unless some tieup with distributors can be arranged.

London, Sept. 25.

A strong move is on for a working plan between British, German and French exhibitors which may lead to international exhibitor productions.

Victor Davis, president of the British Exhibitors' Association; Hans Guttman, president of the German Exhibitors' Syndicate, and Henri Brezillon, head of the French Exhibitors' Association, are meeting quietly in Brussels Oct. 3 to discuss the situation and formulate preliminary plans.

## London's Sound Race

London, Sept. 25.

British Acoustic Films, subsidiary of Gaumont-British, rushed a sound film program into the Capitol today (Tuesday), to beat out Warners' Vitaphone at the Piccadilly Thursday (Sept. 27).

Acoustic's sound is on a separate film from the picture frames and calls for two projectors in the booth.

### Paris Film Bills

Paris, Sept. 25.

New offerings in the Paris picture theatres are as follows: "Home Coming," and "Loving in Loop," German; and "Soul of France," French war film.

### Par's 3 Foreign Films

Los Angeles, Sept. 25.

Julian Johnson, Paramount's title editor, will edit and title three foreign pictures which Paramount will release in America.

Pictures are "Erich Pommer's" "Home Coming," and "Loving in Loop," German; and "Soul of France," French war film.

# W. E. SENDS OUT A CHILL

## Many Type Mobs of Extras Used, But Regulars Only Looked in Windows

Los Angeles, Sept. 25. During the past two weeks, the long suffering film extras of Hollywood have had all the sensations of a pauper child who gazed through the plate glass of a luxurious safe watching others feast in plenty. After a woeful drop in production of two months that sent most of the extras digging for the last dime, film activity suddenly picked up.

Several studios had exceptionally big sets, which would demand the services of hundreds of extras for sustained periods, but when the a/cos heard and called up Central Casting Bureau for work, they discovered that the horn of plenty had a hole in both ends. More extras were used during the two weeks than had appeared on the various lots in several months, but only a comparatively small percentage of them were the regulars who depend upon Central Casting.

The situation was such that the big sets were actually a detriment to the chances of the regulars, as most of the people used were outside the regular lists. One studio, making an African jungle picture, needed a host of colored people, of which there are few on Central's list. Another lot needed a mob of Chinese and Japanese. Another wanted a flock of Western Asiatics, another demanded an array of underworld folks, such as are supplied infrequently by the downtown Los Angeles office of Central and are herded by one or two specialists who can lay their hands on any number of tough mugs when needed for film sequences.

As a result, the regulars continued to twiddle their thumbs, although a lot were saved by one or two companies which, fortunately for the extras, suddenly required several hundred of the type with which central casting's lists abound. Officials at the Central bureau state that there is currently a slight improvement in the number of calls for regulars over the slump period, but that it is not commensurate with the number of extras actually used in the making.

The result is that the average number of extras used has been appreciably lower during the past several weeks than normal.

## W. E. Is Wiring Several Keith-Proctor Houses

Keith and Proctor houses are now contracting for dual installations of Western Electric talker equipment. It is gathered from the Electrical Research Products Company. Several Proctor and Keith houses are now being wired. One is Proctor's 85th Street.

RCA's Photophone, which, despite the close relationship of the two electric companies, had expected that the Keith circuit, at least, was in their bag.

## John Gilbert's Alternative

Los Angeles, Sept. 25. John Gilbert has gone to New York to settle his future releasing affiliations. If Nick Schenck's squawk to his brother, Joseph M. Schenck, holds the proposed deal for Gilbert to join United Artists the star may sign with Joseph P. Kennedy of Pathe-FBO.

Gilbert will confer with Kennedy in New York when the banker returns Friday from Europe. Gilbert says he will not return to M-G-M.

## Delf on M-G-M Shorts

Los Angeles, Sept. 25. Harry Delf, recently with Fox, has been added to the staff of the M-G-M studios to direct talking shorts.

He is now working on a story which he will put into production with a five people cast next week.

## Fox's Talkers Will Stay And Be Made on Coast

With the exception of his Movietone newsreel and an occasional talking short subject, William Fox will concentrate all talking production on the west coast.

While the studio in the east will be kept open it will not be given a definite schedule but will be used rather to facilitate the handling of all emergency work.

Fox executives see no reason for following other companies in splitting their talker production, particularly shorts, between the coasts. They consider the two-year jump their company has had sufficient to give it the cream of Broadway.

One said: "We have no occasion for our eastern studio getting any special consideration. We do not use people for a few hours or days. We keep them months and for that period of time we can use them far more economically and advantageously on the coast."

In the cases of Broadwayites in current plays or prohibited by earlier contracts from going west then, and only then with the exception of the newsreel, it was stressed, will Fox movietone in the east.

## Extra 3 Mos. Ago, Now Opposite Colleen Moore

Los Angeles, Sept. 25. After much scrutinizing of candidates Colleen Moore has selected James Ford as her leading man in "Synthetic Sin."

Ford, until three months ago, was an extra on the First National lot.

## Need Colored Players

Los Angeles, Sept. 25. "Hallelujah" will be the title of the Negro production directed for M-G-M by King Vidor.

The director is to go to Chicago and New York to secure principals for the cast, having been unable to locate satisfactory colored players in Los Angeles.

## L. A. to N. Y.

Carl Laemmle.  
John Gilbert.  
Sol Lesser.  
Sam Saxe.  
Henry Henigson.  
Glen Tryon.  
Barbara Kent.  
King Vidor.  
Colvin V. Brown.  
Garret Weston.  
Alice Day.  
William Courtney.  
Sam Behrendt.  
Blanche McAffey.  
Fred W. Beeson.  
Leo Morrison.

## N. Y. to L. A.

Mack Sennett.  
Edward Montagna.

## HENIGSON'S MISSION ABROAD

Los Angeles, Sept. 25. Henry Henigson, general manager of Universal until three months ago, sails for England shortly to act over there on behalf of Carl Laemmle.

Trip is said to be in the nature of a confidential nature. Henigson will be gone about 10 weeks.

## Richard Arlen's Hurt

Los Angeles, Sept. 25. Richard Arlen, Paramount player, collapsed on the set of "Four Feathers."

It came from pain caused by breaking a bone in his foot when stumbling over a camera tripod.

## INTERCHANGING IDEA SPIKED

Electric Research Doesn't Know Meaning of "Interchangeability," Charles Bunn States Among Other Things—Companies Before "Interchanging" Will Have to Go Missouri—No Exception, Not Even Photophone

## UNHAPPY TIDINGS

Interchangeability among the score of devices coming into the talker field may be effected in their respective laboratories.

The word has not yet been practically defined so far as it concerns a material transfer of the records and film of one company to the reproducing apparatus of another. This comes directly from the Electrical Research Products Company (Western Electric) which expresses complete ignorance of the word "interchangeability" and which states that it will maintain this ignorance until one of the heads of talkers playing to this term attempts to cash in on it in a theatre.

Then, before the company installing Vitaphone and Movietone reproducing apparatus, considers the claims of its contemporaries, it will delve minutely into each and every mechanism, looking carefully for any infringement on its own patent which might cause the manufacturer to halt it as interchangeable.

Western Electric's talker department, through its general sales chief, Charles Bunn, is confident that none of the outside companies will pass the acid test which will enable them to continue the use of the word, once their apparatus makes its first public paying bow.

## Tough Problem

"Our patent attorneys will have to determine whether there is any infringement on any of our patents in these devices which have not yet come out of their laboratories. It is a tough problem—this defining the word 'interchangeability,'" Bunn said.

"As a matter of fact, there is no such word in our field as 'interchangeable,'" he continued. "Even with Photophone, that matter has not yet been settled because that company (RCA-General Electric) has not a single permanent installation in any theatre."

Because Photophone has been shown some "favors" carries no significance for the general meaning of the word when applied to every Tom, Dick and Harry in the trade, Bunn declared.

The parental association of the two companies with A. T. and T. whereby an exchange of certain patents has been effected, as well as an agreement on cross-licensing, should not give confidence to every free lance talker equipment company in the field, Bunn let it be known with no equivocation.

"What other companies claim we can neither refute nor substantiate," Mr. Bunn added. "We have no knowledge of their reproducing system. They can claim anything, should not give confidence to every free lance talker equipment company in the field, Bunn let it be known with no equivocation."

"When they start marketing it that is another matter. Then we can act."

"At present we are in the dark, except on one point, that their claims do not mean anything until they are proved," the sales head concluded.

What Mr. Bunn didn't mention is that W. E. or Vitaphone has licensed about all of the producers now making talking pictures.

## Amplifiers for Records on Sets Replacing Musicians in Studios

## Bristolphone Sounding Gotham's "Times Sq."

Hartford, Conn., Sept. 25. Waterbury's first film production began Monday with the synchronization of the picture: "Times Square" taken in Hollywood by Gotham. The sound record will be made with talk at the studios of the Bristol Company (Bristolphone) in Platt Mills here.

Alice Day and Arthur Lubin who co-star in "Times Square" are in Waterbury to remain until the scoring is completed. A second Gotham picture starring Lionel Barrymore will be synchronized here.

F. R. Bristol, engineer of the Bristol Company, said his organization is fully equipped to shoot pictures here. It is the first production work to be done on talkers by the Bristolphone.

## Coast Hurricane Benefit Of Boxing Bouts

Los Angeles, Sept. 25. Theatre Managers Association of Los Angeles will stage a benefit for the Florida-Wind Indies Hurricane Relief Fund Sept. 29 at the Olympic Auditorium here.

The theatre chiefs decided to offer an elaborate boxing show and are lining up 60 rounds of boxing for the customers.

The feature of the program will be the appearance of screen actor fight experts as referees of the bouts.

Olympic auditorium, donated by Jack Doyle, L. A. fight promoter, seats 10,400. The house will be leased to \$2 top and the association expects to net about \$10,000 for the fund.

## W. B.'s Special Variety to Waxman-Lewis' Credit

While Warners dented Variety's paying readers locally last week they nevertheless got out a good imitation of the paper for Wednesday night at the Winter Garden. This they handed out broadside on the opening of Al Johnson's "Singing Fool" warner.

The panhandlers couldn't get theirs fast enough, figuring it meant an extra beer. Just 3,000 people saved quarters.

Warren Lewis, who worked on the job all the night before, got a great kick out of following "policy." He admitted that he is almost learned enough to "copy read" regularly.

Lewis and A. P. Waxman, Warners' publicity chief, are solely entitled to the credit for the neat job.

Every exhibitor who is looking the special get a copy with instructions to tear out the eight banner line papers and frame them as part of their halliwoh. Old London will get 1,000 for nothing when the picture opens there.

The Warner boys, themselves, and their staff, were as much surprised as anyone else at the imposing looking throwaway.

## D. W.'s Own Test

Los Angeles, Sept. 25. D. W. Griffith has had his voice tested at the Fox studio.

Since hearing as well as seeing the result the director had some talkers—so much so it is taken for granted his next subject, expected to go into work before Jan. 1, will be an all-talking picture.

## Emmett-Flynn-Back

Los Angeles, Sept. 25. Emmett Flynn, who returned to the Fox lot as a director after three years, has been assigned to direct the "Velled Woman."

It will be a sound picture featuring Leah Torrah and Paul Vincent.

Los Angeles, Sept. 25. Three and four piece orchestras playing on picture sets in the studios around Hollywood are doomed.

By the first of the year most of the production organizations will have eliminated them and substituted talking machines with Radiola 105 loud speaker attachment.

Last season M-G-M spent \$52,000 for musicians on sets. This season with elimination the expense will be around \$11,500.

The studios are all getting special talking machines with a turntable built by the R. C. A. people, listed around \$95.00, and sold to the studios at 50 per cent off the list price.

Average salary of a set musician runs \$30 a week, always with overtime, bringing the cost up considerably more. Studios figure that music can be purchased for the talking machines after specially selected by the directors and stars in the picture, with the cost of records not exceeding \$35 a week.

These talking machines can also be taken on location and are electrically operated with loud speaker.

Paramount, it is said, is getting ready to adopt the talking machines.

## Forrest's Unexpected Elevation as Engineer

Los Angeles, Sept. 25. Because in his younger days he chose to take an electrical engineering course when attending University of California, even though after graduation he did not use it, David Forrest has been promoted from the Christie publicity office.

When Charles Christie sought Nathan Levinson, representing Western Electric on the coast, for advice as to the composition of his sound stage technical crew he was told Levinson already has an application from a man in his publicity department who seemed to be a good engineer.

For four weeks Forrest has been in training at the Paramount studio in the responsible position of "mixer," the controller of the microphones, and will be there another month.

Before going to U. C. Forrest was an organist and a theatre orchestra leader. During his college days he took the glee club to Europe on tour.

## Pomeroy Directing

Los Angeles, Sept. 25. Roy J. Pomeroy, head of Paramount's sound department, has been designated a picture director. He will direct "Drums of Oude," by Austin Strong, as an all-talker. Story originally slated for William DeMille, who will get another assignment.

Pomeroy's unofficial apprenticeship as a director was on "Interference," made as a silent picture by Lothar Mendes. Pomeroy re-shot all but 200 feet of it as a dialog film.

## Dix's Alleged Cousin Confesses

Des Moines, Sept. 25. Lance Curryer, 19, and alleged to be a cousin of Richard Dix, who formerly lived in Des Moines, was picked up by authorities here and on questioning confessed to having robbed several homes in Beverly Hills and Hollywood while acting as chauffeur for his cousin.

His youthful accomplice in California has already been apprehended. The boy, who formerly lived here also, is now on his way to California, accompanied by officers.

Curryer, when taken in custody, had an odd collection of kodak snap shots, some of which were stolen from persons well known in the movie colony.



# Home-Going Tourists and Schools' Start Costly for L. A. Deluxes

Los Angeles, Sept. 25. (Drawing Pop., 1,500,000) Weather: Fair, warm. Annual complaint of kiddies going back to school and tourists departing for home broadcast last week by first-run managers here. After doing fairly healthy business for about two months the boys operating deluxes started wailing because trade skidded considerably under the preceding week. Some houses took \$5,000 to \$7,000 drop.

"Fazil" in first downtown run with sound just could not get started at Loew's State. Alibi offered that on first three days of the run national air race as competition. No pick up afterwards.

Another Fox picture, "The River Pirate," at the Metropolitan, nosed out the picture at Loew's State by about \$1,000 on the week.

Grauman's Chinese, doing remarkably well with "White Shadows," went tough on the seventh stanza, with trade dropping more than \$5,000 below preceding week.

Biltmore just skidded a little with "The Goddess Girl" in fifth week, while the Century City, with its 10th and final week of "Lilac Time," dropped more than \$2,500 below the week before. "Mother Knows Best," with sound, opened that house Sept. 24 to capacity at \$5 to top. As a special drawing feature it had the Fox Bernard Shaw talking short.

For third and final week "Two Lovers" at the Egyptian, took a tumble of around \$8,000. It seems as though this Samuel Goldwyn production with Colman and Banky could not register very strong with sound accompaniment added. Current is Griffith's "Battle of the Sexes," opening fairly good.

"The Terror," in fourth and final week at Warner Bros. started at nights, while afterwards were off with gross dropping around \$5,000 below week before. Criterion with "Wings" in first week, disappointment to management, as they figured this picture with sound would easily hit around \$20,000 on that stanza.

"Forgotten Faces" on the screen and Benny Rubin and Joe Verdi on the stage, Egyptian went \$100 ahead of week before. As a result, about \$1,000 over preceding week with "Heart Trouble," First National's feature, and Red Corcoran heading a Fanchon and Marco unit on the "Boulevard Beauties" stage.

**Estimates for Last Week**  
Biltmore (Erlander)—"Goddess Girl" (Pathé) (1,550; 50-\$150) (5th week). Heavy exploitation and stunts. Around \$11,000.  
Boulevard Beauties—"Heart Trouble" (P. N.) (2,164; 25-50). Harry Langdon big help at b. o. Jumped to \$5,500.

Carthay Circle (Miller-W. C.)—"Lilac Time" and sound (F. N.) (1,500; 50-\$150) (10th week). For outward bound excursion without balcony. This Colleen Moore hit around \$7,800.

Criterion (W. C.)—"Wings" and sound (Par) (1,600; 25-75) (2d week). Very profitable to house but not as much as preceding. \$18,000.  
Egyptian (W. C. U. A.)—"Forgotten Faces" (Par) (1,800; 25-75). Very good break here with F. N. and M. stage show headed by Benny Rubin, who seems house fixture. \$8,800.

Grauman's Chinese (U. A.)—"White Shadows" and sound (M-G) (1,855; 50-\$150). With stage show and some Fox sound staff, slipped on 7th week to \$18,500.

## KEITH'S, WASH., 2-A-DAY \$7,000, 1ST WK., LIGHT

Washington, Sept. 25. Drawing Pop., 450,000) Weather: Right. Air films had a fine time of it here last week. "Wings" roadshowed into the National at \$150 for two showings daily and a big week. "Lilac Time" at the Eagle, regular 50c, did likewise, to the extent of busting the record again for the house established the week preceding with the all-talker "Lights of New York."

"Four Walls" didn't reach the high figures of the past few weeks (Lela Palace, missed by about \$4,000). Barrymore's second week in "Tempest" at the Columbia did fairly well.

McLaglen's "River Pirate" and a stage show headed by Harry Rose for an anniversary week, the first, got by fairly well considering. Current week "Four Sons" held a Saturday opening practically on a par with "Street Angel," the season opener.

Met with Barthelmess in "Out of the Blue," slightly under this week's usual figure, but found nobody complaining with the house not getting much with most of the silent ones.

Keith's first week of two pictures with "The Perfect Crime" (film), billed above the six acts, did a consistently good night business, but not so good as the matinee.

**Estimate for Last Week**  
Columbia (Loew)—"Tempest" (U. A.) (1,232; 35-50). Second week \$8,000.  
Earle (Stanley-Crandall)—"Lilac Time" (F. N.) and sound. Broke record established week before. Including midnight show, \$24,000.

McLaglen's "River Pirate" (Fox) and Movietone (3,433; 35-50-75). After enormous business of "Street Angel" could be considered off, but McLaglen's picture plus Harry Rose on stage brought it \$21,500.

Keith's (K-A)—"Perfect Crime" (FBO) K-A vaude. (1,938; 25-\$1). 5,518; 35-50. Barthelmess always good here. \$10,000 speaks exceedingly well with house present ups and downs.

National (Erlander-Rapley)—"Wings" (Par) (1,745; 50-\$150). Followed in stock to open new season and did almost \$18,000 first week of an extended stay.

Met (Stanley-Crandall)—"Out of Ruins" (P. N.) and Vitaphone shorts. (5,518; 35-50). Barthelmess always good here. \$10,000 speaks exceedingly well with house present ups and downs.

**Estimates for Last Week**  
Metropolitan (Pathe)—"Goddess Girl" (Pathé) (1,550; 50-\$150) (5th week). Heavy exploitation and stunts. Around \$11,000.  
Boulevard Beauties—"Heart Trouble" (P. N.) (2,164; 25-50). Harry Langdon big help at b. o. Jumped to \$5,500.

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Grauman's Chinese (U. A.)—"White Shadows" and sound (M-G) (1,855; 50-\$150). With stage show and some Fox sound staff, slipped on 7th week to \$18,500.

## WAITRESSES' CONTEST BY TORONTO EATERIES

Toronto, Sept. 25. (Drawing Pop., 700,000) Weather, fair.

"Phyllis of the Polles" not such a much picture, but with a smart stage show good enough to put Shea's Hip out in front for the second successive week at \$13,500. Turnaway biz four evenings out of six.

Top position usually goes to the Loew house here, but Cody-Pringle in "Beau Broadway" no draw and sent Bernstein's house to third position at \$10,500. First week of its poorest weeks in a month.

Jack Arthur staged a fashion show for the Simpson, local department store, and pushed his sales up to \$12,000. Second place with "The Water Hole." Picture felt to be a poor choice for a fashion show, but it dragged the men in and the fannies were rocking along to see the mannequins anyway.

Members of the Toronto Junior League, debutantes and that sort of thing, wore the heavy, dark, courtly—settling a standard difficult even to approach.

There are 116 MEYER DAVIS ALLEYS in Washington.

**"Big" Liberally Written On Seattle Grosses**

Seattle, Sept. 25. (Drawing pop. 500,000) Weather: Warmer, Cool Nights.

Good shows at practically all the first-run houses, with weather favorable. Eddie Peabody and his "Banjos," Fanchon & Marco Idea, proved a real factor in the draw at the Seattle. Picture didn't mean so much here. Near record, \$21,000.

A factor greatly helping all the West Coast houses is the big star identification contest, running two more weeks. Prizes are donated for the advertiser obtained by donors. It's a knockout of an idea. Fall business is getting under way, but this stimulus is a real worker for the gate receipts.

Vaude and drama shows seem to be gaining a little, while sound pictures also go at great clip. Hamrick's two houses, Blue Mouse and Music Box, line 'em up nightly just across the street from each other.

One line advertises the other. Jack Robson in "The Patriot" at President. Rogovoy's orchestra is feature at this house, novelty being its playing before the show, on balcony above foyer then moving down to the pit.

**Estimates for Last Week**  
Seattle (W.C. Pub-L.) (3,100; 25-60) "River Pirate" (Fox). Strong picture, heaped with action. So was the stage show with "Dynamite." Eddie Peabody and his "Banjos" idea of Fanchon & Marco, Jimmie Maisel and Robert Ziegler, Holland pianist, and an artist, helped Eddie, while Gloria and Walter, as well as all chorus, made hit with dandy all-around show. Big gross of \$21,000.

Fifth Ave. (W.C.) (2,700; 25-60) "Fazil" (Fox) With sound. Interestingly in costume, to romantic inclined. Ilermie King band in pit with Oscar Taylor in songs. \$16,000. Big also.

Goldman (W.C.) (1,800; 25-50) "Rose Marie" (MGM). Big value for first run. \$5,100. Very good here.

Columbia (U.) (1,000; 25-50) "Way Out" (Pathe). Good act on stage. Not so hot. \$4,200.

Blue Mouse (Hamrick) (950; 50-75) "Tempest". Wired. (W.P.) John Barrymore always big. Good biz. \$11,000.



BOWLING IN WASHINGTON

A New Meaning was given to Bowling when Meyer Davis opened his KING PIN ALLEYS—tremendously successful—playing capacity nightly.

And now—Meyer Davis' LUCKY STRIKE BOWLING ALLEYS—last week in equipment, luxury, comfort, courtesy—settling a standard difficult even to approach.

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## Musicians Demand Man in Booth for Non-Sound Films

Baltimore, Sept. 25. (Drawing Pop., 750,000)

Apparently the Musicians' International has selected this town to test out a plan to install musicians in the operator's booth for non-synchronized pictures. Their demand calls for one musician in a booth where non-synchronized short subjects are being screened and for two men where feature picture length non-synchronized films are the bill.

The Baltimore local has many men out of work due to the wholesale installations in houses formerly leaning heavily on orchestra music. The musician in the booth scheme is a handy out inasmuch as, in the rush to catch the taker fans, houses are improving sounds through non-synchronized devices.

The exhibitors, if they must take the musicians into the booths, would not doubt prefer organists, as they are used to scoring pictures, but the local will likely insist on placing available men regardless of their previous orchestral positions.

The musician demand will affect in particular certain Loew houses and the Stanley, as these theatres are employing sound effect men on non-synchronized films. The musician in the booth scheme is a handy out inasmuch as, in the rush to catch the taker fans, houses are improving sounds through non-synchronized devices.

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The exhibitors, if they must take the musicians into the booths, would not doubt prefer organists, as they are used to scoring pictures, but the local will likely insist on placing available men regardless of their previous orchestral positions.

## CLARA BOW'S "KID"

Los Angeles, Sept. 25. When Clara Bow completes "Three Weekends" for Paramount they are going to make her "The Saturday Night Kid." The story is being written by F. Hugh Herbert, just placed under contract by Paramount. The picture is based on activities in an advertising agency.

Eve Southern in Lead  
Los Angeles, Sept. 25. Tiffany-Stahl is preparing "Helen of Troy," by Sidney Gosling and assisted by George A. Hound. George Archainbaud will direct.

Eve Southern slated for lead.

## Softening Vibration

Los Angeles, Sept. 25. To show the efforts that are being made by producers to insure absence of vibration in sound stages, the material entering the floor of the Metropolitan stage is an example. There is little vibration on the different lots where structures are erected from the ground up.

On a four-inch bed of asphalt there is sand to a depth of 1 1/2 inches, in wooden frames. Also a layer of seaweed. The first floor is the floor of the first floor, then a heavy layer of felt, topped by the main floor.

## RUPERT JULIAN GOES METRO

Los Angeles, Sept. 25. Rupert Julian, who recently completed a three-year contract with Pathe-De Mille, is now under contract to Metro. He will make a mystery story with sound and dialog.

The job was procured through Young and Seznick.

## LaCava for "Children"

Los Angeles, Sept. 25. Gregory LaCava, who has just left Paramount after serving as a director for four years, has been assigned to direct Corinne Griffith in "Saturday's Children" for First National.

LaCava will replace Alfred E. Green who was to have directed this picture, but is at present working on "My Darling Clementine" for M-G-M. James Ford will play opposite Miss Griffith, instead of Douglas Fairbanks, Jr.



# "Dancing Daughters," \$51,000, 6 Days At Oriental, Chi, Big Thing of Week

Chicago, Sept. 25.  
Weather: Fair

Among last week's crop of Loop offerings was one of the greatest femme magnetizers ever in Chicago. In six days "Our Dancing Daughters" drew \$51,000 into the Oriental. A full-week stay would have set a house record with a wide margin. The short engagement was caused by change from Sunday to Saturday opening.

"Daughters" had the flaps mobbing outside the theatre throughout the six days, with lines at various times over a block long. Besides excellent reviews and powerful exploitation the film flashed in on simultaneous serializations of the story in the "American." B. & K. abandoned their original plan to hold it over for another week rather than set a precedent for the house, although the gross more than merited the contemplated h. o.

"Wings" is displaying strong endurance qualities in its run at McVickers, holding to \$40,000 in its third week after a hopping opening at \$46,000. That's with only six shows daily, and in a 2,200-seat house. It holds the attendance per performance record of the theatre.

Opening of "The Patriot" at the Roosevelt looked good but not in keeping with its raving notices at \$28,000. The house previously had been playing to the sky with "Lilac Time."

Fox's Loop stand, Monroe, opened last week after summer closing and brought in a high \$7,800 with second Loop showing for "Street Angel."

"The Whip" was average at \$4,000 in the Chicago. Closing weeks of "Midnight Taxi" at the Orpheum and "Tempest" at United Artists satisfactory.

## Estimates for Last Week

Chicago (Public)—"The Whip" (F. N.) "Main St. to Broadway" (Public unit, wired (4,200; 50-75). Average at \$44,000. Apparently losing some trade to Oriental last week.

McVickers (Public)—"Wings," wired (2,200; 50-75). Opened sky-high, sticking there in third week with \$40,000; first week, \$46,000; six shows daily.

Monroe (Fox)—"Street Angel" (Fox) wired (7,800; 50-75). First week after summer closing. Very good at \$7,800; second Loop showing for "Angel."

Oriental (Public)—"Our Dancing Daughters" (M-G-M). "Melody a la Mode." Public unit, wired (3,200; 50-75). Almost hit house record with \$51,000 in six days. Would have passed it on full-week booking; house changed from Sunday to Saturday opening; biggest lines of standstill house ever had.

Orpheum (Warner)—"Midnight Taxi" (W. B.) (780; 50). Wired. Money run of four weeks, closing to \$8,900.

Playhouse (M-G-M)—"End of St. Petersburg" (Good show) (600; 50-75). Art's house had good week with \$4,800. Held over.

Roosevelt—"The Patriot" (Par), wired (1,700; 50-75). \$26,000 in opening week, good but let down from high grosses of "Lilac Time."

State-Lake (Keith)—"Taxi 13" (PBO) (2,200; 50-75). Conklin comedy brought in additional money, \$19,500 for week, with vaude.

United Artists—"Midnight Taxi" (U. A.) (1,700; 50-75). Fourth and last week, \$17,500; nice rating on run. "Two Lovers" in.

## "Taxi," \$42,600

St. Louis, Sept. 25. With cool fall days once more, things theatrical have taken a prosperous turn at the picture theatre. The remarkable business at the Grand-Central, where "The Terror" is talking its way into great popularity, has been one of the outstanding features of the last couple of weeks.

## Estimates for Last Week

Grand-Central (Skouras Vita house) (1,700; 50-75). "The Terror" (W. B.-Vita). Second week of this scary thriller. \$18,500.

Loew's State (3,300; 25-35-65) "Dancing Daughters."—This Joan Crawford picture, called by one reviewer "nearest to perfection picture of present jazz age seen on the screen" at \$22,600.

Ambassador (Skouras, downtown) (3,300; 35-50-65-75)—"Midnight Taxi" and Ed-Lowry on-stage. Lowry's and Lowry may be up for anything picture may have lacked; \$42,600.

Missouri (Skouras' uptown house) (3,200; 35-50-65-75) "Caught in Fog" and Frank Fay stage show; \$22,900.

St. Louis (4,280; 35-65)—Bob Murphy's splendid m. c. work and vaude. Picture, "Silks and Saddles," didn't get much.

# "EXCESS" NOT SO HOT IN N. O. WITH \$18,100

New Orleans, Sept. 25.  
A slight sag last week, with poor returns reported from the suburban houses.

A surprise at the Saenger when Bill Haines, heretofore a fav here, failed to draw in the accustomed way. The Saenger was away \$3,000 from its previous week, when it held "State's Saddle." Little enthusiasm for "Excess Baggage." "The Jazz Singer" again went above \$4,000 during the sixth and final week of its sensational (for this town) engagement at the Tudor. "Sadistic Paradise" at the Tudor this week.

Orpheum, along with the others, showed a decline with "Chicken a la King." Loew's State started in big when "Women They Talk About" showed early strength, but the returns grew smaller as the week progressed. An excellent week, however.

## Estimates for Last Week

Saenger (3,568; 65)—"Excess Baggage." Not up to expectations. "State's Saddle" had a good accompaniment came in for some local panning from the patrons; \$18,100.

Loew's State (3,218; 50)—"Women They Talk About." Still like house after but cooled. \$17,300.

Orpheum (2,400; 50)—"Chicken a la King." Not so fancy, as gross of \$9,300 still. Less than theatre doing in recent weeks.

Tudor (800; 75)—"Jazz Singer." Still and final week, \$4,100. Holds run record here for all time.

# "Jazz Singer" Sweeps Top As 1st Talker in Town

Topeka, Sept. 25.  
(Drawing Pop. 50,000)

Weather: Fair

Sound pictures took Topeka by storm last week.

Grand, Topeka's first wired house, with "The Jazz Singer," piled up the biggest box report ever scored on any picture and was getting a share of the fall-off for the week. The picture, which opened Monday night with just a half house, but by Thursday began turning away long lines of would-be patrons. A third performance Saturday night failed to accommodate all who wanted to get their first view of a "talker."

The worst drop was the failure of the reduced prices and family policy at the Orpheum, where first-run features have been the rule for a decade.

The success of the "talker" at the Grand was in spite of union musicians, operators and stage hands going on strike and getting each person in line a personal appeal not to patronize a theatre "unfair to union labor." Spokesmen for the strike said they were not "settled" with him and that the "open shop" policy of the Grand, Jayhawk, Novelty, Orpheum and Palace theatres will continue.

## Estimates for Last Week

Grand (1,400; 50) (National). "The Jazz Singer" with full program of local artists, hit new record for house; \$5,300.

Jayhawk (1,500; 40) (Jayhawk). Good pull first half with "The Mysterious Lady," but Navarro's "For the Love of Money" hit half suffered from sound opposition at Grand; \$2,700.

Novelty (1,100; 40) (Crawford). "The Scarlet Lady" first half with "The Scarlet Lady" and "The Scarlet Lady" hit half suffered from sound opposition at Grand; \$2,700.

Orpheum (1,300; 25) (National). New family policy and reduced prices didn't start off to anything like big business. "The Grip of Xukon" first half had nothing and "The Grip of Xukon" hit half suffered from sound wave. Poorest business theatre has done in years; \$700.

Cozy (400; 25) (Lawrence). Good box office titles drew with "On to Reno" getting the best break, but "Chicken a la King" holding own; \$950.

Best (550; 20) (Lawrence). Jiggs Downward's second week with Roseland Maids drew better; \$900.

# 'Par's Talking Musical

"Coconuts" as a talker with the Marx Brothers will be made by Paramount. It is the musical comedy in which the brothers appeared for the past two seasons.

They opened in a new show, "Animal Crackers," in Philadelphia Tuesday, the show being due into the 44th Street in two weeks. During the run the talker will be made in Paramount's Long Island studio.

# 1-Reel Life Story for \$297

Los Angeles, Sept. 25. Count that day lost which does not bring forth another film made in Hollywood by unknowns for a couple of nickels.

The latest of the low cost is a one-reel called "Scrapped, a Life Story in Ten Days," by a list of studio workers for the reported sum of \$297.

The story deals with the romance and troubles of an average couple who meet, marry and try to bring up a baby on \$25 a week. A decrepit flapper is said to be the motivating force; the picture.

No studio sets were used, all the shots being made in and around Los Angeles streets, parks and residences. The picture was written and directed by H. A. Woodmansee, free lance scenarist, former gas man for Johnny Hines, and photographed by Joe Darrell, assistant cameraman with the Larry Darmour-P.B.O. productions.

The three players who comprised the entire cast were Ned LaSalle, Mignon Rittenhouse and Baby Jimmie Keller.

# Whitbeck, Gen. P. A. For West Coast in L. A.

Los Angeles, Sept. 25.

Frank Whitbeck, now in charge of publicity of the Northern Division of California for West Coast Theatres circuit, becomes general press agent and advertising head of the entire circuit Oct. 1.

Whitbeck will move his headquarters from San Francisco to Los Angeles taking over the post held by Jeff Lazarus, who becomes personal assistant to Schumacher, general superintendent at Fox studios.

Bob Harvey, former assistant to Whitbeck and manager of the T. & T. Theatre, Oakland, will be given the post vacated by Whitbeck in San Francisco.

# Wampas' Amendments

Los Angeles, Sept. 25.

Some warfare is promised for the next meeting of the Wampas, film press agents' organization here, to be held Oct. 1, when the organization votes on a series of constitutional amendments. These amendments deal almost exclusively with the matter of electing, suspending and expelling members, a phase concerning which the present constitution is extremely vague.

Under the amendments the membership of the Wampas will be limited to a maximum of 150 active members. There are now slightly over 100 active members. The amendments also provide that only six new active members may be added in any year and that other applicants will be placed on a waiting list, in order of their acceptance, with the rank of associate members, given the privilege of attending all meetings, but having no voting power and being non-participating in Wampas assets.

# Centre Figuring by Feet

Los Angeles, Sept. 25.

Some of the wisest actors on the Paramount lot are not worrying much over the possibility of larger features being taken to New York, to be made into talkers.

They are basing this on the small area given to sound stages at the Astoria studio, 43 by 73, whereas the usual dimensions here are around 75 to 110.

# MILESTONE ON ELLIS ISLAND

Los Angeles, Sept. 25.

Lewis Milestone will direct Emil Jannings in "Ellis Island" instead of Josef von Sternberg. The latter will be used in making of "Coco of Lena Smith" too long to allow him to handle the microphone for the Jannings' film. Milestone is en route to New York, where he, Lester Cohen and Samuel Ornitz will remain to prepare the various atmospheric sequences. Milestone was borrowed for the picture from Carido.

# Another Keith Market Boom; No Strength to Carry Through; Fox and Warner Quiet Down

Fox and Warner Bros. quieted down in Stock Exchange trading the past week, giving place to new features, when Keith was boomed in a violent run up to 34 and then fell back, its sponsors lacking the punch for a real bull follow through.

The whole show business was tipped on Keith at the outset last week and scores of player people are in at 29 and thereabouts. Campaign was based on rumor that a Keith-Warner deal was in the making and this persisted through yesterday's session when issue was again above 30 and held but failed to make new top.

Whole drive has been surrounded with mystery. Warner Bros., who were frank during the negotiations for Stanley, made a flatfooted statement that any immediate Keith deal was out of the question, but still the talk, always of vague origin, continued.

Yesterday show business was still in the dark about the facts while Wall Street sources were inspired by a new flock of rumors. Best information was that nothing could be done toward a merger or sale until the arrival of Jos. P. Kennedy, due from Europe Friday. It is certain Kennedy has had no hand in the proposal, but on the contrary was not at all pleased with its appearance during his absence.

## Shubert Has Relapse

Talk of Warner-Shubert deal subsided. Legit circuit was assailed off sharply upon the publication of statement for year ending June 30, showing increased profits before depreciation, interest and taxes, but a decrease in profits per share or the increased outstanding stock. Total net available for stock was \$753 per share on 180,000, compared to 1927 showing of \$10.17 per share of 160,670 shares. Increase in stock is due to exercise of stock purchase warrants.

While interest in the spectacular stocks like Warner, Keith and Fox diminished, an increase in the following of Loew was noted. Where volatile issues came from stage people concerned entirely in the chances of a quick turn, the partisans of Loew were the more conservative managerial interests of

the theatre more disposed to examine into the long pull investment possibilities of the members of the amusement group.

For some reason not on the surface everybody ignored Pathe in the current flurry, although it would seem logical that any situation that affects Keith should have influence for better or worse upon the Kennedy film enterprise.

## Paramount Split Up

Paramount went through a typical phase of its gradual approach to the goal of 160. Split up is due this week, with the probability generally accepted that the new three-for-one issue will go on a \$3 basis, representing 6 per cent, which, it is figured, should make an attractive proposition for wide distribution into outside hands. Following its split to within a fraction of 147, Far dipped under 140. After a week of churning around within a narrow range, yesterday came to life and was again near its top, moving in good volume at and better than 145.

Stanley lost further ground in its relation to Warner common, the spread exceeding 3 points at times. Arbitrage dealings ought to keep Stanley in line with Warner, but apparently the risk of a precipitate drop discourages operators of the sure-thing dealers. The drop in Warner's of two weeks ago awakened the ticker folk to unpleasant possibilities in this direction. Yesterday at one time Warner common was up 4 points, while Stanley and slipped back a fraction. Philadelphia dealings, by the way, have suddenly increased during the week. Ordinarily a New York listing puts an end to out of town trading in a minor stock like Stanley.

## Fox Back Near 100

Fox did nothing one way or the other. Its performance seemed to bear out the view expressed downtown a fortnight ago when the stock was close to 120 that the violent move was not inspired by company interests. Story then was that a clique independent of Fox recognized sponsorship had given the issue a whirl on its own, and the semi-official pool would not get into action until the intruding clique had completed its turn. Story then was that the old pool probably would return to the operation around the goal they had originally set for the present movement.

# Summary for week ended Saturday, Sept. 22: STOCK EXCHANGE

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
102 1/2	102 1/2	1,000	Loew (40).....	32	31	31 1/2	+
20 1/2	20 1/2	4,300	Loew (40).....	181	178 1/2	181	+ 2 1/2
104 1/2	104 1/2	2,500	Loew (40).....	103 1/2	103 1/2	103 1/2	- 1 1/2
11 1/2	11 1/2	2,400	Loew (40).....	103 1/2	103 1/2	103 1/2	- 1 1/2
110 1/2	110 1/2	1,100	Loew (40).....	20 1/2	20 1/2	20 1/2	- 1 1/2
31	31	20,000	Loew (40).....	20 1/2	20 1/2	20 1/2	- 1 1/2
90 1/2	90 1/2	1,500	Loew (40).....	20 1/2	20 1/2	20 1/2	- 1 1/2
119 1/2	119 1/2	72,000	Loew (40).....	103 1/2	103 1/2	103 1/2	- 1 1/2
27 1/2	27 1/2	100	Loew (40).....	20 1/2	20 1/2	20 1/2	- 1 1/2
11 1/2	11 1/2	3,200	Loew (40).....	20 1/2	20 1/2	20 1/2	- 1 1/2
11 1/2	11 1/2	4,800	Loew (40).....	101 1/2	101 1/2	101 1/2	- 1 1/2
8 1/2	8 1/2	40,000	Loew (40).....	6 1/2	6 1/2	6 1/2	- 1 1/2
72 1/2	72 1/2	5,300	Loew (40).....	6 1/2	6 1/2	6 1/2	- 1 1/2
100 1/2	100 1/2	47,100	Loew (40).....	6 1/2	6 1/2	6 1/2	- 1 1/2
132 1/2	132 1/2	120,000	Loew (40).....	6 1/2	6 1/2	6 1/2	- 1 1/2
132 1/2	132 1/2	120,000	Loew (40).....	6 1/2	6 1/2	6 1/2	- 1 1/2

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
83	80	1,900	Balaban & Katz (3).....	81 1/2	76 1/2	78 1/2	+ 2 1/2
10 1/2	10 1/2	7,800	Loew (40).....	10 1/2	10 1/2	10 1/2	- 1 1/2
22 1/2	22 1/2	94,000	Loew (40).....	10 1/2	10 1/2	10 1/2	- 1 1/2
27 1/2	27 1/2	1,100	Loew (40).....	10 1/2	10 1/2	10 1/2	- 1 1/2
10 1/2	10 1/2	7,800	Loew (40).....	10 1/2	10 1/2	10 1/2	- 1 1/2
41 1/2	41 1/2	800	Loew (40).....	10 1/2	10 1/2	10 1/2	- 1 1/2

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
101 1/2	101 1/2	\$4,000	Keith 68, '46.....	94	93	93	+ 1 1/2
114 1/2	114 1/2	43,000	Loew 68, '41.....	112	110 1/2	111	- 2 1/2
10 1/2	10 1/2	94,000	Loew 68, '41.....	10 1/2	10 1/2	10 1/2	- 1 1/2
81 1/2	81 1/2	50,000	Loew 68, '41.....	78 1/2	78 1/2	78 1/2	- 1 1/2
10 1/2	10 1/2	94,000	Loew 68, '41.....	10 1/2	10 1/2	10 1/2	- 1 1/2
94 1/2	94 1/2	16,000	Loew 68, '41.....	10 1/2	10 1/2	10 1/2	- 1 1/2

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
101 1/2	101 1/2	\$4,000	Keith 68, '46.....	94	93	93	+ 1 1/2
114 1/2	114 1/2	43,000	Loew 68, '41.....	112	110 1/2	111	- 2 1/2
10 1/2	10 1/2	94,000	Loew 68, '41.....	10 1/2	10 1/2	10 1/2	- 1 1/2
81 1/2	81 1/2	50,000	Loew 68, '41.....	78 1/2	78 1/2	78 1/2	- 1 1/2
10 1/2	10 1/2	94,000	Loew 68, '41.....	10 1/2	10 1/2	10 1/2	- 1 1/2
94 1/2	94 1/2	16,000	Loew 68, '41.....	10 1/2	10 1/2	10 1/2	- 1 1/2

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
101 1/2	101 1/2	\$4,000	Keith 68, '46.....	94	93	93	+ 1 1/2
114 1/2	114 1/2	43,000	Loew 68, '41.....	112	110 1/2	111	- 2 1/2
10 1/2	10 1/2	94,000	Loew 68, '41.....	10 1/2	10 1/2	10 1/2	- 1 1/2
81 1/2	81 1/2	50,000	Loew 68, '41.....	78 1/2	78 1/2	78 1/2	- 1 1/2
10 1/2	10 1/2	94,000	Loew 68, '41.....	10 1/2	10 1/2	10 1/2	- 1 1/2
94 1/2	94 1/2	16,000	Loew 68, '41.....	10 1/2	10 1/2	10 1/2	- 1 1/2

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
101 1/2	101 1/2	\$4,000	Keith 68, '46.....	94	93	93	+ 1 1/2
114 1/2	114 1/2	43,000	Loew 68, '41.....	112	110 1/2	111	- 2 1/2
10 1/2	10 1/2	94,000	Loew 68, '41.....	10 1/2	10 1/2	10 1/2	- 1 1/2
81 1/2	81 1/2	50,000	Loew 68, '41.....	78 1/2	78 1/2	78 1/2	- 1 1/2
10 1/2	10 1/2	94,000	Loew 68, '41.....	10 1/2	10 1/2	10 1/2	- 1 1/2
94 1/2	94 1/2	16,000	Loew 68, '41.....	10 1/2	10 1/2	10 1/2	- 1 1/2

It is said that Semon has not been responding to the treatment for a nervous breakdown. tures that Paramount has had on talking experiments they have decided to add \$5,000 to the production cost of every picture made for



## Chatter in New York

Frances Goodrich (Mrs. Henrik Willem Van Elck) breaks out this season as an author of two plays, in collaboration with Albert Hackett, Broadway juvenile.

Mrs. Jack Lunden, wife of the cough drop star, is in town visiting her sister, Mrs. Hal Chastity.

John Marsden, of "Danger," is bragging about a new baby daughter.

Joe Graham is reported doctoring "The Little Accident" for Crosby Gaige.

Ed Pauley, late of "Elmer Gantry," went to New Rochelle last week to look over the possibility of stepping into "Jealousy," opposite Kathryn Cornell.

Helen Eby Rock is down with the grippe.

Estelle Taylor is entertaining the picture sabbies at "The Big Fight" this week.

Alice Day knocking them cold in Waterbury, comes down to do her "Times Square" dialog on the air tomorrow. The time is a free courtesy.

Overproduction of tenderness hotels has developed a new racket for the local taxi-drivers. They get a buck from the room clerk for every registration.

The giddy old girls are playing a Russian cafe on 2d avenue, which specializes in gorgeous waitresses. Old-fashioned customers at the new Winter Garden have to be spanked every few minutes by the ushers for attempting to smoke.

Heywood Brown is said to have walked out on the sophisticated monthly magazine that Saks Fifth Ave. intended to issue, with the columnist as editor.

Nat Lewin, theatrical outfitter, has named a shirt after Damon Runyon, sports writer.

Park Central Hotel, New York, has gone hi-hat. Very particular now and admits it. Not so much so "not long ago" and admits that.

The best story Mark Hellinger ever had he didn't print.

"The Big Fight" opening drew more sports experts than dramatic critics. In most cases the show got more space in the sporting columns than it did in the reviews.

New amusement guides for out-of-towners continue to make their appearance almost weekly.

Union Methodist Episcopal Church on West 46th street no longer bills itself as "The Actor's Church."

Flora's Club has asked its members to stop hanging around the front door.

Sam Blythe is on his annual inspection of the worst burlesque show in New York.

Those children are again quarreling.

A couple of columnists, Hershfield and Winchell, are telling each other's right names in the other's paper.

Harry Prazee is coming back to New York and he's pretty sick. Told not to go abroad.

Jack Conway (Vivety) has gone to Bermuda for four weeks, to talk back to a sick stomach.

Ben Grimm, editor of "The Gold Mine," Universal sales organ, ill with typhoid fever, is recovering.

Bessie Mack, Capitol theatre p. a., who accompanied "Our Gang" on a visit to the Crippled and Ruptured Hospital, was so overcome with sadness that she had to be taken outside for a good cry.

Percy Elkeles has opened a peachy looking restaurant on 6th avenue, near 69th street. It's called Percy's.

A cigar has been named after Variety. It won't be nationally advertised. Luckily if anyone smokes them and lives, says the cigar-maker.

## City Hall Cold

The gag of going downtown to be received by Mayor Walker has lost its kick as a publicity stunt. Arrangements involve elaborate maneuvering but results no longer materialize. "Our Gang" last week, even with the sure-fire Farina disguised as "the solid south," didn't make the papers with a visit to City Hall.

## Safety Behind

Short skirts have provoked a frivolous boudoir edict from the venerable board of directors of a national-restaurant-chain.

The bus girls and waitresses who have to bend over the tables have been ordered to wear bloomers to work. White, not pink or orchid.

## Those Sobbers

The Warner Brothers opening of "The Singing Fool" last week had

dramatic suspense right out front in the audience. Regina Cannon, of the American, and Betty Colfax, of the Graphic, were assigned adjoining seats. The girls dunt spik.

While neighbors held their breaths Miss Colfax parked a friend in her spot and went over to sit with Irene Thirer, of the News.

The audience with difficulty refrained from breaking out in applause.

## Wrong Steer

All the local dailies have the Indian sign on the known perpetrator of an unethical trick in connection with the Al Jolson-Ruby Keeler wedding. The papers were hep and had some kind of story up for the early editions. At seven, when most of the firsts were going to bed, somebody culled up all the city desks but one and informed that Al had married Mary Dugan, Ruby's girl friend. It was too late for further verification and the city eds, not wise to Broadway, had to kill and doctor the wedding yarns, for fear of a bad blunder. After the story finally broke and subsided, several of the downtown boys troubled to ferret out the phone call.

The ingenious lad has something in store for him the first time his colleagues get a chance to crack down.

## Smart Shickas

This season's new musical comedy riot is the wife of a former bank-and-suitor. His family has snubbed the show business daughter-in-law ever since the wedding. Last week the girl was offered \$1,000 a week to sing two of her numbers in a swank supper-club.

Now the in-laws are bragging and dragging all the buyers uptown to see the smart shickas.

## Really!

The best slot movie maker in the city is the perfume machine maker. It charges a dime for a squirt of lavender and gets a heavy play after 1 a. m.

## Reporter's Scoop

Warrent is out for a reporter on a New York tabloid on a charge of impersonating an officer. Though getting scoop details on an exciting story for his sheet, the scribe is said to have gone a bit too far.

It was a hot murder story, the killing having taken place a short way up in New York state. The New York City homicide bureau was notified of the crime by the state troopers, and from that source came the reporter's primary info. He phoned the state police headquarters, saying he was so-and-so of the homicide squad and that he would leave immediately with a photographer for the scene of the killing. It was necessary to obtain permits and data for bureau records, he explained.

Anyway, the lad got what he wanted and the works broke in his tab the following morning. Burn-up by the troopers and request for the warrant followed.

## Chance as Nite Guide

The local newspaper had with the largest speaking acquaintance can take a room at Universal if he will take Carl Laemmle, Jr.'s protegee, Nat Goldstone, around to enough joints to provide the company with some real stem bar stuff for "Broadway."

Goldstone is supervising the production of Broadway sequences of which will be shot here during the next few weeks.

## Therowaway for Biz

Eddie Miller is after the 5th avenue advertising, hence the change in name of his Official Metropolitan Guide to Gotham Life, with the old title retained as a sub-caption. For a therowaway, Miller is also going in for purchased material under Vera Caspary's editorship.

## Really!

Efficiency plus a service convenience proved the downfall of a too honey business office in a Times Square office building. Ostensibly a collection agency, the office was a well-furnished flat with an overly busy phone particularly after business hours. Cops stepped in on the layout, taking a start of females into official custody.

## Chatter in Nice

By Frank Scully

Nice, Sept. 11.

We need Emily Post over here. An embarrassing moment is upon us. Constance Talmadge has just arrived. She is going to do a picture for Franco Films. That means she's bound to run into Captain Alastair Mackintosh, who is watching Hlatner's money bag on Rex Ingram's production at the same studios. The spot is Connie's second ex-husband. What to do? Shall she invite him in? Shall she cut him dead? Shall she wish him all happiness? Shall she marry the Prince of Wales just to be mean? It's a problem, that's what it is. But the Captain has remarried, and Connie has not, which gives the Cap the edge.

## The Bumps in Nice

Mackintosh and Connie managed to dodge each other nicely enough in Paris. While he was being spliced in one part of town, she was entertaining scries at the Majestic Hotel in another, nonchalantly dressed in silk pajamas and bare-legged. But Nice isn't as big as Paris, and she's sure to bump into each other down here. She starts work in a week or so and Mackintosh must come back after his honeymoon to finish up the Ingram business.

The report was that Ingram was going to direct Connie, but that's a little ridiculous. For it's knowledge of social comedies is as meager as Bull Montana's.

Louis Mercanton will direct her. Mercanton did a circus picture down here a year ago at the Gaumont studios with Betty Balfour, English star. He is French and pretty good, which is all right, since the story isn't the usual frothy Talmadge bit-bit. The piece as yet untitled in English is by Jean Vignaud, literary editor of Petit Parisien. Murat, who knows little English, plays opposite Constance, who admits her French is of the pas beauceup variety. Still they'll get on. The same of the stuff will be shot in Africa, which is only one day of seasickness from here.

This production seems to be carrying out a policy announced in these columns several weeks ago—French pictures with American stars. United Artists will probably take this picture as they took Ingram's from Blattner—no money down and a guarantee of distribution only. Shrewdness of this Schenck scheme is already apparent. Ingram picture has cost \$540,000—\$40,000 over budget. All it will cost Schenck will be advertising. If it goes big he cashes in. If it flops, he's only out the bally-hoo bill.

## Tunney and Shaw

Another pair for the book of etiquette are Tunney and Shaw. Champ arrived. Went first to Ireland, skipping England just like Secretary Kellogg. Shaw at same time on French Riviera. Both publicly declare themselves anxious to meet. Yet Shaw quit here for Switzerland the day Tunney left British Isles for Paris. Looks like a run around. Tunney's desire to be left alone is working out pretty well. Saw Bill McGowan and him in Paris. They were at the Hotel George—a huge sepulchral slab near the Champs Elysees. Swank, no doubt, but awful cold.

Wait till Greenwich Village hears that. Tunney staying at hotels named George, answering commands to see the Prince of Wales!

## Babe White

Babe White has just thundered in here from Africa with about 30,000 feet of film, result of a year's exploring in Abyssinia. White has been roaming the unknown for the Field Museum, and after taking out all scientific stuff, he has about 20 cans of rich travel film left. This big boy—he's 6 feet 7 inches tall and weighs 250—did the lion-taming corral-building and other technical stuff on "Chang." He says he saw Cooper in Indo-China this summer and Paramount's new wild animal film, now in the making, will make a trained monkey out of "Chang."

He goes back into Abyssinia after a trip to London and New York in October. A synchronized lecture of this Abyssinian stuff of his ought

## "GANG" KIDS, RELATIVES, ETC., FINALLY CALL ON MAYOR

## Sound on 2 Films

Los Angeles, Sept. 25.

One of the larger film companies, unusually successful in its preliminary sound tests, is wondering how much tone value it is going to sacrifice when it re-records on wax from film that it already has accomplished.

The percentage of diminution in value is estimated as likely to be all the way from 12 per cent to 30.

While it is conceded in the studio the eventual method will be recording on film, and on separate film so there may be no sacrifice of photographic value due to developing problems, the declaration is made it will be impossible for six to eight months to equip projection machines to handle sound on separate films.

## Rocked by Rockies

Los Angeles, Sept. 25.

Somewhat bruised and battered by contact with high, rough spots in the great open spaces of the Canadian Rockies, the John Barrymore-Most Lubitsch company, making the film titled "King of the Mountains," is back from location.

A couple of landslides nearly worked havoc with the company. Barrymore came back walking gingerly as result of a couple of ankle sprains. John Mehle, still photographer, returned with a broken nose, caused when he was caught in a rock slide.

A camera was demolished and several members of the working crew were bruised in the same slide. The company has at least two months more of work at the studio.

## Pop Bow's 3rd Time

Los Angeles, Sept. 25.

Robert Bow, father of Clara Bow, married Tui Lorraine, said to be former screen actress from New Zealand, Sept. 2. Miss Lorraine has been living in Clara's home for the past year as sort of secretary to star.

It was reported she was in difficulties with immigration authorities. The Bow marriage eliminates this hazard.

It's No. 3 for Pop Bow.

## SMALL AS PRODUCER

Los Angeles, Sept. 25.

Edward Small, now in New York, is reported dickering with First National to become one of the producers at Burbank.

Eph Asher, of the former producing firm of Asher, Small and Rogers, is a First National supervisor. Charlie Rogers, third member, is an independent producer for First National.

## Brown in "Burlesque Queen"

Los Angeles, Sept. 25.

Joe E. Brown, the comedian, will be opposite Belle Bennett in Tiffany's "Queen of Burlesque."

The picture is now making, due for an early release.

## Miss Logan in Indie

Los Angeles, Sept. 25.

Jaqueline Logan has been signed by Trem Carr for star's part in "Ships of the Night," by Arthur Hoerl.

Duke Worne will direct.

## How Come?

Mr. and Mrs. Chauncey Olcott are due back in Monte Carlo after spending August at Saratoga. Over 70 now, the Irish tenor still likes to make a trip to America to clean up at the races. In his absence his place is being occupied by his foster son, Edouard Le Favre, attorney in Los Angeles to film folks. Le Favre is a direct descendant of Madame Sans Gene, Napoleon's laundry woman before Gloria Swanson glorified her on screen.

Swanson liked her, but walked, turning her over to General Le Favre to marry. Le Favre, being a good soldier, did. That's how come.

With the aid of mothers, fathers, grandmothers, aunts, their general manager, school teacher, Hubert Volght, contact man, Ray Coffin, m.c., Eddie Seitz, make-up expert, Bessie Mack, p.a., and most of the Capitol, New York, performers, the "Our Gang" kinds, making a personal appearance at the Capitol, were kotten into political garb to meet Mayor Walker at City Hall, Friday afternoon.

"Our Gang" are manageable children, but the parents seem temperamental. It is some time to make them agree to anything.

Finally Harry, the freckled kid, was arrayed as Al Smith, Patty as Herbert Hoover, Jean Darling as Tex Guinan, Mary Ann as Mabel Willebrandt and "Pete," the dog, as the democratic donkey.

One awful moment followed when Farina flatly declined to meet the Mayor. Farina and the baby Wheeler would not enter politics. Farina voiced resentment by "Everybody's dressed up and I look like a 7 and a half."

"But Farina, honey, you look very nice in your state costume," the school teacher said.

"I won't go in this dirty shirt," Farina insisted.

Farina's mother was a little sore, too. It seems that she and her husband had been excluded from politics but the make-up man couldn't find anything to do to Farina's face.

When Farina had gotten a clean shirt and some confidential advice from his personal manager (Farina is the only member of the "Gang" own family manager) he was prevailed upon to meet the Mayor.

The bus waiting outside to take the "Gang" to City Hall was filled with the rest of the "Gang" relatives who had not been in the dressing room. Cousins and uncles, male friends and grandmothers, but no little brothers or sisters, probably to prevent professional jealousy.

"Pete" As Meal Ticket

A Variety reporter sat between Mrs. Carter, the school teacher, and Mr. Lucian "Pete" owner, who had accompanied "Pete" from the Coast. "Pete" is six years old and has been in pictures since three months of age.

It happened this way. Mr. Lucian worked as an extra in the movies. One day he brought his pup on the lot and that day the pup was used in the films. That night "Pete's" owner received two checks; \$7 for his own services and \$15 for "Pete." Since then "Pete" has been the actor of the family.

The "Gang" and its retinue finally arrived at City Hall after keeping Mayor Walker waiting.

The "Gang" in general were very blasé about it all. Farina was more than that. When Mr. Walker did not instantly appear, Farina said in a tone of disgust, "Oh, where's the Mayor?"

After the Mayor had talked to the school teacher, been photographed with the "Gang" and refused to wear a brown derby in the picture, the hectic proceedings were over and the "Gang" and its tribe of relatives fought their way through the admiring crowd, back to the family bus.

## Fox's 4 New Faces

Fox has four new faces. Don Perry, one time Harvard football player, will be seen in "Me, Gangster" directed by Raoul Walsh.

Maria Alva will play leading lady to Edmund Lowe and Raoul Walsh in "Old Arizona." She won a beauty prize in Galveston.

Helen Twilwreets from legit and Sylvia Fields, ditto, will debut in films in "Badger" and "Behind That Curtain" respectively. Latter will be a talker.

## GOLDBECK DIRECTING

Los Angeles, Sept. 25.

Willis Goldbeck, writing "The Getaway" for Pathe, has been assigned to direct it. Robert Armstrong will be featured.

It will be the first directorial job for Goldbeck.

## Van Buren Directs Talkers

A. H. Van Buren will leave for the coast on Oct. 15, after completing the staging of "Fast Life."

He is under contract to Fox as a talking director.

## Week's Studio Survey

Los Angeles, Sept. 23. Hollywood is beginning to think that there may be turkey on the table Thanksgiving after all. After a perilous slump of nearly two months' duration, occasioned by the uncertainty of the sound film situation, the picture biz appears to have caught its breath and the trend of production activity is definitely upward.

After a sharp rise in film making two weeks ago, the past week has witnessed another increase in activity, the industry reaching 74 per cent of normalcy, with indications that the rise will continue.

Paramount, which has led the procession for many weeks, is still in the lead, continuing its pace of 11 pictures in the making. M-G-M dropped off a bit, finishing three without adding any new ones to the list, but Fox, First National and

"Life's a Gamble," by J. Blystone; "Street Fair," by W. Howard. First National's lineup has "Ritzky Rosie," directed by M. Leffroy; "Adoration," by F. Lloyd; "Scarlet Seas," J. E. Dillon; "Changeling," Fitzmaurice; "Synthetic Sin," W. Selter; "Lawless Legion," A. Rogell.

F. B. O., increasing from two to six during the week, is making "Tropic Madness," directed by Vignola; "Outlawed," E. Forde; "Hard-boiled," R. Ince; "One Man Dog," L. D'Assese; "Jazz Age," L. Shores; "Voice of the Storm," H. Clifton.

Warner Brothers' five are "One Stolen Night," directed by S. Dunlap; "Greyhound Limited," H. Bretherton; "Punchy Bugdays," J. Adolph; "Queen of the Night Clubs," B. Foy; "Madonna of Avenue A," M. Curtiz.

Trifony-Stahl and Columbia are each making four, the T-S films being "Devil's Apple Tree," directed by E. Clifton; "Spirit of Youth," W. Lang; "New Orleans," R. Barker;

This table shows a summary of weekly studio activity for the past 32 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	37	8	45	6	52	
Feb. 29	49	9	58	12	49	
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	5	65	
April 18	52	17	69	9	65	
April 25	50	17	67	6	62	
May 2	52	16	68	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	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	74	30	104	0	79	
July 4	66	25	91	0	86	
July 11	64	24	88	0	83	
July 18	62	24	86	1	81	
July 25	56	21	77	1	72	
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	
Sept. 4	51	11	62	3	58	
Sept. 11	49	10	59	5	55	
Sept. 18	49	7	56	2	52	
Sept. 25	64	15	79	3	74	

F. B. O. all increased their quota to swell the figures.

Paramount is making "Sins of the Fathers," directed by L. Berger; "Interference," talk version, by R. Pomeroy; "His Private Life," F. Tuttle; "Redskin," V. Schertzinger; "Avalanche," O. Brower; "Shopworn Angel," R. Wallace; "Canary Murder Case," M. St. Clair; "Someone to Love," P. R. Jones; "Three Week Ends," C. Badger; "Four Peathers," C. Cooper; "Schneid'sack," "Wolf of Wall Street," L. Lee.

Metro-Goldwyn's list includes "Mysterious Island," directed by H. Hubbard; "Gold Brail," G. Hill; "Little Angel," R. Leonard; "Humming Wings," J. St. Clair; "Nize Baby," H. Henley; "Adrienne," J. Niblo; "Broadway Melody," J. Beaumont.

Fox's six are "Imbuds are Lads," directed by R. Cannon; "Veiled Lady," by E. Flynn; "Our Daily Bread," F. W. Murnau; "Taking a Chance," N. McLeod; "The Black Gang," formerly called

"Girl Who Came Back," J. Flood. Columbia's quartet includes "Power of the Press," F. Capra; "Nothing to Wear," E. Keight; "Apache," E. Rosen; "College Coquette," C. Cabanne.

United Artists has three, "King of the Mountains," Lubisch; "Iron Mask," Duane; "Condemned," Bronson. At Metropolitan are Harold Lloyd's untitled, directed by T. Wilde; "Linda" (C. Broughton), by Mrs. D. Relis; "Hill Angels," by Hughes. Universal and Tec-Art each have two features under way. Those at U. are "Show Boat," H. Pollard; "Cohens and Kellys in Atlantic City," W. Craft. Tec-Art are "Head of the Family," H. Heald; "Sax-Gotham," and "She Goes to War," H. King (inspiration). Studios having one feature each in production are Chaplin, Smett and Chadwick.

Shorts are being made by Universal, five; Warner Brothers, three; Fox, two; Roach, two; Cal-Art, two; Daily, one.

## Par's Recording Trucks

Los Angeles, Sept. 23. It is reported Paramount is to have 20 portable recording wagons, with six available at an early date. These will be used for news and location purposes. One will be delivered to the Christie studio about Oct. 1.

The wagons will be labeled Paramount Talking Pictures and Christie Talking Pictures.

Gloria Swanson's "Clothes" Los Angeles, Sept. 23. Gloria Swanson has purchased "Clothes," by Lucy Stone Perrell as the film story she will do after "Queen Kelly," her next production.

## Thurwachter Shot Twice By Bandits in Hold-Up

Milwaukee, Sept. 23. Walking into the office of Loren Thurwachter, manager of Fox's Park at Waukesha, suburb, two bandits shot him twice, neither shot being fatal, when he refused to open the safe for them.

The veggie gave a fantastic display of shooting during the attempt hold-up, filling the lobby with bullet holes as they ran to their car.

No trace of the gunmen has been found.

## CAMILLA HORN'S HUSBAND

Los Angeles, Sept. 23. Camilla Horn has confirmed her married state. This and is Claus Goretz, described as a wealthy exporter and importer of London and Berlin.

Marriage took place in Europe prior to Miss Horn's arrival in Hollywood last November.

## ALL TALKERS WILL BE MADE IN NEW YORK

Universal has about decided to make its talking pictures, long or short, in or around New York. Carl Laemmle will probably hit town during the week and cinch it.

Studio space is being sought and may be found by U in the former Pathe studio at 14th street, now under direction of FBO. Bob Kane, in talking charge at FBO, is wiring the studio and is said to be willing to rent space to producers.

## BRITISH FILM FIELD

(Continued from page 6)

ber, M-G-M has out a 48-sheet worded "Look out for the New Empire Day." This is laid out so "New" appears in one line, with "Empire Day" in one line below it.

In this country Empire Day is an institution. It is taken quite as seriously as Independence Day with you, perhaps more.

The use of it by an American organization, and its association with a picture theatre, has offended a very large section. Certainly bad psychology. If a 100 per cent. British company built a theatre on Broadway and called it the George Washington or the Thanksgiving, and invited the American public to look out for the New George Washington Day or the New Thanksgiving Day, they would probably hear all about it.

And deserve to.

The New Empire plans to handle 75,000 patrons a week, and will carry 50 ushers. It is opening at noon—an hour to an hour and a half earlier than the general picture house custom in the West End, and running four performances a day. Prices are being set low for the first performance and increased on a sliding scale for each round of the show.

## Resign at Last

Wednesday's (12th) meeting of the General Council meeting of the Exhibitors' Association failed to produce its promised sensation, as A. J. Gale killed the threatened storm by resigning from the Advisory Committee of the Board of Trade, which he refused to do at the time W. N. Blake and T. H. Orniston resigned at the request of the council. All three are past presidents of the association, and when elected to the Advisory Committee (which is the consulting body for the government under the Quota law) were independent exhibitors. Since then they have joined combine and are consequently fell into disfavor with the general body of the association.

## After 30 Years

Some 300 distributors and exhibitors came to the Sept. 13 to celebrate A. C. Bromhead's 30 years in the film business. There were 14 speakers, all gladhanding, and perhaps in this case justifiably. Bromhead is the chairman of the board of the Gaumont-British Corporation, Denman picture houses, and other subsidiaries with a combined capital of \$45,000,000.

## New Stoll Directorate

Under the title of the Stoll Corporation, Ltd., the amalgamation of the Stoll theatres and other interests, already outlined in Variety, was registered this week. Capital is \$10,000,000, in 10,000,000 common stock, and 500,000 management shares, the latter issued to Sir Oswald Stoll. These management shares get no dividend till the common has had a 7 1/2 per cent. return. They get 6 1/2 per cent. after which they rank equally with the common for further dividends.

The board of the new corporation consists of Sir Oswald Stoll, Sir George Denham, Alderman H. E. Davies, W. S. Gordon Michie, J. Lewis John, George F. Reynolds and James Christie.

## Gaumont-British Div.

The report for the first year's working of the Gaumont-British Corporation as a public company will show a profit of \$2,151,750 on an issued capital of \$12,475,000, with \$1,000,000 in debentures. They are paying 6 per cent. on the common after paying the preference dividend of 7 1/2 per cent. This common stock, with a par value of \$2.50, is still quoted on the London Stock Exchange at over \$7.50, though at this price it yields less than 2 per cent.

## Bits and Pieces

A. George Swanson, here of Producers' Distributing Co., returned from Paris this week, where

## Picture Possibilities

### The Phantom Lover—(Unfavorable)

"THE PHANTOM LOVER" (Gustav Blum, 49th Street theatre). European sex-problem play, impossible for films unless liberally altered, in which even what now constitutes main theme must be eliminated. Short in spectacle, all action practically retroactive. **Lat.**

### "Good Boy"—Favorable

"GOOD BOY" (Hammerstein, Musical, Hammerstein's). Male Cinderella plot has a chance for the flickers, especially if the stage production registers for a run. Otherwise, it's the familiar about the small town boy attempting to click on Broadway. **Abel.**

### "Heavy Traffic"—Unfavorable

"HEAVY TRAFFIC" (Comedy, Charles Froman, Empire). Stronger on dialog than action. Leading character a wife who flutters among other men and out for screen. **Idea.**

### "Machinal"—Unfavorable

"MACHINAL" (Melodrama, Arthur Hopkins, Plymouth). While it is accorded novel stage treatment the story of a wife who murders her sleeping husband hardly does for the screen. A sort of Ruth Snyder case. **Idea.**

### "The High Road"—Favorable

"THE HIGH ROAD" (C. B. Dillingham, Fulton theatre). Innocent, smart comedy of parlor manners and a lover conflict between an actress out of the herd and a snob; nothing to censor; sweet plot; several ready-made parts, and a New York run assured to give it a boost. Good for either talkies or dumbies. Edna Best, the lead, should do it for either—nobody in pictures any prettier or abler. **Lat.**

### "White Lilacs"—Favorable

"WHITE LILACS" (Shubert-Operetta-Shubert) Historical Romance based on Frederic Chopin's life, embracing names like Mme. George Sand, the novelist, Franz Liszt and Giacomo Meyerbeer, the composers, and Heinrich Heine, poet and librettist. Good chance for flickers, particularly with sound, and of course, the certainty of the stage presentation's success further enhances its value. **Abel.**

### "The New Moon"—Favorable

"THE NEW MOON" (Operetta, Schwab and Mandel, Imperial). Costume production away from the conventional. Good story, with plenty of color and romance. Possible as a talker and from score angle. **Idea.**

### "The Great Power"—Favorable

"THE GREAT POWER" (Drama, Myron C. Fagan, Ritz). Should make a satisfactory program picture, and better silent than as a talker. **Idea.**

### "Luckee Girl"—Favorable

"LUCKEE GIRL" (Shubert-Musical-Casino). Unlike smashes, musicals rarely attain the flickers. As familiar story, this has chance for pictures, but limited stage appeal will hardly make this likely. **Abel.**

### "This Thing Called Love"—Unfavorable

"THIS THING CALLED LOVE" (Patterson McNutt, Maxine Elliott theatre). Sex "problem" play. Problem trite and unimportant. Whole thing sordid from a film standpoint. Nice little show, but won't make enough reputation to put over a bad picture. **Lat.**

### "The War Song"—Favorable

"THE WAR SONG" (comedy drama, Albert Lewis and Sam Harris, National). Play with a war background but with underlying strain that may make it applicable, as did "The Jazz Singer." **Idea.**

### "Elmer the Great"—Questionable

"ELMER THE GREAT" (Comedy, George Cohan, Lyceum). Detracting angle is that there have been so many baseball pictures. Otherwise good screen material with abundant laugh possibilities and usual crucial ball game finish. **Idea.**

he has been putting in the working of the French Photophone company, of which he is also head.

C. R. Seelye is in Berlin, still re-implementing.

J. V. Bryon is back from a vacation at Villa Lumiere.

H. E. Blanke, of Warner Brothers, is here to supervise the production of the Edgar Wallace story, "The Flying Squad," to be made by British Lion Company for Warner's Quota.

Sinclair Hill, production manager for the Stoll Studios, is in Berlin collecting ideas and things. Taking a close interest in the Ufa plant at Babelsberg, they say.

Louis Levy, musical director at the Shepherd's Bush Pavilion, goes to the Capitol in the same capacity. Still remains musical director for the Shepherd's Bush house, both belonging to Denman-General. T. Ortel, who built up the Capitol's music a lot, is leaving, and the low-down is that he will get an offer from A. George Smith at once, probably to take charge of the orchestral end of Photophone.

Provincial Cinematograph Theatres open another new house Monday, the 17th, at Preston. Called the New Victoria, 2,000-seater.

The Lido, Golden Green, is to open Oct. 1. Meantime A. E. Abrahams has bought a site on the same road but nearer the railway depot, and starts in to build a Royal, that being the generic name of the 100 theatres at which he aims to possess. The Lido seats 2,001. Why the old number?

Victor Sheridan has fixed a contract with the Western Electric (U. S.) by which he will provide studios and theatres for Movietone and Vitaphone production. Sheridan has a couple of production companies on the stocks, and is going to the public for cash next month. Ralph Touch is not in with the Sheridan. Wealthy scheme, but may organize a production company to occupy one of the studios. Meantime Sheridan is making a public enemy next week for the broadcasting of wireless still pictures on the new Fulton system.

In connection with the British Broadcasting Company.

"Bolibar" Correction. The following letter comes from John Maxwell, chairman of the board of British International Pictures.

"I observe that in Variety of Aug. 29 you attribute to British International the picture 'Bolibar.' Please correct this in your next issue—we have plenty of sins of our own to answer for."

"Bolibar" was produced by British Instructional Films, Ltd. The slip was no doubt due to long distance typesetting and proofreading.

## CARLOTTA KING'S VOICE

Los Angeles, Sept. 23. Carlotta King, concert and radio singer, but comparatively unknown in West Coast studios, has been chosen for femme lead in Warner Brothers' "The Desert Song." Miss King has a soprano voice.

## Collings on L. I.

Los Angeles, Sept. 23. Pierre Collings, scenarist, has gone to New York to assist in writing for the Paramount Astoria studios.

Collings has written the story and dialog for "Night Club," two of three-reelers to be made under supervision of Mona Hell.

## Bachmann Coming East

Los Angeles, Sept. 23. J. G. Bachmann, associate Par producer, leaves for New York Oct. 3 for a month to look at plays and buy production material.

## Sheehan's Bad Leg

Los Angeles, Sept. 23. Winnie Sheehan has been laid up for the past two weeks with a bad leg at his Beverly Hills home. He expects to be back in harness this week.

## Literati

## Just a Columnist

If Variety had a columnist:

It's the nuts...everything...

Pictures—Zukor and Fox are in

conference and will probably take

AI Woods...Legit—taxi drove up

with Zieggy and Carroll and White

got out...Winchell is dropped

from the critics' boxscore because

he likes rice pudding...Music—

there a man with soul so dead who

never to himself hath said, "Who

read Abel Green's 'How to Write a

Popular Song'?"

Times Square—name the border

town where the boys use fast boats

to smuggle Chinamen across in po-

tato sacks, and if they get without

overboard goes the cargo without

a formal announcement of the

change in plans...getting liquor

across to the same town is a push-

over as government men take from

12 p. m. to 2 a. m. to go 15 miles

upstream...Night Club—John

Ervin's review of "Lost Hostess"

Literati—Jack Conway eluding

to himself, "Here titles, nice titles,

come titles"...New Acts—"Pleasure

Man's" cast working themselves

into a lather.

Dobbie Perkins wants to know if

"Hell On Wheels" has anything to

do with the tennis player...A

chorister saw a downtown mob try-

ing to buy tickets for the recent

Yanks-Athletics double-header and

stopped to ask, "Who's playing,

Johnson?" Some girls think La-

voris is a half day...Out-Here

Broun's pugilistic tendencies and

the Clipper...Variety's review

has covered everything but spell-

ing.

## Garland, Telegram's D. E.

Robert Garland becomes the new dramatic editor and critic of the New York Telegram (evening), succeeding Leonard Hall, who, with James R. Quinn's Photoplay monthly, doing theatrical reviews with an eye to the picture possibilities. Garland does not commence actively until the latter part of this week or early next week pending Roy Howard's plans for a ballyhoo on behalf of his daily Telegram column, giving up his daily Telegram column entirely. While awaiting Howard's return, Courtney Terrett filled in as Hall's temporary successor, as did Heywood Brown, but both were only subbing. Terrett returns to his special feature work. Garland once before succeeded Hall on the same paper.

## Macy's Cut-Rating

The chain book sellers are peeved at R. H. Macy & Co., New York department store. It's a long standing grouse on Macy's cut-rating on best sellers. As one book shop chain explained when "Bad Girl" was tilted from \$2.25 to \$2.50 retail, Macy's was selling it for \$1.23 retail, at a price which it cost the other shops to buy it in job lots at wholesale. Macy's is charged with using their book department as a come-on for the exploitation of other merchandise, charging off the department's loss to advertising and figuring they make it up through attracting customers to the store.

The publishers don't care much about this one way or another, since Macy's, like any body else, pays them the wholesale price. But a Book-of-the-Month publication which members receive for \$1.50 is not encouraged in sales or display by the regular dealers who are peeved at the publishers sanctioning the wholesale cut-ratings.

"Bad Girl" has an instance and the Womath, Inc. chain did not display it, although holding it in stock for whatever demand asserted itself.

Macy's test case with the Victor Talking Machine Co. on price-fixing is memorable for the same reason of the department store chain falling its margin of profit and underselling Victor's published list prices. The case went to the U. S. Supreme Court with a victory for Macy's, that it can sell merchandise at whatever figure it likes so long as the manufacturer received his own demanded price.

## A Super-Reporter

David Lawrence is doing a triple in the pre-election period. He is editing the U. S. Daily, touring on a political survey of the country for incorporation in his syndicated feature, and addressing civic clubs on route.

By supplementing newspaper

stories with addresses in person and talks over the radio, Lawrence is becoming the best known political reporter in the country. He had charge of the newspaper broadcast for the N. B. C. at the Kansas City and Houston conventions.

## Sports Writers Robbed

Two New York baseball writers, who were here with the Yankees last week, were among patrons of the Chase Hotel, St. Louis who were robbed while they slept. Homer Thorne of the New York Evening Post left St. Louis \$5 short and Arthur Mann of the New York Evening World lost \$33 to the sneak-thief. Others robbed the same night were Dr. A. A. Will, who lost \$200, and Dr. J. J. McCormack, whose pocket was picked. The doors of the rooms had been left unlocked and the victims told the police the thief, or thieves, had entered between midnight and 7 a. m. The robbery is the second in which the Yankees and their war correspondents have figured, the other having occurred two years ago in Chicago.

## Kobler's Control

A. J. Kobler is reported in stock control of the New York Mirror, with Hearst holding the minority portion. Kobler is said to have secured the Alex. Moore stock in the Mirror and borrowed enough from Hearst for the majority. No important changes to date on the daily tab. Why Howey remains m. e.

## Zone Weeklies

The first issue of the Grand Central Zone Tab, a weekly patterned after the daily newspaper tabloids, made its appearance last week. Initial circulation is 20,000, with the paper selling at 3 cents. The idea is to serve not the residents of that section, but the business people employed there.

Charles C. Rosewater, who once owned the Omaha Bee, is behind the venture. If the enterprise goes across, will establish similar papers in the Times Square and Wall street districts. The idea is something new in New York City community newspapers. Rosewater believes there is more community spirit in the business districts than there is in the residential.

## Seitz Finishes Book

Don C. Seitz, who has been working on a joint biography of the James Gordon Bennetts of the old New York Herald ever since he left the New York World, has finally completed the volume. It will bear the title of "The James Gordon Bennetts," and will be published soon.

## Dud Nichols' Novel

Dudley Nichols, one of the acemen on the New York World, is back on that paper after an extended leave. He is said to have written a novel while away.

## Prolific Edgar Wallace

Edgar Wallace has eclipsed his fellow-countryman, E. Phillips Oppenheim, as the world's most prolific writer. Wallace's record to date is 140 novels, 20 plays and about 300 short stories. Besides that, he conducts a daily column on a London newspaper and in his spare time writes miscellaneous articles.

The English author is said to turn out on an average of 5,000 words a day. His books, mostly of the detective and mystery type, are in the total sales of his books reached almost 5,000,000.

## Adding Dialog to Films

The toughest assignment developed to date is writing for the talkers, is said to be inserting dialog in a picture after the picture has been finished. The writer must take the print into a projection room with an operator and go over it slowly, reel by reel.

Wherever lip movement occurs the writer must count the number of words uttered in the silent print, so as to match it with the same number of words in the inserted dialog.

No attempt to give the picture actor the same speech he used on the set unless his speech is relevant and helps the action or the

## Best Sellers

Best sellers for the past week as supplied by the two national key sources, Baker & Taylor Co. and the American News Co., show little change.

Baker & Taylor's compilation of the five best novels has Warwick's "Daphne," "Old Tybush" on top, with "Strange Case of Miss Annie Spragg," by Louis Bromfield, second; followed by "Guyford of Wear" (Jeffery Farnol); "All Kneeling (Anne Patrish); and Edith Wharton's "The Children." Each \$2.50.

Under the classification of non-fiction, Stephen V. Benet's "John Brown's Body" heads at \$2.50. "Beneath Tropic Seas" (William Beebe; \$3.50), second. Eugene O'Neill's "Strange Interlude" (\$2.50); Emil Ludwig's "The Old Tybush" (\$2.50); and Samuël J. Hoffenstein's "Poems in Praise of Practically Nothing" (\$2), in order.

American News' 10 best is topped by "Swan Song" (John Galsworthy) at \$2.50. Next three are similarly priced: Anne Parrish's "All Kneeling" (\$2.50); "The Children" (Edith Wharton; \$2.50); "Tide of Empire" (\$2.50); "Strange Case of Miss Annie Spragg" sixth, and 26 publications of "Deau Ideal" (Perceval C. Wren); Kathleen Norris' "Foolish Virgin"; Margaret Pedler's "Bitter Herbs" and "The Girl in the Yellow" "Show Girl" in sequence.

comedy situation. Usually the actor's speech is worthless as he was just helping his mood by uttering some banality improvised on the set during the shooting of the scene.

In the case of a close up where the actor's lip action is so pronounced the audience can read his lips, the writer must give him the same speech or pass it up entirely.

Critics, reviewing talkers where the dialogue has been inserted into a silent print, find very heavy ideas about the requirements necessary for the job.

## S. F. "Bulletin" Changes

Carl Brookhagen, owner of the Portland "Telegram" and Sacramento "Union," has purchased control of the San Francisco "Bulletin" afternoon paper, and is swinging the act. So far 38 employees have been laid, with around \$1,000 chopped from the editorial payroll alone. Among those out are J. Farrah, managing editor; Jim Adam, John Robinson, Frank Herman, Bob Koreze, Oscar Ingals and Ross Heller.

New m. e. is R. A. Callahan, imported from the Pacific Railway news bureau. Brookhagen was business manager of the Frisco "Morning Call" some years ago.

## Circulations

The New York Evening Telegram, under Scripps-Howard operation, has had a very high turnover in circulation. With loss of old readers were the two pages of trading ads, but new ones are bringing department store copy.

The Evening Post ends the summer showing a steady gain during the hot months.

## Job Hunters

Scores of newspapermen are job-hunting this week. The Mirror rolled the iron ball last week. The Journal and the Telegram have stripped to get on budget. And the other papers have stable and hard-to-make staves.

## Flap Editor

Delight Evans has been made editor of Screenland Magazine. This assignment makes her about the youngest editor in fan mag work. She started writing for Photoplay when she was 15. Her first issue will be the January number.

## Play Reporter Real

Several of the district reporters frequently mentioned in "Gentlemen of the Press" are actually engaged in newspaper work. Benny Khinkstein, mentioned in the play about a dozen times, has for the past 10 years covered the various news source districts for the New York Herald Tribune.

## Where O'Hara Fits In

John O'Hara brightens a week remarkably productive of squawks by addressing a letter of correction this way: "Variety, Gentlemen!"

like that, which is much nicer than crashing the editorial floor in person and opening up "Why can't you mugs get things right?"

Mr. O'Hara wants to point out that he's not the dramatic critic of Time, since he's not the picture man, among other things, and the regular theatre guy is Noel F. Busch.

## Critical Complications

The complications attending one recent Broadway premiere of a play authored by an active dramatic man has prompted one important critic and dramatic editor to decide that there will not be any more plays written by any of his staff.

The supplementary complications following the critic's negative opinion of his colleague's play prompted this ruling.

## Frisco Press Club Elects

Allan C. Bartlett, managing editor of the San Francisco News, elected president of the San Francisco Press club, vice Earl Behrens, whose term expired. Other officers elected were: Ashley Turner, vice-president and director; Geo. G. Mulhany, secretary-director; John G. Higgins, treasurer-director; A. Fulton Gillespie, librarian-director.

## Mystery Tales Selling

Confession max. Real Life

Stories, has been discontinued.

Mystery tales are picking up more and more, reflecting the mystery vogue in books which has been imparted by the Van Dine type of crime novel. Aviation periodicals are also coming into their own, the Clayton string adding Air Adventures, under Casey Jones, the aviator's editorship.

The American Home, a new Doubleday-Doran story magazine, which first issued Sept. 15, seems to be going over tremendously in a few days. It looks like a class 35c. publication and takes the place of Garden and Home Builder.

## Bookman Material

Seward Collins, publisher of The Bookman, who stepped in as editor when Burton Rascoe walked out after a tiff, hasn't had a thing to do since Rascoe's departure. Rascoe is said to have bought up so much stuff as to keep the publication supplied for at least another year. As a result of Rascoe's foresight, Collins is making no haste to secure a successor for the editorial chair.

## Wilstach's First

The W. D. Boyce version of Chicago, is issued in a new fiction picture mag this fall called Motion Picture Romances. W. F. French, the editor, was east recently buying material. He purchased from John Wilstach a short called "The Husky Star," claimed to be the first original tale about the talkers.

## Telegram in Red

Ray Howard of Scripps-Howard is shortly expected to return from his foreign visit, when changes are looked for on the New York Evening Telegram. The E-H daily is said to have gone plenty in the red the past eight months. Over million is what's said.

## \$6 For 5,000 Words

Here's what authors have to contend with. The Story line, a monthly fiction magazine published from Chicago pays \$6 for a 5,000 word story. And \$6 is the publication's top price, too, payment sometimes running even less.

## Hidesaway Monthly

W. D. Boyce people have a publication called Blado and Ledger, monthly, with 1,250,000 circulation that is never seen except in the rural districts.

## Putting It Straight

Let it be said on behalf of Harold Hershey of Magazine Publishers, Inc., that the International Paper Co. is not behind the new magazines about to be launched. It is only supplying paper to Mr. Hershey.

The Auction Bridge Magazine which is scheduled to make its first appearance on the stands next month is seeking fiction poetry, articles and incidents with a humorous touch involving famous players of the game.

Newspaper men are being sought as contributors to the mag.

It does appear as though Variety is unable to accurately report on Harold Hershey, according to Mr. Hershey. For over a year now every item mentioning Hershey has been followed by a letter of correction. Here's another: that John P. Edwards and Mr. Hershey are publishing a group of four more widely

onto the Eastern Distributing Corp. by this paper. Also that the E. D. C. never lost the Street and Smith publications because it never had them.

Life, the humor weekly, since its new makeup, has picked up noticeably. The appeal seems to have extended beyond the usual sphere of Life and Judge, attracting a sophisticated circulation.

An idea of the murder mystery vogue may be gleaned from the forthcoming October issue of the American Magazine, a go-getter type of monthly, featuring S. S. Van Dine's new "Bishop Murder Case."

Hearst has entered the early evening field with a bull dog edition of his morning Herald in Washington. It hits the street at 8:30 p. m., beating the Post, Ned McLean's morning daily, by half an hour. Later has had the field to itself for almost a year and has built up about 10,000 to 12,000 extra circulation with it.

The house at 33 Washington Square, now being torn down to make way for a tall apartment house, is said to have housed more literary celebrities than any other dwelling in the world. A number of now famous scribblers abided there in the days when, from Eugene O'Neill down.

Mrs. Ellen D. Waagner is the editor of The American Home, the new Doubleday Doran magazine on The Modern Home. First number appears this month.

H. B. Bittner is the new editor of the Argosy All Story. He is formerly assistant to Harry E. Maule on Short Stories and Frontier.

The Butterick Company will re-issue a fiction mag called "Romance" this fall. The monthly was tried for a few issues and then dropped some years ago.

Sam Hoffenstein denies that he is peddling an opera libretto as reported. Hoffenstein says that he is working on a new book only.

Barnett Braverman is writing a book he will call "Modern Spirit in Films." It will be a resume of interviews with directors on technique of production.

A western chain of mid-western dailies is reported under a merger formation. It is being financed by a New York banking house.

Amelia Earhart may start an aviation department in Cosmopolitan.

## PATENTS

Washington, Sept. 25.

A. Beeneken, German, has just been granted a patent on a sound picture invention, first filed in Germany in 1922.

Others in the sound field include a De Forest patent assigned to his Phonofilm corporation.

Another inventor, that of M. Krass, has filed an application of a silk fabric strengthening for the edges of motion picture film.

Detailed information on these, and the other patents, may be secured by forwarding the name and number of the patent to the Commissioner of Patents, Washington.

It is necessary to include 10 cents in each instance to defray cost to the government.

Photo-composing machine, A. T. Koyne, Chicago, assignor to Directplate Corp., Chicago. Filed Jan. 21, 1925. Ser. No. 3,788. 27 claims. 1,682,621.

Power-driven camera with motor signal (portable), R. L. Stinchfield, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. Filed April 30, 1925. Ser. No. 2,7018. 13 claims. 1,683,214.

Process of making artificial cellulose film, R. L. Stinchfield, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. Filed Jan. 21, 1925. Ser. No. 140,626. Four claims. 1,683,315.

Sound recording and reproducing apparatus, Lee De Forest, New York City, assignor to De Forest Phonofilm Corp., New York City. Filed March 8, 1924. Six claims. 1,683,451.

Process for the production of photographic film, and the like for indirect three-color photography, E. A. Lager, Chicago, assignor to E. A. Lager, Chicago. Filed March 8, 1925. Ser. No. 21,525. And in Germany Oct. 23, 1925. Two claims.

Apparatus for obtaining synchromism in motion pictures, and the like, E. A. Lager, Chicago, assignor to E. A. Lager, Chicago. Filed March 8, 1925. Ser. No. 21,526. And in Germany Oct. 23, 1925. Ser. No. 21,527. Two claims.

Method of making motion picture film, and the like, E. A. Lager, Chicago, assignor to E. A. Lager, Chicago. Filed March 8, 1925. Ser. No. 21,528. And in Germany Oct. 23, 1925. Ser. No. 21,529. Two claims.

Method of making motion picture film, and the like, E. A. Lager, Chicago, assignor to E. A. Lager, Chicago. Filed March 8, 1925. Ser. No. 21,530. And in Germany Oct. 23, 1925. Ser. No. 21,531. Two claims.







**Twice Every Week  
Beginning Next Week**

# **F MOVIETONE NEWS X**

•Publix  
Loew  
Stanley  
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(Hoblitzel)  
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**THE public, through America's theatres, has placed its enthusiastic stamp of approval on FOX MOVIETONE NEWS.**

**Less than a year ago, December 3rd, 1927, to be exact—it began its regular weekly issue.**

**Beginning October 6th, the world's news—true as your ear—comes to you twice weekly.**

**No wonder every important theatre circuit in North America\* is showing—**

## **FOX MOVIETONE NEWS**

**"It Speaks for Itself"**



# Triple Producing Alliance On Sound Newsreel Against Fox's Long Movietone Term

It is reported that Paramount, Metro-Goldwyn-Mayer and First National are considering the establishment of a joint Movietone newsreel, to be operated as a separate department, primarily for the purpose of supplying a talking weekly to the producer-owned chains.

Fox's Movietone is now said to be so much in demand it is carry-

ing the whole Fox product into many opposition circuit houses. Fox is demanding a five-year contract not only for the Movietone news service, but also for the entire product in a great many instances, with plenty of worry for the others.

By combining, the three producing companies figure to save time as well as money. Western Electric, it is understood, is tied in on the deal. Indications are that the quickest way of getting a Movietone weekly for the three companies would be through the central establishment proposed. Instead of furnishing equipment for the three companies, which might take from 18 months to two years, a central Movietone organization could possibly be built up within six or eight months.

No decision has been reached yet, owing to opposing factions in the companies interested.

**LOWRY**  
Master of Ceremonies



**SKOURAS BROTHERS**  
**AMBASSADOR**  
ST. LOUIS, MO.

## Another Course Added by Easy Terms Teaching Firm

New York Institute of Photography, heretofore confining itself to educating ambitious youths as picture cameramen for \$195 cash or \$220 on easy terms, has extended its curriculum. A course in projection operator technique has been added.

The new course uses the development of talking pictures as one of its sales points. It's a soft snap according to the Institute's go-getting literature.

A picture of the projection room of the Colony Theatre, New York, is used. The caption reads: "And the hours are so short, the work so easy, that many operators work during the day at some other occupation and earn a handsome salary as a motion picture operator in the evening."

Pupils enrolling for the Institute's new course are offered a "practical" projection machine, free.

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## Frank Boget Killed Fighting Film Fire

Chicago, Sept. 25. Frank Boget, part owner of the American, Sandwiche, Ill., died as a result of fumes inhaled while he fought a film fire in the theatre's projection booth.

He managed to throw the burning film from a window and succumbed a few minutes afterward.

## Collegiate Dance Night

Chicago, Sept. 25. Collegiate dance contests are held every Friday night at the B. & K. Northshore theatre. Men, women and children are eligible to compete for the cash prizes.

The novelty is proving a draw.

## U'S 27 SOUNDERS

Twenty-seven Universal features are now slated for sound. This is over half the schedule for the new season.

## U. SALESMEN GAGGING

The newly formed Talking Picture Division of Universal, Eddie Golden, manager, has appointed as the first of its talking salesmen, Al Hermann and Samuel Kusiel.

They both insist U's talkers are so good they speak for themselves.

## Seattle Neighborhood House May Close; Union Trouble

Seattle, Sept. 25. Following demands for increases in pay for suburban theatres and six-day week, all neighborhood owners have formed the Suburban Theatre Owners' Association and delivered an ultimatum to the union. Owners claim they can't pay more and that all houses are losing money. The union asks \$2.50 increase for organizers and operators, and fifty cents per day increase for janitors.

At recent meeting the owners decided to stand together and if union insists houses will close. The downtowners seem getting the cream, leaving little for neighborhood.

Mike Newman, of Universal Chain, operating nine theatres, has orders from New York to close if the union is adamant. Also understood union awaiting orders from New York officials to authorize strike. Seides run around \$45 to \$50 for operators and \$42.50 for organizers. They work but four hours daily, owners supplying relief Sunday auit, only not given.

## Reichenbach on Colony

Harry Reichenbach is back with Universal for another eight special weeks. He has the title of Prefect of what the public should know about the reopening of the Colony, New York. He is using many of the front offices during the absence of any particular big executive in the U headquarters.

For the opening Sept. 30, with a continuous policy from noon to 11 p. m. at six hits top, Harry is bamboozling:

"Lonesome," featuring Glen Tryon and Barbara Kent, with talking sequences. Ben Bernie and band, there in sound but not in the flesh.

## Capitol, N. Y., All-Sound

An all-sound bill, its first, starts Saturday (29) at the Capitol, New York.

"Dancing Daughters" will be the feature, with M-G-M talking shorts, including a Roach two-reel comedy, and Fox Movietone News.

## "Sexes" Sound Record Made

United Artists executives went to Camden, N. J., Monday to listen to the score on "Battle of the Sexes," the new D. W. Griffith picture.

Print will be shipped to the coast by airplane for the official okay. If the synchronization is rejected the feature will go on the program immediately and silent. Either way, the film is due at the Rialto, following "The Patriot," Oct. 13.

"Wedding March" follows "Two Lovers" at the Rialto, New York, Oct. 6th or 13th.

## "U. S. A. Abie," Dialog

Los Angeles, Sept. 25. Gotham's next will be "Abie of the U. S. A.," directed by Joseph E. Henaberry.

It will be an all-talker. George Jessel is slated for the lead. The story is of a boy and a dog in France after the war.

## Ted Wells' 9th Western

"Smiling Terror," western picture starring Ted Wells, has been completed by Universal. This is the ninth production starring Wells.

Dorothy Perdue appears opposite. Support includes Bud Osborne, Al Ferguson and others. Joseph Levigard directed.

# Ascher Bros. Want Circuit Back; Receivership Now—Fox in for Chunk

Chicago, Sept. 25. Nate and Max Ascher, former operators of the Ascher circuit of picture houses now held in receivership by the Chicago Title & Trust Co., are reported working to resume control of the circuit. They are interviewing creditors in an attempt to reach a carrying agreement.

Representatives of a New York bond house is conferring with the Aschers on plans to refinance the circuit.

William Fox has \$500,000 worth of stock in the Ascher houses. To

take over the circuit he would have to pay around \$900,000 plus bonded indebtedness. A creditors' committee representing \$450,000 in debts has been organized with Attorneys Ringer, Wilhartz and Hirsch handling all business. Before taking the houses Fox would have to pay off the organized creditors in a lump sum.

Nate and Max Ascher are reported confident they can make individual deals with the creditors because of previous good will.

## 3 Publix Houses Ruined by Hurricane

Oakley theatre Lakewood; Ketter, West Palm Beach, and Lyric, Daytona, were badly damaged by the recent hurricane in Florida. All houses were owned by Publix.

Rialto, independent house about a block from the Ketter, escaped damage. Stanley (Publix) in West Palm Beach was damaged by water as were houses in Winter Haven and Lakeland.

Paramount and Beaux Arts, deluxe houses of Palm Beach proper, withstood the assault of the elements. The garden in same town had its semi-frame roof blown off.

The storm's course was in the shape of a V with the chain of houses owned by Universal, principally on the west coast of Florida, going entire, unscathed.

Performances were suspended in practically all theatres within the path of the hurricane while the united energies of the citizenry concentrated on rescue and relief work. A few houses in Georgia reported minor damages.

All contracts on pictures interrupted or prevented by this "act of God" are subject arbitrarily to redating by exchanges without penalty to exhibitors. This angle will be handled as previously when Florida was struck two years ago by a similar catastrophe. In both instances the chief sufferer from property damage was Publix.

## "PROPS" FOR PART

Ernie Johnson, Pan Lot "Grip" Picked as Type

Los Angeles, Sept. 25. Paramount continues to find new film talent among its lot workers. Having converted Ernie Johnson, prop boy, into a screen comic, Par has taken Art Miller, veteran "grip," and put him in front of the camera.

T. Richard Jones, directing Charles Rogers in "Someone to Love," decided that Miller, working on the set, was the type and ordered him to discard his overalls. Miller has been a "grip" with Par ever since Jesse Lasky came to Hollywood.

Johnson's first screen appearance was in Emil Jannings' "Street of Sin," in which Director Mauritz Stiller drafted him from his prop work to play the Salvation Army captain. After the picture was finished, he went back to propping.

## Charles Althoff ORPHEUM CIRCUIT CRITICISMS



"CHARLES ALTHOFF STEPS FROM THE SILVER SHEET TO THE FOOTLIGHTS AND OPERAS ONE OF THE CLEVEREST ACTS OF ITS KIND THIS REVIEWER HAS EVER SEEN, ETC., ETC." — L. A. "TIMES"

"CHARLES ALTHOFF STEPS FROM THE SILVER SHEET TO THE FOOTLIGHTS AND OPERAS ONE OF THE CLEVEREST ACTS OF ITS KIND THIS REVIEWER HAS EVER SEEN, ETC., ETC." — L. A. "HERALD"

Address Cafe Jerry Cargill, 1580 Broadway, N. Y.

## HELEN WARNER

FEATURED IN  
FANCHON and MARCO'S  
"RIVER IDEA"

## GOING EAST THIS TIME

Direction: FANCHON and MARCO

## ALFRED BROWER

World's Fastest Russian Dancer  
Re-engaged by FANCHON & MARCO  
Direction WILLIAM MORRIS

## DAVE GOOD

MASTER OF CEREMONIES  
COLORADO THEATRE, DENVER  
Thanks to Fanchon and Marco

"DAD" WALTON Presents  
**VARSITY QUARTET**  
Booked Solid: West Coast, B. & K. Publix, Europe, Retirement  
THANKS TO MARCO FOR A PERFECT HOP-OF!

CLARENCE LYND, Lead  
STANLEY SEIDELL, Baritone  
MILV VICKERY, Bass  
ORD TOOMEY, Tenor  
Direction, WALTER MEYERS—WM. MORRIS AGENCY

ALWAYS PLAYING THE BEST  
**JUE FONG**  
WORLD'S GREATEST CHINESE TENOR  
A POSITIVE SENSATION  
PLAYING WEST COAST CIRCUIT  
Many Thanks to Fanchon and Marco

PARAMOUNT, NEW YORK, THIS WEEK (SEPTEMBER 22)

"JUST A CLOWN"

# HELEN KENNEDY

Celebrating One Year of Continuous Playing for the Publix Circuit. Direction:

William Morris.

# 1928 PARAMOUNT'S GREATEST YEAR 1929

Paramount Pictures



Smashes all records at  
Paramount Theatre, N. Y.  
by more than \$7,000!

**GEO. BANCROFT**  
"DOCKS OF NEW YORK"

**PARAMOUNT**



Josef von Sternberg  
Production, with Betty  
Compson and Baclanova

WINGS • THE PATRIOT • THE FLEET'S IN! • WARMING UP • FORGOTTEN FACES  
Coming: WEDDING MARCH • ABIE'S IRISH ROSE (Sound) • INTERFERENCE (all-talking), etc.

## Publix Replacing Stage Shows and Orchestras With Sound in 3 Cities

Atlanta, Sept. 25. Howard theatre, ace Publix house here, abandons unit shows Oct. 1 in favor of all-talker bills. At the same time stage and pit musicians will be dispensed with.

It is understood a similar policy will be inaugurated in the Alabama theatre, Birmingham, and the Worth, Fort Worth, Tex.

It is an economy move. Unit shows for the Howard have been costing the house \$3,000 a week, a burden the box office could not support, according to understanding.

There are now only three houses in Atlanta offering in person entertainment, Erlanger, Keith's Georgia and Loew's Capitol.

### All Pathe Features for 29-30 With Dialog; 6 Supers

Los Angeles, Sept. 25. The final 12 pictures on this season's list will be completed by Pathe Jan. 15. The schedule for '29-'30 will start March 15, with entire product to contain dialog.

Pathe's productions plans for '29-'30 include four to six super-specials to cost from \$250,000 to \$500,000. One-third of the remaining 30-odd features will be classified as specials.

In soundings its production, Pathe will adhere to a policy of completing the picture in silent form and then recording sound or dialog additionally.

### Barthemess' Dialoger

Los Angeles, Sept. 25. "Weary River," Courtney Riley Cooper story, will be the next Richard Barthemess production for First National.

It is to have sound and dialog, directed by Frank Lloyd.

Bradley King has been borrowed from M-G-M to make the screen adaptation.

### New Eastman Manager

Rochester, Sept. 25. Erle Thatcher Clarke, for five years general manager of the Eastman theatre, resigned last week, following differences of opinion as to house policies.

William A. Callahan, film booking agent for the theatre, succeeds Clarke, temporarily at least. Neither move was a surprise to local inside theatrical circles.

### BUCKLEY ON U. A. TOUR

Los Angeles, Sept. 25. Harry D. Buckley, general manager of the United Artists theatres, has been in Los Angeles for the past week consulting with Joseph M. Schenck. After leaving here he will make a tour over the country, visiting various United Artists theatres.

Buckley will return in six weeks. His headquarters will be at the local house.

### FOX'S NEWSREELS 10TH

Yesterday (Tuesday) was the 10th anniversary of the Fox newsreel.

### Geo. Williams in Syracuse

Syracuse, N. Y., Sept. 25. George Williams, veteran exploitation man and theatre manager, is new managing director of the three Kallet playhouses in Syracuse—Regent, Harvard and Avon.

### Golden Selling U Talkers

Eddie Golden, veteran picture man, has been brought on from Boston by Universal to handle the company's talker sales, a new departure with U.

### Cut Scale Houses Not Approved by Exhibs

Chicago, Sept. 25. Cutting of admission prices by Lubliner & Trinz brought a broadcast letter of condemnation from Jack S. Miller, president of the Exhibitors' Ass'n of Chicago.

Miller's letter suggests that members cease buying films from companies selling first neighborhood rights to cut rate houses. If not, he says, independents will be squeezed out entirely.

### 26 M-G-M Sound Shorts Ready for Fall Release

Metro-Goldwyn-Mayer will have more than a score of talking shorts ready for autumn release. It has issued a list of subjects to be offered at the rate of three a week beginning Sept. 28, and including dates up to Nov. 17. It was known the company had such a service in preparation but the trade understood M-G-M's talking short output would not be available in quantity until January.

List formally announced includes: Sept. 29, Van and Schenck, Johnny Marvin and Marlon Harris.

Oct. 6—Walt Rosener and Capitollans, Locust Sisters and Leo Beers.

Oct. 13—Miller and Lyles, Joseph Regan and M-G-M Movietone review.

Oct. 20—Ponce Sisters, Odette Myrtle, Marlon Harris.

Oct. 27—Van and Schenck, Fuzzy X. Knight, George Dewey Washington.

Nov. 3—Johnny Marvin, Joseph Regan, M-G-M Movietone review.

Nov. 10—Vincent Lopez at piano, Ponce Sisters, Miller and Lyle.

Nov. 17—Marlon Harris, George Dewey, Washington.

### Fox's First 100%

Los Angeles, Sept. 25. Fox's first 100 per cent. dialog feature is under way with Raoul Walsh, director, also playing an important role.

Marta Alba, Spanish beauty contest winner, more or less idle around the Fox lot since her importation, is getting her first big break in the production titled "In Old Arizona."

### Gerbracht Beats Council

Ames, Ia., Sept. 25. Joe Gerbracht, Ames theatre manager, routed the anti-Sunday amusement forces at a sizzling council session which lasted until 2 a. m. He drove the blue-Sunday law enforcement squad to cover with a 4 to 2 backing in the council.

It appears to be all over now.

### U. A. RUNS IN PORTLAND

Portland, Ore., Sept. 25. United Artists theatre will open during the month, playing U. A. pictures on runs.

It will be operated by West Coast Theatres circuit, in association with J. J. Parker and United Artists.

### "Blindfold" Print East

A print of "Blindfold," Fox talker feature with George O'Brien and Lois Moran, reached the home office this week.

## 5 THEATRE MEN SUE VILLAGE FOR DAMAGES

### Charge False Arrest Through Sunday Shows in St. Clairesville, O.

Cleveland, Sept. 26. The battle between theatre owners of St. Clairesville, Ohio, and blue-nose city officials who are attempting to stop movies on Sunday continues to wax furiously.

Five theatre men have brought suit against the town for illegal arrests. One manager is bringing up a suit for the fifth time, asking \$10,000 damages.

It seems that city officials have been giving the boys the runaround. According to the theatre men, they were arrested without warrants for giving Sunday shows. Then, they charge, the mayor would do the disappearing act to keep them from giving bond, and all their squawks failed to help out.

One killjoy of a councilman even proposed recently an increase in theatre licenses from \$50 to \$1,800, declaring the city would be better off without theatres or movies. His motion failed.

### Marks' Trial Waits

Chicago, Sept. 25. Suit of Marks Bros., independent theatre operators, against Paramount-Publix-B. & K. and 24 other defendants charging restraint of trade, is at a temporary standstill awaiting serving of notice by the complainants that they are ready for trial.

Preliminary hearings were held early last summer.

### FOLLOW UP AT CRITERION

Paramount's tentative idea for the Criterion, New York, where "Wings" is in its 59th week, is to have "Interference" follow with no date set.

Latter picture is the Joanne Eagels' talker, not yet started. No intention of road showing.

### "Flying Fool" Pathe's Aerial

Los Angeles, Sept. 25. Pathe's contribution to the cycle of aviation films will be "The Flying Fool."

Paul Stein will direct from Neil Brandt's script.

### Merkle, DeForest Sales

Arno Merkle will be sales head of the DeForest talker, under the regime of four companies planned by the Schlessingers.

Merkle has had charge of the foreign sales of the device.

### MANKIEWICZ' STORY

Los Angeles, Sept. 25. When William Wellman finishes directing "Tong War" for Paramount the company will have him start making "The Man I Love," with Nancy Carroll and Richard Arlon.

Story is being written by Herman Mankiewicz.

## Freddie SMITH AND Joe HADLEY Still Publixing EVERYWHERE A HIT

"VARIETY" SAID: ORIENTAL, CHICAGO "These boys have developed acrobatic legwork to sensational proportions. They start as comedy dancers, later losing their funny clothes to get serious and excellent. Forced into a speech."

"ZIT'S" SAID: CAPITOL, NEW YORK "Smith and Hadley, two male dancers, deserve headline billing for excellent footwork."

SEATTLE "TIMES" SAID: SEATTLE THEATRE "Two boys who just about disrupted the program schedule yesterday were Smith and Hadley, exponents of difficult, graceful and comical dance steps."

SAN FRANCISCO "NEWS" SAID: GRANADA THEATRE "One of the most clever dancing teams that has been here in weeks is Smith and Hadley. After doing some 'rube' stuff they execute some really difficult steps."

OMAHA "BEE-NEWS" SAID: RIVIERA THEATRE "When it comes to dance antics, Smith and Hadley need retire for none."

WEEK OF SEPT. 22 ALABAMA, BIRMINGHAM Regards to MAX TURNER JERRY CARGILL

BILLY SNYDER THE JUVENILE PRINCE DOING TIME IN FANCHON and MARCO'S "HAT" IDEA Week Sept. 28 Loew's State, Los Angeles Direction—WM. MORRIS AGENCY

### PUBLIX UNIT NOW



Jack Joyce

Direction WM. MORRIS OFFICE

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PARIS LONDON BARCELONA DEAUVILLE OSTEND

# RENOFF and RENOVA

Held Over and Re-engaged Everywhere

STARTING RETURN ENGAGEMENT, PICCADILLY HOTEL, LONDON, SEPTEMBER 24

"Gorgeous, superbly athletic with incomparable poise and grace."—Amy Leslie.

"You will have to call upon your reserve of superlatives to describe them."—Vide Press.

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ARTISTS' REPRESENTATIVE

613 TAFT BLDG. HOLLYWOOD, CAL. HEMPSTEAD 3594





**"CREATIONS IN JAZZ"**

A Publix Unit

Produced and Staged by

Jack Laughlin

**LYDIA HARRIS****"America's Daughter of Syncopation"**

Direction: WILLIAM MORRIS OFFICE

Commencing My Third Season With Publix

**EDDIE HILL**

Featured With

**"CREATIONS IN JAZZ"**

Fifth Return Engagement at Oriental Theatre, Chicago

Thanks to Messrs. A. J. BALABAN, MORRIS SILVERS, MAX TURNER and JACK LAUGHLIN  
Material by BENOLD ROSS

Direction: WILLIAM MORRIS OFFICE

HARRY

MURRAY

**BERNIE BROS.****"TWO OF A KIND IN A VARIETY OF SYNCOPATION"**

Direction: WILLIAM MORRIS OFFICE

**Inside Stuff—Pictures**

An ambitious attempt to corral some spectacular publicity, staged by the fashions expert of a Los Angeles newspaper during the National Air Races in Los Angeles, turned out to be one of the biggest blunders on record. With enormous crowds attending the air meet, the fashions expert decided it would be good publicity for herself to horn in with some screen players for introduction to the mob.

She assembled a trio of actresses, one a young blonde, who recently reached the screen after having been banned for years by reason of her alleged relations with a former film fan magazine publisher whom she later married; another blonde, formerly a popular leading woman who has almost faded out of the picture biz, and a character woman. She also gathered the daughter of a prominent Los Angeles financier and another member of the staff of her newspaper.

The idea was to have the sextet land at Mines Field, near Los Angeles, where the air races were held, the party to come in three airplanes, and then, after the flourish of their landing, be introduced to the crowd. The fashions woman landed first in a plane piloted by one of the leading aviators. When the plane came to a stop near the stands, one of the race officials rushed up and demanded to know what was meant by the unscheduled landing when informed as to what was to come in the two planes still hovering overhead, he expressed himself in no uncertain terms, declared the crowd wasn't interested in screen actresses and ordered them away.

By frantic signaling to the planes above, the latter were kept in the air, where they flew around for more than 40 minutes, waiting for instructions. The first plane finally took to the air again and guided the other two to a landing field several miles from the race field. Landed there, the guiding genius of the affair refused to be daunted, but packed her party into automobiles and drove to the race course.

They finally secured their introductions, but the reception was not that anticipated, as the crowd gave them all the razz, while the smattering of applause was extremely faint and discouraging.

Louis Moonaw, who dug up capital in Oregon and Alaska to make a series of pictures which included "Chechacho," has transferred his seat of activities to Salt Lake City. There he managed to get hold of \$250,000 to make "The Exodus," based on the history of the Mormons in Utah. From Hollywood he recruited for the cast Ben Lyon, Russell Simpson and Marie Prevost.

The balance will be locals with most lending their artistic abilities without financial recompensation.

The production company name is Pioneer Film Corporation.

When real estate values were low in 1923 in Hollywood and Beverly Hills, a large number of picture stars, directors and executives formed different associations which included "Chechacho," has transferred his seat of activities to Salt Lake City. There he managed to get hold of \$250,000 to make "The Exodus," based on the history of the Mormons in Utah. From Hollywood he recruited for the cast Ben Lyon, Russell Simpson and Marie Prevost.

Recently the Tax Board of the Internal Revenue Department got wind of the manner of manipulation and operation of these associations. It handed down a decision that all associations incorporated or having a semblance of corporate bodies are to be classed as such and must pay 13 per cent. tax.

When word was conveyed to these associations or trusts they immediately cleared off all their holdings, taking their profits with the bank through which the business was transacted, being called upon to pay the corporation tax on profits made by those in the trust. There is a 1928 portion of the income tax that provides that banks file a return on all such associations and trusts.

It was figured out by a smart corporation lawyer that one way to beat the corporation tax and still keep the trusts in operation is to give one individual in the Association power of attorney, deed all holdings to this party and then have that person divide profits that should have accrued among members of the trust who will be taxed according to the individual income tax rate.

J. P. McEvoy, writer and now producing a stage revue called "Americana," played the picture business for 20 minutes at the AMPA luncheon in New York last Thursday. McEvoy particularly went after directors and supervisors, although he didn't miss others.

The McEvoy speech was no riot with the AMPA members, whose guest he was for the free feed.

Harry Hammond Beall, head of the Sld Grauman publicity department for past six years, is the first press agent in Los Angeles to receive a letter of commendation from Mayor George E. Cryer. Beall

(Continued on page 48)

**Thrill Serial Demand By 'Western' Decrease**

Los Angeles, Sept. 25. An increased demand for chapter plays has caused Universal to augment its schedule for this type of film to five for the current film year. U made four serials last year. Pathe, the other leading serial maker, also reports an increase in the demand, but will not add to the number of its pictures this season believing that its regular quota of five will take care of the need.

The revived popularity of serials is attributed chiefly to the decrease in the number of westerns being produced. When serials were on the decline for several years, the westerns provided the thrill which the younger picture fans demanded.

**F. N.'s All-Dialog**

First National's first all-dialog feature will be "Stranded in Paradise."

Russell Collins in West  
Russell Collins, head of Vitaphone sales in the east, has been shifted to the west coast in a similar capacity.

**Local "Our Gang" Films**

Chicago, Sept. 25.

Great States theatres will recruit kids resembling the "Our Gang" youngsters and make local movies for their various houses.

Brooklyn's Par Nov. 24.

The Brooklyn Paramount theatre is now set to open Nov. 24.

**West Coast Motion Picture Directory of Players, Directors and Writers**

Titles by  
**MALCOLM STUART BOYLAN**  
FOX

**HARRY DELF**  
WRITER AND DIRECTOR

Current Release:  
**"THE FAMILY PICNIC"**  
A FOX MOVIE TONE

Future Release:  
**"MYSTERY MANSION"**  
A FOX MOVIE TONE

and  
**"THE LADIES' MAN"**  
A FOX MOVIE TONE

**NOW FREE-LANCING**  
Granite 3716

**WINIFRED DUNN**

SCENARIO OF

**"SUBMARINE"**

Now Breaking

Records at Em-

mexy Theatre,

at \$2 Top Prices

**HARRY DELF**  
WRITER AND DIRECTOR

Now Preparing a TALKER for

**Metro-Goldwyn-Mayer**

PHONE GRANITE 3716

ORIGINALS ADAPTATIONS

**HOWARD J. GREEN**

Management, Edward Small Co.

TITLES CONTINUITIES

**LICHTIG****ENGLANDER**

TEN YEARS IN HOLLYWOOD

Representing  
DIRECTORS, ARTISTS, WRITERS  
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**DAN AL**  
**STANLEY and BIRNES**

Featured Comedy Dancers with  
**FANCHON and MARCO'S**

**"SPANGLES"**

Stupendous Production

Completing Our 50th Consecutive Week

Playing Our Last at the

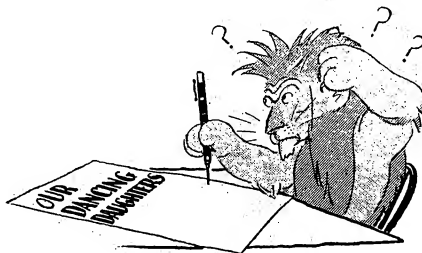
**CAPITOL THEATRE, SALT LAKE CITY, UTAH**

Sept. 25 to Oct. 1

**READY FOR NEW OFFERS**

# \$1,000,000 REWARD!

for a new adjective



All Superlatives fail to describe  
the drawing power of

# OUR DANCING DAUGHTERS

featuring JOAN  
CRAWFORD

Let the figures speak for themselves!

#### CHICAGO

Sensational at  
Oriental

#### MEMPHIS

At State  
outstanding business

#### COLUMBUS

Ohio Theatre's  
smash week

#### DETROIT

Broke records at Capitol.  
Moved to Adams for a run!

#### HARTFORD, CONN.

Strand box-office  
swamped S.R.O.

#### LOUISVILLE

Panicked them  
at the State

#### CLEVELAND

Biggest Business  
in town at State

#### SYRACUSE

Greatest attendance  
in months at State

#### OMAHA

Tremendous at  
the Rialto

#### BALTIMORE

Stanley packed 'em in  
breaking house record!

#### MADISON, WIS.

New Orpheum  
crashes record

#### ST. LOUIS

State business  
Phenomenal

## THE RELEASE SCHEDULE FOR THE 26 METRO MOVIE TONE ACTS

#### WEEK OF SEPTEMBER 29th

##### VAN AND SCHENCK

Idols of America in their famed singing act

##### JOHNNY MARVIN

Victor Record headliner in his musical novelties

##### MARION HARRIS

Songbird of Jazz direct from Broadway hits

#### WEEK OF OCTOBER 6th

##### WALT ROESNER and CAPITOLIANS

Broadway's Greatest Stage Band in Jazz Action

##### LOCUST SISTERS

Harmony Wizards direct from "Hit the Deck" fame

##### LEO BEERS

World renowned whistling songster of vaudeville

#### WEEK OF OCTOBER 13th

##### MILLER AND LYLE

"Shuffle Along" celebrities in "The Mayor of Jintown"

##### JOSEPH REGAN

Vaudeville's top notch singing favorite

##### M-G-M MOVIE TONE REVIEW

Something New in See and Hear

#### WEEK OF OCTOBER 20th

##### THE PONCE SISTERS

Famed beauties of vaudeville and radio world

##### ODETTE MYRTLE

Star of "Countess Maritza" in songs with 101st

##### MARION HARRIS

in song numbers from vaudeville triumphs

#### WEEK OF OCTOBER 27th

##### VAN AND SCHENCK

in their favorite song and dialogue hits

##### FUZZY KNIGHT

vaudeville's genius of the piano

##### GEORGE DEWEY WASHINGTON

the colored baritone of national fame

#### WEEK OF NOVEMBER 3rd

##### JOHNNY MARVIN

in his most popular Victor Record numbers

##### JOSEPH REGAN

in another melodic song smash

##### M-G-M MOVIE TONE REVIEW

another unique sound and sight diversion

#### WEEK OF NOVEMBER 10th

##### VINCENT LOPEZ

Himself in his world famed piano delight

##### THE PONCE SISTERS

in another of their happy song struts

##### MILLER AND LYLE

that lovable pair in "Jintown Cabaret"

#### WEEK OF NOVEMBER 17th

##### MARION HARRIS

her featured songs from musical successes

##### GEORGE DEWEY WASHINGTON

in negro melodies that made him famous

#### WEEK OF NOVEMBER 24th

## THREE MORE GREAT METRO MOVIE TONE ACTS

**DANCING** Daughters --  
**GREAT!**

**EXCESS** Baggage (Haines)  
**MARVELOUS!**

**WHILE** The City Sleeps  
**SENSATIONAL!** (Chaney)

**M-G-M** salutes this  
**NEW** season with  
**HITS! HITS! HITS!**

And that ain't all—



# M-G-M

THE HAPPINESS BOYS

**MY MAN**  
(Mon Homme)  
Fox Trot Song  
Musique de MAURICE YVAIN

Roles de WILLEMETZ and ES CHARLES  
Lyric by CHANNING POLLOCK  
Moderato de Schostakovich

It's  
old and  
d go  
don-

cost me  
Sometimes  
Sur cet -

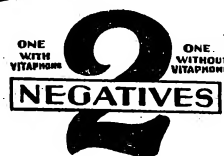
He's  
I  
Et

wet, tired you be,  
straight sure as fate, for  
-né tout é que j'ai, mon

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# On Its Way

"SEE and HEAR  
EVERY CHARACTER  
IN THE  
PICTURE"



**Fannie Brice**  
IN  
**"My Man"**

DIRECTED BY  
**ARCHIE MAYO**  
STORY BY  
**ROBERT LORD**

## ANOTHER ELECTRIFYING HIT!

**F**AST on the heels of such exciting successes as "THE SINGING FOOL," "THE TERROR," "LIGHTS OF NEW YORK," and others! Fannie and her following will fill your house! Her zestful personality makes this the most natural bank-book natural.

**REMEMBER:** "MY MAN" is backed by our \$1,000,000 national newspaper and radio campaign!

**AND AS ALWAYS:** TWO NEGATIVES: One with VITA-PHONE. One without VITA-PHONE.

A  
WARNER  
BROS.

**VITAPHONE** PICTURE

**Coming!**

**"NOAH'S ARK"**  
MADE TO TOP ANY PICTURE EVER MADE!

MEMBER: MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA, INC.



## MORE LABOR JAMS IRONED OUT

San Francisco, Sept. 25. After more than a month of negotiations, union musicians and the local theatre managers affiliated with Allied Amusement Enterprises have reached an amicable agreement covering a new two year period. Musicians (local No. 6) won their big point of a six day week for suburban and neighborhood houses, the new arrangement applying on all jobs of \$50.00 per week or over.

Managers voted salary increases of approximately 75 per cent. of the 16 2-3 increases originally asked, with another increase to become operative during the second year of the agreement.

The six-day week for musicians will not apply to featured leaders in certain designated houses, either downtown or neighborhood, the union execs. agreeing to allow this type of stage leader to work without the compulsory one day off in seven (or one week in seven weeks) providing the arrangement

is mutually satisfactory to leader and management.

Chicago, Sept. 25. Walkout of colored musicians in four Class A picture houses controlled by James Costen, starting Labor Day with the walkout of white musicians in Class 6 houses, ended Tuesday after a temporary settlement had been made by Earl Biggs, president of the colored Federation of Musicians, Local 208. Musicians walked out of the Metropolitan, Vendome, Pickford and Owl when their contracts expired. Under the temporary settlement the Metropolitan is using 14 men, with the other three employing the organists only.

Biggs is still attempting to get orchestras into the other houses.

The Broad Street at Newark, N. J., which Morris Schlessinger threatened to close because of a disagreement with the stage hands, is operating as usual with an eight-man crew minimum back stage. The manager sought a reduction to five men.

Minneapolis, Sept. 25. A temporary compromise has been reached here between the theatre owners and Minneapolis Operators' union in the dispute over wages and working conditions. It provides for a pay boost of slightly less than seven per cent and one additional operator in the booth in houses equipped for sound.

In their contract presented to the theatre owners, the operators demanded a 15 per cent wage increase and the doubling of crews in the booths of the sound equipped houses. The scale for sound equipped houses is \$62.50 against the old one of \$58.50.

Burlington, Ia., Sept. 25. Differences between the Rialto and union relative to wire installation and operation were ironed out amicably at a conference here.

It is understood the theatre will employ three operators for the booth and there will be an increase in the scale for two years. Reduction

tion in the scale to be paid the organist, but likewise in the hours such organist will be on duty.

Syracuse, Sept. 25. Amicable settlement of the wage contract differences between Keith's and the picture operators union served to wholly clear the sky of labor troubles.

Contract covers a three-year period, unless the theater should be wired in the meantime. In that event, Keith's agrees to accept the conditions in effect at the time in other wired houses here. As in the case of the stage hands union, which also signed a three year contract, agreement calls for annual increases for the men in the projection booth. The new scale is \$80-\$50. Next year a \$2.50 advance is provided for, and a \$3.50 increase is specified for the third year. Union agree to a booth force of three men. Keith's, in the past, had two operators and two apprentices.

Lincoln, Neb., Sept. 25. Following the brisk warfare here, conducted mainly by newspaper advertisements, between the operators' union and the Rialto, that theatre, closed for four weeks, reopens this Thursday.

Settlement includes three-year agreement with \$62.50 first year on a sliding scale and four operators in booth, with one stage hand. Local Orpheum, same management, in agreement.

Rialto, wired, reopens with "Street Angel."

### Gerringer's Odd Record

Bill Gerringer has the oddest record perhaps ever created by any one in the picture business. It is of having been longer on a consecutive stay in New York than any other out of town chain executive.

Gerringer is with the Saenger Circuit of the south. With Mrs. Gerringer he came to New York in June for his usual short visit. The Gerringers have been continuously here since. They expect to be able to leave by Oct. 1.

Bill has been held in New York through film buying in the dubious time of silent stuff, and also to promote wiring for the Saenger houses.

### Minn. Arbitration Regular

Minneapolis, Sept. 25. Members of the Northwest Theatre Owners' Association resumed their participation with distributors in arbitration here Friday, when the Board of Arbitration held its first hearings since the exhibitors and distributors patched up their differences.

An "outlaw" board, comprising non-members of the association, along with the distributors, functioned while the war was on. Cases heard by this board and involving association members will be retried at the request of the parties involved.

The breach, now healed, resulted from the association's refusal to take any part in the arbitration of cases involving United Artists, which, it was alleged, had been selling its product to non-exhibitors.

### Fox Starts in Newark

Fox's latest threatened invasion into Stanley strongholds materialized this week when demolition of six-story buildings on the new Fox site in Newark, N. J., was started. A 5,000-seat house set at a cost of \$7,000,000 will get under way as soon as this work is complete. The contract has been awarded.

### "HELL'S ANGELS" DIALOG

Los Angeles, Sept. 25. Howard Hughes, head of Caddo Productions, has had "Hell's Angels," his air war picture, in production so long that its filming has run into the new era of talking pictures. As a result, Hughes has again changed some of his plans on the picture and now expects to introduce some dialog sequences into the film.

### "Dynamite" for De Mille

Los Angeles, Sept. 25. "Dynamite" will be the title of Cecil B. De Mille's first production for M-G-M.

### Jerome Quits Shore House

J. Parker Jerome has resigned as manager of the Mayfair, Asbury Park, and supervisor of the other Reade houses at that resort.

### Pit Orchestra for Shorts

Chicago, Sept. 25. A local innovation in presentation of sight and sound film was tried successfully at the Marbro theatre by Benny Meroff, band leader m. c. Meroff moved his band to the pit for accompaniment to a Martinelli singing short subject on Vitaphone. The regular Vitaphone accompaniment was drowned out by the pit musicians, and no discord resulted. Meroff will repeat the idea on other singing subjects.

### WELLS-FARGO FILM

Los Angeles, Sept. 25. Ken Maynard's next for First National will be "Wells-Fargo Express," a tale of the Civil War and the work of the express company to keep gold flowing to Uncle Sam in the east.

Marion Jackson is the writer of the story and continuity. Harry J. Brown will direct.

Maynard has returned from his visit east.

### NEW HOTEL ANNAPOLIS

Washington, D. C.  
Single, \$17.50  
Double, \$28.00  
11-12 and H Sts.  
in the Heart of  
Theatre District

### HERMIE KING

Musical Master of Ceremonies  
Direction Fanchon and Marco  
Fifth Ave. Theatre, Seattle

CARLENA  
**DIAMOND**  
(DANCING HARTIST SUPREME)  
Featured with  
Fanchon and Marco's "RIVER" Idea  
Now Loew's State, Los Angeles  
Direction  
Walter Meyers, of Wm. Morris Agency

### BROOKS TRIO

SINGING BANJOISTS  
Now with  
FANCHON and MARCO'S  
"UP IN THE AIR" IDEA

### VINCE SILK

3d YEAR WITH WEST COAST  
Opening the New  
Golden Gate Theatre  
Thanks to Fanchon and Marco,  
Harry Superman and Lynn Yost

### SENSATIONAL DANCERS

### Four Covans

Featured with  
FANCHON and MARCO'S  
"HI-YALLER IDEA"

AGAIN PROVES EXCEPTIONAL ATTRACTION

# JULIAN ELTINGE

OPENED HIS SEASON AT

## Marks Bros. Granada, CHICAGO

TO A S. R. O. SENSATION

NEXT WEEK, MARBRO, CHICAGO

Then a Few Open Dates Before Production

JACK WALL, HARRY WEBER OFFICE, PALACE THEATRE BLD., NEW YORK AGENTS

## Coast Notes

Al De Mond titling "Red Hot Speed" (U.).

Walter R. Anthony titling "Port of Dreams" (U.).

Garrett Graham to title "Romance of the Underworld" (Fox).

Evelyn Selbie added to "King of the Mountains" (U. A.).

"Rodeo Romance," circus story, will be the third Fay Wray-Gary

Cooper co-starring picture for Paramount.

Alan Crosland has been signed by United Artists to direct Harry Richman in "Say It With Music," to be produced in New York.

Harrison Ford and Julia Swayne Gordon added Par's "Three Week Ends."

Paul Lukas added "Wolf of Wall Street," Par.

Louis Wolheim added Par's "Wolf Song."

Clinton Lyle added "Humming Wires," M-G.

William Christy Cabanee has been assigned to direct "College Coquette" for Columbia.

Don Alvarado for male lead in "Apache," Columbia directed.

Cast for "Lone Wolf's Daughter," directed for Columbia by Al Rogel, are Bert Lytell, Gertrude Olmstead, Madeline Morehead, Charles Gerrard and Arthur Rankin.

Florence Ryerson and Keene Thompson are writing co-starring Par story for Ruth Taylor and James Hall.

Lloyd Corrigan is writing continuity from Grover Jones' adaptation for Bebe Daniels' next for Par.

George Yohalem, recently assistant director at Par, is now assistant

to J. G. Bachmann, Par associate producer.

Otto Hower's second for Paramount will be another Zan Grey story, "Sunset Pass." J. Walter Ruben is writing the adaptation.

Dolores Brinkman added "The Mysterious Island," M-G.

Hal Yates will direct second Hal Roach comedy employing female team, Marion Byron and Anita Garvin. Ed Kennedy in support.

James Cruze will direct William Haines in "The Duke Steps Out" for M-G.

Billie Dove's latest for First National has had its title changed to "Adoration."

Judythe Chapman added to "Three Week Ends" (Par).

"The Farewell" next to last of third "Collegejans" series, finished by Nat Ross for U.

Eugene Pallette, E. H. Calvert and Lawrence Grant added to "Canary Murder Case" (Par).

Walter Fabian has completed, "A Clean Sweep," short comedy western, U.

Sam Blum added to "Love Song," U.A.

Hannah Washington added to Mickey McGuire series, Darrymore-PKO.

Walter Lang, directing "Split of Youth," with Dorothy Sebastian and Larry Kent, for T-S.

J. G. Blystone has started an untitled Fox picture with Victor McLaglen and Claire Windsor. Clyde Cook supporting.

Glen Lee, screen actress, has been signed to a new term contract by M-G-M.

Stepin Fetchit added "Badges" (Fox).

John Holland added "She Goes to War" (Inspiration).

Hobart Bosworth to play clergyman in untitled John Barrymore, temporarily called "King of the Mountains" (U. A.).

Grant Withers opposite Dolores Costello in WE's "Madonna of Avenue A." Otto Hoffman also in cast.

Edna Mae Cooper added to M-G's "Sioux Blood."

Olive Borden femme lead in FBO's "Love in the Desert."

Nacio Herb Brown added musical staff at M-G-M.

Alice D. G. Miller will adapt for M-G-M "The Bridge of San Luis Rey."

Doris Dawson added to "Ritzzy Rosie" (FN).

Gaston Glass added to "Geraldine" (Pathe).

Lesley Mason titling "The Tiger's Shadow," serial (Pathe).

Alona Marlowe, Jack Raymond added "Three Week Ends" (Par).

The title, "The Black Gang," has been restored to Victor McLaglen's new Fox picture. It was known as "Life's A Gamble."

"Someone To Love" has been chosen as the final title for the current Charles Rogers picture for Par, first called "Charm School."

George Arthur Gray, serial scenarist, is putting the finishing touches on Pathe's next chapter play, "The Fire Detective." It goes into production next month. Third Pathe serial of the year will be "Queen of the North Woods."

Dorothy Farnum is again under contract as an M-G-M scenarist.

Dough Fairbanks, Jr., Jobyna Ralston, Robert Edson and Del Henderson in "Power of the Press" (Columbia).

Jean Arthur added "Canary Murder Case" (Par).

Jos. Girard added "Redskin" (U.A.).

Edward Martindel added to "Desert Song" (W. B.). John Arthur and Louise Fazenda only others chosen to date for first Vitaphone musical comedy.

Clarence Brown's next for M-G-M will be "Wonders of Women," based on the Henry Suderman novel, "The Wife of Stephen Frombolt," just purchased by company. Brown will begin work on it as soon as he finishes his current film, "A Woman of Affairs."

Louis Wolheim farmed by Howard Hughes (Caddo) to Par for "Victory."

Maria Corda, screen actress, and her husband, Alexander Korda, film

director, signed to new-term contracts by F. N.

Lucien Prival loaned by Caddo to F. N. for "The Stolen Kiss."

Bo Ling, Chinese dancer, added to "Husbands Are Liars" (Fox).

Herman Mankiewicz is titling Par's "Take Me Home."

Clinton Lyle added "A Man's Man," M-G.

Walter Lang will direct "The Spirit of Youth" for T-S.

Charles Middleton and Noah Young added to Harold Lloyd picture.

Fred Kelsey and Georgie Stone will team as detective and crook in FN's "Ritzzy Rosie." Also added are (Continued on page 47)

## Warners' Report Denied

Chicago, Sept. 25. A report here that Warner Bros. are negotiating for the bankrupt National Playhouses, a circuit of 10 Chicago houses, is denied by the Chicago Title and Trust Company, operators in receivership.

## Tyron-Kent's Visit

Los Angeles, Sept. 25. Glen Tyron and Barbara Kent, featured, leads in "Lonesome," have gone to New York to attend the opening of the Colony theatre.

## New Fox News Base

San Francisco, Sept. 25. Fox's Movietone has established a northern California base here, with news events for this section and vicinity to be handled in Frisco.

## Oriental's 1st H. O.

Chicago, Sept. 25. Record biz piled up by "Dancing Daughters," new Cosmopolitan feature, opening at the Oriental last week, kept the picture in that house for another week. This is the first film ever held over by the Oriental.

## "Devils" Soon Due

"Four Devils" is scheduled to replace "The Air Circus" at the Gaiety, New York, within three weeks.

## TRADO TWINS

Gentlemen of Comedy, Song and Dance

## Mr. Peter and Mr. Frank

Week Sept. 29-Oct. 5  
Senator Theatre, Sacramento

## Michigan Vaude Mgrs. Ass'n

## Charlie MACK

Booking the most extensive circuit of vaudeville and presentation theatres between New York and Chicago

Michigan Theatre Bldg.  
DETROIT

Standard Act. Write or Wire

## HELENE HUGHES

## ROY SMOOT

Featured with  
FANCHON and MARCO

# WHY IS A SEX PICTURE?

## An Appeal to My Friends

By BERT ADLER

I have jumped the barriers of trade respectability, according to supposedly sane associates of mine in the motion picture business, because I am offering a "sex picture" to the trade. I have become an overnight menace to the well being of the business! And an important trade journal says my picture is "in a jam" with the police censor of Newark, New Jersey.

Sheer nonsense! I have a box office picture, it is true, with a million-dollar title—"Fighting the White Slave Traffic." Of course, it has some sex in it, not as much as many large producer pictures I have seen, but still an essential sex element. *Mainly, my picture is clean melodrama!* Nothing in it that shouldn't be there, nothing to cause the slightest box office reaction after showing.

What I am trying to discover (and I must have enough friends in the industry to learn the answer) is: Why does a theme like that in my picture pass without notice in a large producer picture, but draw wholesale comment when offered by an independent?

Why is such a picture a perfectly reputable product when it carries a large producer label, and a "sex picture" when Woody and Adler offer it to the trade? Why is a "sex picture"? and WHAT is a "sex picture"?

The public want sex within reasonable limits in their picture fare. The box office proves that. "Fighting the White Traffic" stays within all those limits. That being the case, HOW COME?

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## HOWARD ESTABROOK

Paramount

---SCREEN PLAYS---

"FORGOTTEN FACES"  
\$74,629 at Paramount Theatre

"DRESSED TO KILL" (Fox)  
\$227,500 in Two Weeks at Roxy

"SHE GOES TO WAR"  
Inspiration-United Artists  
In Production.

"THE FOUR FEATHERS"  
Paramount Road Show  
In Production

"THE SHOP-WORN ANGEL"  
Paramount Feature  
In Production

"VARSITY"  
Paramount Feature  
Ready for Release

## PRESTON SELLERS

Feature Organist

ORIENTAL THEATRE, CHICAGO

Playing This Week

"WHEN SUMMER IS GONE"

# Hits Like a HURRICANE



**CLEAR THE  
DECKS FOR  
BOX-OFFICE ACTION**

**Biggest Sea-Thriller of the  
Day!**

**Raw... Red-blooded Romance...  
Raging... Real!**

**With RALPH INCE, who gave you  
"Chicago After Midnight"!**

**With ESTELLE TAYLOR, now  
sweeping the dramatic pages of a  
nation as current star of a Broad-  
way production!**

**"Ahoy, there, lubbers!... Your  
ship's come in!"**

**William Le Baron  
presents**

## SINGAPORE

## FBO's

**BOX-OFFICE TYPHOON**

# MUTINY

**A RALPH INCE Production**

**From the story by**

**NORMAN SPRINGER**

**with**  
**RALPH INCE**  
*Estelle* **TAYLOR**

**Watch for FBO's 100 Per Cent. All-Talker Sensation!**



# Try it—then Buy it

**FIRST NATIONAL**  
invites you to READ  
**THE LEADING BEST-  
SELLER OF THE DAY AT**



See for yourself why "Show Girl" on the screen is bound to be the comedy hit of years! It will be good fun—and good business—to read this best-selling sensation. Clock the laughs—check the thrills—note the made-to-order chances for scenic spectacle and sound effects. Because we're so sure that once you've read "Show Girl" you'll book the picture, First National has arranged this

**Amazing Offer to Exhibitors**

## "SHOW GIRL"

**\$1**  
*for*

**REGULAR PRICE \$2  
YOU SAVE \$1**

**FIRST NATIONAL SPECIAL**  
*with SOUND*

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays, President

Even if you weren't in the picture business, sooner or later you'd read "Show Girl"—because everybody else is. So why not do it now at this low price—the only offer of its kind—made possible only by the courtesy of the publishers, Simon & Schuster. This offer open only to theatre owners or managers. Not more than one copy to a theatre. Order must be sent to First National Pictures, accompanied by theatre letterhead.



*This coupon with one dollar is good for one thousand laughs*

**Mail Today  
—With  
Remittance**

**First National Pictures  
Advertising Department  
383 Madison Ave., N. Y. C.**

I enclose \$1.00 for a \$2.00 copy of "Show Girl," in accordance with your special cost price offer.

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Theatre \_\_\_\_\_

Address \_\_\_\_\_



Richard A. Rowland  
presents

## "SHOW GIRL"

**An ALFRED  
SANTELL  
Production  
with  
ALICE  
WHITE**

From the Novel by  
J. P. McEvoy



## 6 Mos. to Year "Clearances" for Acts In Talking Shorts Limit Revenue

**M-G-M Legal Dept. Explains Its Protective Clause  
Against Unsuitable Shorts**

It does not appear at present that talking pictures will become a source of important or permanent income to the rank and file of vaudeville actors.

With Warners, Fox and M-G-M started on talking shorts, each company displays a tendency to demand "clearances" extending from six months to a year.

This means that actors are forbidden by the terms of their talking picture contracts from working for any other company until the "clearance" period is passed.

Signing with one company and having made but one subject for that company, the actor is not at liberty for talkers for at least six months. Exception is, of course, when original company elects to make a number of subjects with the same actor or act.

Under the clearance system an act could hardly appear more than once or twice annually. Such appearance is simply a little extra change. Vaudeville acts not possessing or incapable of two routines would be all washed up for talking pictures after making one subject.

Producers defend the clearance clause on the principle that they must have protection against an act appearing for another company and being released nationally at or about the same time and made available to the opposition.

### M-G-M Contracts

The legal department of M-G-M defends as "equitable, reasonable and fair" the clause in its actors' contract for talking shorts which makes payment of the actor's services "conditional" upon acceptance, within 15 days of the completed subject.

It is impossible, the counsel contends, to make an ordinary screen test as with silent pictures. They must see the complete act or specialty.

They invest their expert time, technical knowledge and equipment, operating and laboratory cost in making the test specialty. They ask the actor or act to risk a few hours of his or her time.

Talent appearing for M-G-M talking shorts does so not on a time basis but on a "subject" basis, it is claimed. The first, or test, subject carries the "conditional" clause allowing M-G-M to reject the subject without reimbursing the actor for time or effort.

When the subject is accepted all further contracts between the company and the artist call for payment to the actor regardless of the merit of the subsequent subjects.

In other words, a poor or unacceptable first subject would be blamed upon the actor. But, having accepted a first subject and contracted with the actor for additional subjects M-G-M assumes responsibility for the quality of all further product.

### Andy Cohen's Dates

Andy Cohen, John McGraw's Jewish second baseman, has been secured for vaudeville by Jimmy O'Neill. Cohen is set for 10 weeks in and around New York, with cross-country dates possible should the Giants cap the pennant.

Another O'Neill bid, attraction will be Jim Bonobby and Rabbit Maraville, of the St. Louis Cardinals, as a team. It is unlikely they will play outside of St. Louis.

### William Morris CALL BOARD

Have Important Engagement for Zelma O'Neal type.

Communicate with  
Billy Grady  
Production Dept.

LOS ANGELES: LOWE'S STATE BLDG. 1560 BROADWAY, NEW YORK

## Fanchon & Marco Remain With W-C—Shows East

Los Angeles, Sept. 25. Indications are that Fanchon and Marco will renew their present contract with West Coast Theatres circuit. It was intended that Marco go to New York with Harold E. Franklin, president of West Coast Theatres, this week to confer with William Fox on the new contract. The latter however delegated Franklin to conduct all negotiations with Marco and close the deal.

The new deal will provide that Marco take his presentations east of the Rocky Mountains and into the New York territory next year.

## McCarthy Sisters' Own Act

McCarthy Sisters are said to have taken over the production act produced for them by Bill Duffy, the Times Square pite club operator. The act went out with the Harold Leonard orchestra.

In the revised turn, Duffy is reported wished out, and with Leonard leaving, to remain at the 54th Street Club. In the act now are seven musicians, including the former Leonard piano player.

The new line up removes the possibility, it is said, of the McCarthy girls going in as the attraction at the 54th St. (Club Madrid) this winter, as reported.

Leonard will likely go out in a vaude turn of his own, presented by Duffy.

## Tom Waring at Palace

Tom Waring, the tenoring half of the Waring brothers, opens at the Palace, New York, Oct. 29, on the same day Fred Waring's Pennsylvanians (band) opens in a production on Broadway. Waring's Pennsylvanians are with Choo's "Hello Yourself," collegiate musical.

Waring left his brother's organization during their summer engagement at the Ambassadeurs, Paris, for himself. He and Pat Ballard, who wrote a number of Mask and Wig shows at the University of Pennsylvania, are also a writing team.

## F. & M. Girls in Films

Los Angeles, Sept. 25. Fanchon and Marco has written the song sequences and is designing the acts for a "Three Week Ends," Clara Bow's current production for Paramount.

The picture will have four numbers in sound with 24 Fanchon and Marco girls.

On the same lot Fanchon also has 24 ballet girls who are being used by Mal St. Clair in "The Canary Murder Case."

## R. R.-PAN SUIT IN L. A.

Chicago, Sept. 25. Suit of the Chicago, Milwaukee and St. Paul railway to recover \$22,000 in railroad fares from the Pantages office here was thrown out of court Sept. 22.

Railroad was advised it could sue Pan in the Los Angeles courts. Motion was misappropriated by Charles Hodgkins, then local manager for Pantages.

## "Rube Wolf Week" in S. F.

San Francisco, Sept. 25. Week of Oct. 13 will be designated "Rube Wolf Week" at the Warfield. Among other publicity stunts will be the giving away by Rube, the Warfield's m.c. and stage hand leader, to 1,000 stenographers of a miniature replica of Rube in the form of a paper weight.

## BILLY WEST'S COMEDY ACT

Chicago, Sept. 25. Billy West, former film comedy director, has gone back to vaudeville.

He is doing a comedy act with Claire Ray and Nick Copeland in the company.

## "In the Can"

Don Donnelly (Doyle and Donnelly), while driving through Mass. noticed the Four Foyes circus-billed all over a town and stopped in at the theatre to say hello. When inquiring back stage he was informed by a rather tough door man that the Foyes were not at the theatre, but were "in the can."

Donnelly claims he asked the location of the "can" and was ready to offer bail when told that "in the can" means in the talking picture.

## Ethel Waters' \$143,812; Dating from "Africana"

"Africana" proved Ethel Waters' financial Waterloo, hence her voluntary bankruptcy petition filed last week listing \$143,812 in liabilities and \$40 in assets. Her husband, Earl Dancer, nominal producer of the colored opera which starred Miss Waters, is the main creditor for \$50,000. Duty's theatre, which housed the flop show, is down for \$10,000; Maurice and John Dancer, in-laws, for \$10,000 each; Shubert Theatre Corp., \$5,000; Keith's Palace, Cleveland, \$2,000; Howard Amusement Co., \$5,000; Brooks Costumes, \$15,000; Novelty Studio Co., \$2,000; Durant Motor Co., \$1,000; Hotel Tremor, Chicago, \$5,000.

The comedienne gives her home address at 204 West 137th street, New York.

## Cantor's Banquet on Air

Chicago, Sept. 25.

Eddie Cantor banquet, tendered him by the Chicago Comedy Club, came off as one of the biggest affairs of its kind ever held in the theatrical realm of this town.

Affair was stag with some of the most important people in town present.

The clubrooms of the Comedy Club were crowded to capacity with about 400 gathered and a big mob jamming the doors. Long list of performers appeared. Entire show was broadcast over WBBM.

## Saunders in Keith's

Earl Saunders entered the Keith New York office Monday, in charge of bookings and as a principal member of the booking committee.

Saunders left the Orpheum Circuit booking office in the same building long ago to enter the realty business. Deciding that was not for him, Saunders' offer to return to the Orpheum books was rejected by Marshall Heiman, the Orpheum's president. Saunders then became general booker for Public Theatres. His return to Keith's is by consent of Public.

Saunders' authority now extends over the former Orpheum as well as the Keith route sheets, with Heiman lately commanded not to attend further booking meetings. After Saunders' departure from Keith's, Keith and Orpheum merged.

Prior to Saunders' appointment, Eddie Darling was Keith's chief booker. He resigned during the summer.

The other member of the present Keith booking committee is Ted Leitch.

Harry Hollander is now in charge at Public, routing shows. Hollander was brought on from Chicago some weeks ago by Sam Katz to learn the rudiments, preparatory to succeeding Saunders. Hollander was formerly with the publicity department for B. & K. in Chicago.

## Act for Sound Record

LeMaistre and Phillips, two-act, have signed with F. B. O. to make a sound prolog for that company's forthcoming dialog release, "Taxi 13."

They will use special atmospheric material provided by F. B. O. without inserting any personal business. With LeMaistre and Phillips will be feminine players, as yet not engaged.

Glenn Hunter has an act written by himself called "Driven," with a cast of four.

## Decisions Expected in 2 Injunction Actions

Frank Mitchell and Jack Durant, now playing for Keith's, raised a point in defending William Morris' injunction suit that the agency's guaranty of 20 weeks' work at \$600 a week is not mutual and equitable, considering that the Morris office could hold them idle for the remaining 12 weeks.

Harold M. Goldblatt of Goldsmith, Goldblatt & Hanover, defending the act, brought up the case of George White against Lester Allen, in 1919, when Allen was guaranteed 10 weeks by White's "Scandals." The court then held against the producer and for Allen on the same theory that if the actor has returned to the show where he could work him for 10 weeks and then, for spite, laid him off for the rest of the year and still be held as technically living up to his contract. Hence, the court at that time decided against White.

Justice Callahan, who is reserved in decision on the injunction before him, has the usual affidavits in which Mitchell and Durant further admit that, while they may be a good act, they are by no means "unique and extraordinary" and submit a list of actors' names who could readily replace them with routine of similar nature such as Castleton and Mack, Barto and others.

William Morris placed the team under contract for two seasons and has a year and eight months more to go. When offered a Public route, Mitchell and Durant objected that they couldn't stand four and five shows a day for the strenuous type of comedy acrobatic work they do on the stage and contended they had been promised a production. They took six weeks with Keith's and Major Donovan of the V. M. P. A. ruled for the Morris agency, but deemed it advisable the six weeks be played out, else the team would have cause for breach of contract suit against the theatre. Morris argues that Keith's continued playing the team thereafter, hence the suit for injunction through Jerome Wilzin.

William Morris' brother, Hugo Morris, of Morris & Fell, was the agent who booked the act with Keith's. The Keith agents only took up the act after Mitchell and Durant had been legally advised their contract with Morris was invalid.

Another "unique and extraordinary" legal case is still before the courts, with decision similarly reserved but expected to be handed down in the course of this week. It is the Harry Rogers' suit against the Shuberts over Billy House, the comedian of Shubert's "Luckee Girl," at the Casino, New York. Justice Valente will make the decision.

## Morrison's Work on Coast

Los Angeles, Sept. 25.

Leo Morrison, New York agent, is on his way to this home burg after seven weeks in Hollywood. He opened an office here with Lou Edelman, said "The Rounders," a J. C. Nugent story, to M-G-M and was commissioned by the latter company to stage Fredor Chlapin, Metropolitan opera basso, if possible.

Chlapin already has rejected an offer of \$125,000 for a talker.

## CONRAD LEAVING "HEART"

Don C. Barclay has been engaged to replace Eddie Conrad in "Cross My Heart," the switch probably occurring Thursday night.

When in Boston the management gave Conrad his notice, but it happened, and the comedian demanded a contract guaranteeing him at least six weeks. After the opening performance at the Knickerbocker, New York, last week, Conrad asked to be released and his two weeks' notice was accepted.

## PEABODY AT PAR OCT. 20

Los Angeles, Sept. 25. Eddie Peabody will reach New York as m. c. at the Paramount Oct. 20. He may remain six weeks. While in New York Peabody will make records and possibly do some talking shorts for Fox.

Peabody will return to the Paramount, New York, as m. c. when Paul Ash departs for Chicago at the end of the current week.

## MARCUS LOEW ON TABLET IN LOEW HOUSES

A tablet of Marcus Loew, in head only, designed and executed by the Ricci Studios of New York, is to be placed in every Loew theatre throughout the world.

The idea originated in the New York headquarters of the Loew chain, to perpetually commemorate the memory of their first chief wherever there is a Loew stage or screen.

Distribution of the tablets will shortly take place.

## Acts Advised to Keep Away from Coast

San Francisco, Sept. 25.

Standard vaude acts are scarce on the coast at the present time, though there is about the usual percentage of floaters, so that local bookers are able to keep their route sheets filled.

No fancy salaries are being paid on the coast among the small timers. Booking managers say acts are foolish to jump here from Chicago or eastern points, unless they want to make the tour without substantial profit.

The Bert Levy office here can supply acts about five weeks, in addition to about 15 week-end dates. As an example, 15 acts are being booked each week for Sunday shows by the Levy office. The only other substantial time hereabouts is for Ackerman, Harris & Oppen, booked by Mrs. Ella Weston.

Owing to scarcity of name acts, bookers here are compelled to use repeaters quite frequently.

## Ass't Agents Let Out

The big broom in the Keith office started anew Saturday with the disenfranchisement of two agencies and the release of five others who previously had been full fledged agents but recently served as assistants to others.

In addition, William Hanrahan has turned in his resignation, to become effective Oct. 15.

The ousted assistants, with the offices they have been affiliated with in parenthesis, are:

Lew Mosely (N. E. Manwaring), Harry Ward (Jack Curtis), Charlie MacKillop (Maurie Rose), Jimmy Dundin (Dave Sablosky), Ben Edwards and Louis Spielman.

The five lost their franchises at the beginning of the Kennedy-Murdoch regime. After being out for a short time they were taken back into the fold as assistant agents—minus franchises but with permission to represent franchised agents on the Keith floor.

## Barton Cancels at Palace

Chicago, Sept. 25.

James Barton did not open Sunday at the Palace (Keith vaude) and canceled the week. He is said to have claimed a breach of contract by the theatre, with his agreement calling for his name only to be in lights or on the marquee as headliner.

The Palace's marquee Sunday, along with Barton's, had the names of Clayton Jackson and Durante, three-act, all men, held over from previous week.

## Halligan on Fox Lot

Bill Halligan returned to New York from abroad last week and the same day left for the Fox lot at Hollywood.

He has a six months' contract from Winnie Sheehan to hang around the tankers out there. He won't know his assignment until arriving. It may be to direct shorts or for gags.

Anything Halligan doesn't know about the stage he's just forgotten.

## Carson With Oaffi in N. Y.

Henri Carson, Parisian manager, is in New York, with Oaffi, the Arab winner of the recent Olympic Marathon.

The Arab has been placed with Fox Rickard.



## Chicago Remains Main Center For Divorce Actions Despite 10,000 Suits Awaiting Trial

Chicago, Sept. 25.

Although there are 10,000 divorce suits pending in Chicago courts and a ruling has been made that all contested suits shall be taken up before the defaults are given attention, show people continue to flock here for marital freedom in defiance of judicial declarations that Chicago will not be another Reno.

In the case of Golden vs. Golden, Attorney Ben Ehrlich has secured \$20 weekly temporary alimony and \$200 to be applied to solicitor's fees for Violet Golden, dancer. Maurice Golden, son of Meyer Golden, vaudeville producer, originally started an action on charges of adultery. His wife filed a crossbill including a similar charge, also claiming Golden's family conspired against her.

The husband's attorney, Phil R. Davis, entered a motion that this crossbill be stricken out, and Ehrlich volunteered to withdraw it to eliminate charges against the husband's family. Ehrlich later secured the temporary alimony and fees for Mrs. Golden pending disposition of the suit. He is going to New York to secure depositions of witnesses against the husband.

Jeanette Hackett, wife of Harry Delmar (Hackett and Delmar) secured a divorce later secured a divorce on grounds of cruelty. Miss Hackett testified that Delmar hit her Dec. 1, 1927, when she asked for money, and that on March 25, 1928, he tore off part of her clothing and locked her out of their home. They were married Sept. 14, 1924. Attorney Phil R. Davis secured a \$2,300 settlement for Miss Hackett.

Lloyd Larkin, playwright, has filed suit against Mrs. Claire Childs Larkin, whom he married in 1925 with most of the local ritz crowd present. The couple separated in August, 1926, and Larkin charges desertion. Suit was filed in Waukegan, Ill.

### No Beautiful Bum

Some eyebrow-lift charges are included in the suit filed by Catherine Johnson, showgirl with "Night in Spain," against Ralph Johnson, salesman. The wife alleges Ralph suggested he quit work and figured he could if his wife would become a beautiful bum. When refusing, Mrs. Johnson states in her complaint, Ralph gave her a terrific walloping. She is represented by Phil Davis.

Jerry Hoff, in a legit musical, has started action against Jennette Hoff, chorine, on claims of cruelty. Hoff says his wife gets exceedingly vicious at times, once knocking him down and kicking his ribs into a fractured condition. Jan. 5, 1927, Hoff charges, the chorine hit him on the jaw and knocked him through a plateglass window. He is seeking a rest period through Phil Davis. The Hoffes were married Sept. 29, 1926.

Lola Baird, singer with the American Opera Co., is another Davis divorce client, starting suit against Joseph Baird on charges of desertion. They have one child. Desertion is alleged to have occurred two years ago.

The marriage of Donna C. Damerel, 17, daughter of George J. Damerel, now in the realty business, to Edwin L. Watson, garage mechanic, was annulled by Judge William Gammon on testimony that Watson had falsely claimed to be a member of the Royal Flying Corps. Immediately after their secret marriage in May, Donna was ordered home by her mother and Watson disappeared.

### Willard's Wife Says He Deserted Family

Hurtford, Conn., Sept. 25. A suit for divorce was filed here against Willard, the "Man Who Grows," by Mrs. Ida May Bernard Willard of this city. She charges her husband with deserting her and their three children Oct. 10, 1924. They were married March 21, 1917, in New York city.

The defendant, Clarence E. Willard, is said to be living in New York at present.

### Kessler, Loew Agent

Aaron Kessler has been awarded a Loew agent franchise. Kessler formerly held a Keith agent franchise.

### Bull Frog Gin

St. Louis, Sept. 25.

Bob Murphy, m. c. at the St. Louis theatre, who has a regular kitchennette act, everything in his dressing room, gave a new twist to the present crop of gags about the gin of today.

Over the coffee cups as the boys on last week's bill foregathered in Bob's dressing room, he declared most of it to be "Bull Frog Gin."

The answer being—  
Drink a little, hop a little and croak!

### REMAINS OF FIVE

"Violin Mania" Tragedy Caused by  
Auto Skidding

Chicago, Sept. 25.

Final disposition has been made of the remains of the five people in the "Violin Mania" act, killed at Elkhorn, Wis., when their auto crashed into a speeding train. Julia Latherhouse, John Plotkin and Maurice Kaplan were brought back for burial in Chicago, where their parents live. Remains of Arthur Douglas and his wife, Hazel Gray, the two others of the tragedy, will be shipped to New York, where relatives reside.

According to witnesses the machine they were riding in skidded on the rails after the brakes were thrown on and smashed into the tender of the train.

All of the five were well known in town.

### 35 Week Keith Route Without N. Y. House

Chicago, Sept. 25.

Olsen and Johnson hold a Keith route for 35 weeks without a New York Keith house upon it.

It's three years since the team played the Keith eastern time. They accepted the Keith offer at their salary for a route, without having the route first submitted.

The act is reported greatly disappointed over the occurrence. They did top business for the Orpheum Circuit and it is said they broke the box office record two weeks ago at the Albee, Cincinnati, when headlining there.

### Shankman Alleges Frame; Sues Brown for \$50,000

Sam Shankman, pianist, has filed suit for \$50,000 against Eddie Brown, concert pianist, in New York Supreme Court. Shankman alleges conspiracy.

According to the complaint, Brown forced the complainant to pay him \$125 in \$15 weekly installments through a ruse. At the time Shankman claims, he was working on the Orpheum circuit for \$55 a week as Brown's accompanist.

Shankman states he started at \$40 a week and at the end of five weeks received an increase of \$15. He charges that through an alleged frame Brown imposed a fine of \$125, which he paid.

Shankman seeks the \$50,000 for alleged mental and financial damages. He is represented by Attorney Philip Harris.

### Eugene and Lee Cancelled

Eugene and Lee, dancers, were cancelled at the Woodrow, Brooklyn, last night when they showed their first performance. Thursday's first performance five-piece band. The house booked them as a 7-piece band. Leon Rudick, house manager, threw a fit when the usual act was not given.

Investigation at the booker's disclosed that the band had quit the act when not paid in full and had no intention of returning.

### Harry Zook-Miss Hawley Hurt in Auto Crash

Harry A. Zook of Keith's publicity staff, was seriously injured in an auto smashup on "Head Man's Curve," near Newark, N. J., early Monday morning.

In the car with Zook were Ralph Darling, Bill Quid's assistant at the Montauk, Passaic, who was driving; Johnny Dowd of John Pollock's office, and Thelma Temple and Mildred Hawley, both of vaudeville. Darling's machine collided with a car occupied by two musicians, said to be members of the Pennsylvania Orchestra.

Zook was taken to St. Michael's hospital, Newark, and found to have sustained a fractured skull. He was still unconscious last (Tuesday) evening. The Hawley girl's nose was badly lacerated, and treated at the same hospital. Others not injured.

Darling was held by Newark police after the accident, but released on bail.

Zook was transferred to New York, recently from the Keith-Orpheum press department in Chicago.

### Young Man Tries Suicide Over Raouel Farrell

Washington, Sept. 25.

Raouel Farrell, once a member of the Fox (pats) ballet, refused to quit dancing professionally. It is believed to be the reason William S. Heiber, 22, attempted suicide here last week in a borrowed auto.

Notes left for the girl were found when the Fire Rescue Squad got him out of a tightly closed automobile. Its engine was running at top speed filling the machine with deadly fumes.

Miss Farrell was headed south when the boy was found. Nothing, as yet, has been heard from her.

### Keane Party in Crash

Calgary, Sept. 25.

Clair Whitney (Robert Emmett Keane and Clair Whitney) suffered a fractured arm and other members of the party were injured, when the auto in which they were enroute from Banff to the place left the road. Machine stopped less than six feet short of a drop of 80 feet.

In the car were Mr. Keane, Miss Whitney, Mrs. Keane, Marian Wilkins and her husband, Serge Wilkins and his wife and an aunt of the Plashy who sustained a broken collar bone.

Miss Whitney gamely insisted upon playing the Calgary date after her arm had been set.

### Radio's Guest Names

La Palina, broadcasting commercially over the Columbia System (WOR-WABC, New York key stations), has a flock of name stars for their weekly features.

They have already played George Jessel and continue with Louis Mann, Edna May, Val and the Erie Stanton, Frank Crumit, Lester Allen, Billy B. Van and James Barton, each to be a weekly guest star.

### Tommy Dugan's Hit

Los Angeles, Sept. 25.

Tommy Dugan, former vaudeville actor, has hit with talkies. He appeared in the first one Universal made.

Now he is under a five-picture contract, exclusively for dialog and sound pictures.

### ANOTHER VAN IN TRIO

Chicago, Sept. 25.

In a recent issue of Variety Eddie Van Schalk, confined in the Dunning asylum for insane, was said to be a member of the Sherman, Van Hyman vaude trio.

Van Schalk was formerly with the trio, but has not been with the act for many years.

The present Van of Sherman, Van and Hyman, is Walter McFarland, for the past two years living in California.

### ASH'S DISCOVERY

Geopie De La is being sponsored by Paul Ash, who takes the French comedienne with him to Chicago for his eight-week stay there.

Ash thinks she is a find, and after grooming her at the Oriental, Chi, he will bring her back with him for his Paramount, New York, repertory.

## All Keith's New York Houses Opening Shows on Sundays Commencing Week Oct. 7th

### Fattest on Earth

The Waltes, playing vaude, is claimed to be the fattest family on earth. Individual hefty of the fatties are: Joe, 650; Baby Doll, 547; Papa, 614; Mama, 624, and Tiny, 294.

### OSCAR LORAINE HURT

In Airplane Crash Over Paris—  
Returns to New York.

Oscar Lorraine, comedy violinist, returned on the Ile de France Monday in bad shape. He was seriously injured in an airplane smashup near Paris on Sept. 17.

Crash occurred during a flight over Paris in a Durande three-seater. The pilot is said to have lost his head after the motor stalled. The machine glided to the outskirts of the city, landing in the trees. With Lorraine was his mute son, Sander, 13, and the pilot.

The boy was only slightly injured. While others claim to have been cured of deafness by sudden scares, the Paris accident failed to help young Lorraine.

### "UKE" CARPENTER FINED

Costs \$200 in Chicago to Beat Up  
Neighbor

Chicago, Sept. 25.

Billy "Uke" Carpenter, playing in picture houses, was nicked \$200 and costs in Town Hall court for beating up a brother tenant who objected to the noise which went with a party Carpenter was throwing in his apartment. The brother tenant happened to be a clerk in Municipal court, and Chief Justice Olson, also a tenant, appeared as witness against Carpenter.

All of which embarrassed Carpenter considerably.

### Tony Perry, Vet Clown, Killed in Window Leap

Chicago, Sept. 25.

Anthony Pieri, also known as Tony Perry, committed suicide by leaping from an eighth floor window in the Baltimore building here Sept. 20.

Pieri, or Perry, was for many years a clown and later did an acrobatic act in vaudeville. He was recently discharged from the Kunkake asylum for the insane and has since been peddling makeup articles to actors. Just before he leaped to his death Pieri called on Ed Weyerson, theatrical agent, and it was while Weyerson was out of his office that Pieri jumped from the window.

Police discounted any theory that the fall might have been accidental because of a bar across the window.

### Eddie Leonard Pending

Eddie Leonard has not as yet accepted the proposal of Universal to make a talking picture for that producer.

Leonard is considering similar offers from other companies meanwhile.

### Norman Kerry's Sketch

Norman Kerry, of films, will enter vaudeville through the Harry Weber offices.

Kerry is rehearsing a sketch and will open shortly for Orpheum on the coast.

### KING LEAVES PAN

George M. King, New York, rep. for the Bert Levey Circuit, will embark in the independent booking field on his own.

King withdraws from the Levey assignment Oct. 1.

### Rose's Midgets in New York

The Rose's troupe of midgets has been booked to play the New York Keith houses.

Opens Oct. 7 at the Kenmore, Brooklyn.

Acting on a suggestion made by Tom Gorman, Keith's executive division managerial assistant to Major Thompson in the Keith office, all the Keith-theatres in Greater New York, commencing Oct. 7, will start the new bill on Sunday. With split week, the change day will be centered here Wednesday.

It's a revolutionary move for Keith vaudeville. It has endured the Monday and Thursday opening days from the commencement of vaudeville over here.

Opening days for new shows in picture houses are variously set throughout the country at any time from Friday until Monday. Mostly they open on Saturday. In some instances there have been Thursday opening of picture house programs.

In New York the picture houses open their new programs on Saturday. Loew's and Fox's, also independent vaudeville houses, start their shows on Monday and Thursday, as Keith's has been doing. The Sunday-Wednesday change gives four days to the first half instead of the last half as formerly in the split week houses.

### Gorman's Reasons

Gorman's main reasons for the switch, suggested, it is said, after considerable thought and approval by John Ford, executive manager of Keith's, is that the Sunday opening brings the vaude first day closer to the picture houses' start, and also acts as an incentive for the large Saturday business to return the following day for another and changed bill in the same house.

Another of Gorman's thoughts, as reported, is that the usual big Sunday attendance may be of value in word of mouth advertising of the vaudeville bill, seeing it at the opening instead of the closing day of the week or split. While still another reported line of reasoning by Gorman is that the Sunday opening and the performances of that day will provide a much better running show on Monday than has been possible heretofore with the show opening roughly on Monday.

As Monday draws the vaude regulars, Gorman thinks they will be better pleased with the smooth performance and the change will tend to improve all of the first half attendance, helped along with the varied and largely transient Sunday trade.

### Old-Timers Disagreed

Much opposition is reported to have developed against the revolutionary step by the former Orpheum and Keith executives before Ford finally stopped the controversy by issuing an order of the change. That order was signed by the Keith press department, mentioning it as a Major Thompson edict.

Acts playing within Greater New York will not notice the altered opening day, since the move around

(Continued on page 34)

### Hodkins' Hand Book

Chicago, Sept. 25.

Charles Hodkins, former Pan booking manager at Chicago, is operating a racing handbook here. It was by the horse route that Hodkins got in the Pan Jam.

When Hodkins found himself out of a job, the boys on the in at the track took care of him.

### Lelia Hyam's Contract

Los Angeles, Sept. 25.

After getting a flash of Lelia Hyams in "Alas Jimmy Valentine" M-G-M signed her to a five-year contract.

Miss Hyams, the daughter of McIntire and Hyams, recently finished a two-year contract with Warners.

### AGENTS' EASTERN ANGLES

Chicago, Sept. 25.

Billy Jackson, who has his own agency here, is going to take affiliations. He will remain in New York two months at a time.

Malcolm (Buz) Eagle will also open a New York office or affiliate himself with an established agency. He will maintain his Chicago agency.

## MAX RUBEN ABDUCTED, BUT SAFELY RETURNED

Detroit, Sept. 25. Mysterious abduction of Max Ruben, business agent of the local operators' union, was solved with the arrest of three men in Toledo by Inspector Henry J. Gavin. There is still considerable mystery attached.

Ray Gagnon, president of the union, refuses to reveal to the police or the press any details of Ruben's kidnapping, or the means, financial or otherwise, that secured his safe return.

Police are reported angry with the attitude of Gagnon and other union officials and intimate that the unionists purposely seek to block prosecution.

Ruben was abducted Sept. 20 from his office in the Hoffman building

by eight armed men in the presence of union officials and employees. No word had been received until yesterday unless undisclosed by Gagnon.

Two weeks or so prior to the actual kidnapping an attempt at same was made on the street downtown. On that occasion Ruben eluded his would-be abductors. Police claim they received no report of the affair and it was not made known until the successful grab.

No motive for the kidnapping has been offered and no requests for ransom were made, so far as the police know. Though Gagnon would not talk, he asked for permission to carry a pistol shortly after Ruben disappeared.

There has been no labor trouble involving the operators recently, with the Detroit wage situation having been straightened out Aug. 1 when the operators were granted a five per cent increase and concessions in wired theatres.

Several times recently Ruben is said to have boasted in public that the Detroit operators had \$400,000 in their treasury for use in case of a necessary strike or possible lock-out. Until Gagnon refused to divulge whether or not the abductors sought ransom, the \$400,000 nest egg was believed to be the motive.

### Ruben's Power

Ruben is regarded as the most proficient business agent the local operators have ever had. He is also somewhat of a power nationally, having been one of the stand-out delegates at the stage hands and operators' convention held here in June. He was prominent in a tiff over the talking picture question that involved Tom Maloy of Chicago and others.

Recently the Detroit local presented Ruben with a \$2,000 salary increase and a \$4,000 automobile. He planned an auto trip to the east with Mrs. Ruben and would have left this week but for the kidnapping.

Inspector Gavin received the Toledo tip over the week end and departed for the Ohio town immediately, arresting the alleged kidnappers shortly after arriving. Unless Ruben or other union officials supply information, it is possible the police will be without evidence against the trio now held.

## Listen In on Code

Somewhat of a turnstile arrangement has gone in on agents peddling acts to independent bookers whereby they can no longer crash en masse, but must enter one at a time.

The order is said to have been precipitated through rival agents listening in too attentively to a competitor's salesmanship spiel and doing much repeating later.

Despite the code gag which is Greek to the casual visitor, the agents are getting an earful on undersellers and other racketeers.

The agents don't like the bench warming decision and figure the next thing the bookers will be doing is giving them numbers when they enter an agency.

## Gus Sun's Tab Idea Not Over with Mgrs.

Gus Sun Circuit's proposed attempt to scrap vaude this season for an entire tab circuit has not materialized thus far.

The idea was subject of much discussion at the annual convocation of the Sun Circuit executives and theatre operators this summer, with announcement at that time it had been practically set to obliterate vaude.

Despite the hullabaloo the 20 or more houses on the Sun time which played vaudeville last season are still playing straight vaude shows but the Sun Circuit still sanguine of swinging them over to the all tab idea before the season is much older.

## MORRIS ACTS AT AMERICAN

Chicago, Sept. 25.

With Keith showing acts no longer at the American, the house will continue with the same policy as before by booking five acts with the William Morris office on a three-three and one split.

Ed Santley, of the local Morris office, is handling the booking.

## 10-Act Sunday Show

Shubert theatre, Newark, starts 10-act Sunday shows, booked by Coutts, Sept. 23.

Houses in High Bridge, N. Y. and Port Jervis, N. Y., have been added to the Coutts circuit.

## HADRAK

Silence—There shall be silence wider than the sea's before the tides return, ere wild wastes waken at an ancient word, and on the headlands sunset beacons burn. There shall be silence echelless as peaks before the winds of day spread noble pinions to unconquered skies, and o'er dawn's flaming heights find fearless way.

Arthur Wallace Peach in New York "Times." (Isa 14:29, 42:9.)

## Forester and Carpenter As Vaude Combination

Jack Forester, comedy hooper, appearing at the Casino de Paris, Paris, closes there Oct. 1.

Forester is coming back to New York planning a vaude combination with Georges Carpenter, the French boxer, with a girl in the act.

Forester has resigned for the summer show at the Casino next year.

## POLI MGRS. LEAVE

New Haven, Sept. 25.

Oliver C. Edwards, manager of the Palace, New Haven, ace Poli house, and Maurice Rosenthal, manager of the Majestic, Bridgeport, are the latest to go, with the Fox men operating.

## WORCESTER SPLITS NEXT WK.

Fox's Palace, Worcester, Mass., is playing a full week this week with a Fox bill booked out of New York.

Starting next week it joins the other seven houses that Jack Loeb is booking on a split week basis.

## Tishman-Yates Suit

Irving Tishman and Irving Yates's dissolution of vaude partnership was followed by Tishman filing suit against Yates to recover \$3,000 cash and \$7,000 in commissions. The case may be adjusted outside of court.

The Yates agency continues as formerly with Irving Yates in charge.

## Carroll's 10 Acts

A 10 act vaude bill will be booked for the Earl Carroll theatre Sunday night, Sept. 30.

No afternoon show will be given. Harry Shea is the vaude placer.



## MARINO AND MONA

LOEW'S STATE  
NEW YORK  
Week Sept. 24

Thanks to JAMES DEALY



## ANN GARRISON and Co.

In "THE CIRCUS"  
Introducing My Original Dance Creation  
"Stamping It Down"  
Week Sept. 30  
Orpheum, Springfield  
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Orpheum, Champaign  
Touring Keith-Orpheum Circuit  
Direction JOHN SCHULTZ

# LEE and ROSALIE STEWART ATTRACTIONS

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MARGARET ANGLIN—IN GEORGE KELLY'S "SMARTY'S PARTY"  
GLENN HUNTER—IN A NEW ONE-ACT PLAY, "DRIVEN"  
MEL KLEE AND HIS COMPANY OF 20 IN A BIG UNIT SHOW  
CHICK YORK AND ROSE KING WITH TRUE YORK  
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SMITH & STRONG "Tin Types" with Roy Fant and Madeline Lee

## NEW ACTS NOW IN COURSE OF PREPARATION:

Lucille Lanier and Rex Mara With Cameron and Thomassen  
May Ediss in Rachel Field's One-Act Play, "At the Junction"  
Sterling Holloway and Dorothy Morrison

ROSALIE STEWART, PRODUCER OF "THE SHOW OFF," "CRAIG'S WIFE," ETC., ANNOUNCES THE OPENING OF JAMES FORBES' NEW PLAY, "THE FINAL FLING," AT THE APOLLO THEATRE, ATLANTIC CITY, OCTOBER 1, AND BROAD STREET THEATRE, NEWARK, OCTOBER 8. THEN NEW YORK.

THE CAST INCLUDES BERTON CHURCHILL, DOROTHY HALL, EDWIN NICANDER, JEAN DIXON, FRANK LYON AND ILKA CHASE.

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## Loew's Broad, Columbus, Changes Policy; So. Closing

Columbus, O., Sept. 25. Loew's Broad will go all-sound Sept. 29, eliminating vaudeville. The Southern, straight pictures, will close altogether Oct. 6.

Both houses had a poor summer and business has failed to improve. The Southern opened 32 years ago as a legit house and has been in pictures for 10 years. The closing order came from Ike Libson of Cincinnati, lessee, and interested with Keith in this city.

Closing of one theatre and policy change at the other, it is believed, will relieve the over-seating situation and clear the way for Keith's vaude downtown. Loew's has the only de luxe house in town, Ohio, seating 3,500 and playing presentations.

Musicians given notice at the Broad intimate they will not relinquish their jobs unless some compromise is made. Their contract with the house does not expire until Labor Day, 1929. A Loew representative is expected here this week to adjust the matter and confer with stage hands on working terms.

## Doubling by Stopping

Chicago, Sept. 25. Backstage at the recently opened Iowa theatre, Cedar Rapids, Ia., is a notice posted by the management offering any act double salary for stopping the show.

## Academy's Wks. for Sound

Fox's Academy (wired) on 14th street, New York, has gone into a full-week policy for the duration of such Fox screen attractions as "Sunrise," "Fazil," etc.

House formerly changed mid-weekly. With the lengthened weeks, all sounded short subjects other than Movietone newsreel have been eliminated. Current policy includes five flesh acts, the feature and sound and silent newsreels.

## "NIGHT CLERK" DISBANDED

Chicago, Sept. 25. "The Night Clerk," renamed "Happy New Year," produced by Greenwald and Weston, was disbanded after several rehearsals.

## Leslie Says He Paid Off In Morris' \$20,000 Suit

Lew Leslie contends in answer to William Morris' \$20,000 commission suit that he paid the Harry Foster Agency (London) a booking commission of \$350 weekly for foreign engagements and satisfied all claims. Action arises from the foreign bookings of Leslie's "Blackbirds" revue.

Leslie does not deny that his show grossed \$200,000 abroad, of which Morris claims 10 per cent commissions, but interposes the separate defense that Morris and Foster, in combination, did not live up to their agreement.

Leslie's "Blackbirds" revue at the Liberty, is now in the hit class after weathering a summer slump which caused the producer to go deep into the bag and also to A. H. Woods for financial succor to keep it going. Leslie's faith in his entertainment has been substantially vindicated.

## Butterfield N. Y. Booked

The Butterfield Circuit, booked out of Chicago, may be switched to the New York Keith office for bookings, according to report.

The move may be due to the presence of "T. J. Humphrey in the New York office.

## Grange in "Tommy"?

Harold (Red) Grange may be placed at the head of a straight comedy and routed through the middle west following present vaude bookings. Grange played last week for Fox at the Audubon, New York, and the first half of this week is at the Palace, New Haven, on a Fox placement.

"Tommy" is the play being considered for the former gridiron star.

## Orpheum, St. L., for Rent

St. Louis, Sept. 25. Keith's local Orpheum, the former big time house here, is dark and for rent.

Charles Daniels, showman, is reported negotiating for it to use for stock with guest stars. Other rumors concern its future.

## JUDGMENTS

Billy Rose; J. H. Samuels; \$1,620. Scanadans Rest. Co., Inc.; Columbia Bldg. & Theatre Co.; \$5,148. Pauline Lord; State Tax Comm'n; \$461.

## Satisfied Judgment

William F. LaHiff; Chelsea Exchange Bank; \$15,739; April 8, 1926.

## Too Many Pratt Falls

Los Angeles, Sept. 25. Bobby Vernon, comedian for Christie Brothers, is recovering from bone adjustment treatments, to realign misplaced spinal vertebrae. Too many pratt falls caused it.

## Assn's Fair Dept. Ends

Chicago, Sept. 25. When the last fair contracts are filled in November the ass'n's fair department will be permanently abandoned.

Andy Talbot has been transferred to the vaude.

The fair department has been a losing proposition for several years.

## Treadmill for Publix

The Publix production department is contemplating the use of the treadmill for picture house presentations. If adopted, it will be counted on as a time saver for scenery changes.

The mill is a feature of "Good Boy," the Hammerstein musical now in New York. Its presence has created more comment than the show itself.

## 2 Extra Pan Weeks; Route Shift in N. W.

Minneapolis, Sept. 25. After closing here Thursday, Pantheon shows now jump intact to Regina, Canada, for three days—Saturday, Monday and Tuesday. Two other Canadian stands are played—Edmonton, Wednesday to Friday, inclusive, and Calgary for five days—before the shows reach Spokane for the start of their west coast tour.

They formerly went from here to Butte, and thence to Spokane. The new arrangement gives acts two additional weeks of time.

## B'WAY PALACE, L. A., LEASED

Los Angeles, Sept. 25. Broadway Palace, operated under that name for two and one half years by the Orpheum Circuit with several policies, has been leased to Gus A. Metzger and Harry Siver.

The house was formerly known as the Orpheum and played two-a-day vaudeville for 12 years. It was abandoned for that purpose when the new Orpheum opened in February, 1926. The new lessees who took the house for eight years also operate the local Forum. For the first few weeks the house will be a straight picture grind, with musical tab added about Nov. 1.

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APPEARING WITH PEDRO RUBIN THIS WEEK AT

## KEITH'S PALACE, NEW YORK

Direction BENJAMIN DAVID

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## FOR OLD TIMES' SAKE

By B.G. DESYLVA, LEW BROWN & RAY HENDERSON

## AT LAST

By LOU DAVIS AND HERMAN ACKMAN

## YOU BET I DO

By LOU DAVIS AND J. FRED GOOTS

## MOONLIGHT MADNESS

By LOU DAVIS AND J. FRED GOOTS

## BLUE

By B.G. DESYLVA, LEW BROWN & RAY HENDERSON

## MY FLAME IS JUST A MATCH FOR ME

By JACK MURRAY, SAMMY FAIN & JEAN HERBERT

### SONNY BOY

### ANGELA MIA (MY ANGEL)

RELEASED TO THE PROFESSION—THEME

THEME SONG OF THE WARNER BROTHERS VITAPHONE PRODUCTION "THE SINGING FOOL" FEATURING AL JOLSON

THEME SONG OF THE WILLIAM FOX MOVIE TONE PRODUCTION "STREET ANGEL"

IN PREPARATION—THEME SONG OF THE W

# DESYLVA, BROWN AND HENDERSON



# S WORLDWIDE SONG SENSATIONS

## THAT'S HOW I FEEL ABOUT YOU

By BENNY DAVIS AND ARCHIE GOTTLER

## YOU'LL NEVER KNOW

By AL JOLSON, ARTHUR FRANKLIN AND BILLY ROSE

(THAT'S JUST MY WAY OF)  
**FORGETTING YOU**

By B.G. DESYLA, LEW BROWN & RAY HENDERSON

## ARE WE DOWNHEARTED? NO!

By BENNY DAVIS & ARCHIE GOTTLER

## GRASS

BROWN & RAY HENDERSON

## EVERYTHING WE LIKE WE LIKE ALIKE

By SAMMY FAIN & MONTY SIEGEL

SONGS OF FILM PRODUCTIONS

SOMEDAY, SOMEWHERE (WE'LL MEET AGAIN)

THEME SONG OF THE WILLIAM FOX MOVIE TONE PRODUCTION "THE RED DANCE"

SALLY OF MY DREAMS

THEME SONG OF THE WILLIAM FOX MOVIE TONE PRODUCTION "MOTHER KNOWS BEST"

WILLIAM FOX PRODUCTION "FOUR DEVILS"

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ROBERT CRAWFORD PRES.

## Break-ins for S-F

The purchase of the Pull Circuit by Fox and its subsequent shift from Keith to Fox bookings has proved a windfall to the Stanley-Fabian houses in New Jersey by giving new acts on the break-in periods.

For the first time S-F theatres are receiving all kinds of acts and names. These acts are being booked by Harold Kemp in the Keith office under Dave Beehler's supervision.

## CHARLIE MONASH OUT

Charles Monash, with the Keith theatres supply purchasing department for 23 years, was released last week.

Monash is reported to have asked for an assistant or a raise.

Entire wardrobe of Newport and Parker was stolen from the act's car parked in Times Square last week.

Roach Kids Fly to  
31 Houses in 3 Days

In the five weeks of special vaude booking with the Loew offices the Hal Roach "Our Gang" kids starting Oct. 1 will appear in 31 Loew theatres in New York in three days. For two days they will average 11 houses a day.

Little time is allotted for their individual house kowtow, just long enough to be whisked in for an introduction from the stage or pit and out.

The Gang was booked for a five weeks' tour, opening for a week in Chicago, playing Detroit a week and then back into Chicago and then into the Capitol, New York.

From here the kids go to St. Louis for a week, then to Kansas City and thence back to the west coast for more film comedies on the Roach lot.

## Roach Collects

The Roach offices get the weekly stipend the Loew theatres pay for the appearances of the Gang as each of the outfit is under a personal contract to Roach.

When the Gang came into New York it was noised uptown in the black belt that the Hotel Roosevelt here refused accommodations, to little Farina (colored) because of his color. With Farina are his mother and another colored person. Whether it be true the Gang was domiciled in the Park Central hotel during their stay here.

Little was thought of the matter as it was reported another hotel in Cleveland had denied reservations for Farina.

The Negro papers made quite a hullabaloo about it and stream-lined the fact that a New York hotel had Jim Crowed the "Our Gang" outfit.

## Jess Martin in Firm

Jess Martin has resigned from the William Morris agency to go into business for himself.

He is now of Creative, Lenetska & Martin, partnered with Pete Creative (formerly with Arthur Spiz-z) and Mitchell Lenetska, brother of Harry.

## INCORPORATIONS

Lester Lee, Inc., Manhattan, theatrical productions of all kinds, 5 shares no par value; Lester Lee, Chas. Levinson, Ben W. Barnett. Filed by Abraham A. Wagner, 102 West 14th street, New York.

Nol Brody Productions, Inc., Manhattan, theatrical business, \$5,000; Mordecai Konowicz, Anatole Schickow, A. John Isler. Filed by Konowicz & Isler, 1440 Broadway, New York.

Opera Pictures Corporation, Manhattan, motion picture producers, \$20,000; J. Geo. Kaplan, Leo Hyman, Bolt Nad-worny. Filed by Leonard Greenstone, 32 Court street, New York.

Gurson, Inc., New York, manage theatres, opera houses, \$25,000; Wm. N. Hechheimer, Michael Waiters, Belle Jaffe. Filed by Harry S. Hechheimer, 140 West 42d street, New York.

Band Productions, Inc., Manhattan, operate theatres of all kinds, 100 shares no par value; Gerson H. Werner, Frederick G. Wassman, Theresa P. Brown. Filed by Wm. Klein, 1440 Broadway, New York.

M. G. B. Productions, Inc., New York, general film business, \$50,000; Maxwell G. Cutler, Wm. N. Hechheimer, Betty J. Gorman, Maxwell G. Cutler, 11 West 42d street, New York.

Bronx Park Amusement Corporation, Bronx, producing motion pictures, plays, \$20,000; Leon Sauter, Morris S. Kadd, Florida Slineone. Filed by Suchman & Samuels, 1650 Broadway, New York.

Artists' Productions, Inc., New York, conduct theatrical enterprises, 100 shares no par value; Gerson H. Werner, Theresa P. Brown, Jennie Cohen. Filed by Wm. Klein, 1440 Broadway, New York.

Tiny-Sol Theatrical Productions, Inc., New York, stage plays, operate amusement places, \$5,000; Wm. N. Hechheimer, Belle Jaffe, Michael Waiters. Filed by Harry S. Hechheimer, 140 Broadway, New York.

Sound Studios, Inc., Manhattan, motion pictures with and without sound, 20 shares no par value; Herman Machson; Lillian Sklin, Ella Kestimer. Filed by Hays, Proell & Shulman, 39 Broadway, New York.

General Sound Film Laboratories, Inc., Manhattan, films for motion pictures with or without sound, 100 shares no par value; Bertram Ruff, Jos. J. Grumet, Herman Melrowitz. Filed by E. Polligor, New York.

The Playgoers' Plan, Inc., Manhattan, deal in theatre tickets, manage plays, \$50,000; Jas. H. Frederick Moeller, Jas. A. Timony. Filed by Jaffe & Jaffe, 1170 Broadway, New York.

Road Show Pictures, Inc., Manhattan, motion pictures and plays of all kinds, \$20,000; Louis E. Garson, Marion Roth, Irving Garson. Filed by Samuel H. Golding, 485 Seventh avenue, New York.

Dunbert Recreation, Inc., Bronx, general recreation and amusement business, \$5,000; Helen Melnick, Camilla M. Tonia. Filed by Morris A. Lichtman, 113 West 42d street, New York.

## Pantages' Buffalo Bills

Pantages is now booking the former Loew house in Buffalo. It opened Sept. 23.

## KEITH'S N. Y. HOUSES

(Continued from page 23)

In the Keith houses will be uniform after the first week. Incoming acts from out of town may be switched about in a few instances for a couple of weeks or so to permit them to make the earlier openings.

Proctor's has also announced a Sunday opening. Proctor's at first intended a Saturday opening for its 5th Avenue, New York, but has changed it to Sunday to correspond with the others.

There is no information at present as to any intention by Loew or Fox as to a possible change of their openings.

Tom Gorman is recognized as a thorough showman. His experience encompasses everything in the show line, from the circus lot up. Previous to promotion to his present post, Gorman was manager of Keith's Hippodrome, New York.

Fox is considering a Sunday and Wednesday opening of its vaude-film bills.

Loew's agency says no thought has been given any opening change.

Former Orpheum Circuit houses in the west, now Keith's, have had their opening day on Sunday for several years.

## 30 Houses Changing

The 30 N. Y. houses changing are:

Broadway  
Palace  
Hipp  
Greenpoint  
Fordham  
Orpheum  
Rushwick  
Flushing  
Kenmore  
Prospect  
Madison  
Tilyou  
State, J. C.  
58th St.  
Hoboken  
Royal  
36th St.  
Newark  
Albee

## No Vaude at Midnight

Loew's State, New York, will give midnight performances nightly beginning Oct. 1. Show will include the screen feature and shorts, without vaudeville.

## Oriental Unit's Route

Chicago, Sept. 25.

New routing of the Oriental stage units, now in effect, brings the shows to B. & K.'s new Paradise as the second stand. They continue to the Harding, Norshore, and Tower. From here the shows go to Detroit, followed by an open week, then St. Louis.

Indianapolis, formerly between these two cities, has been taken out of the route.

## MARRIAGES

Frank R. Roderick, Fox casting director, announced to marry Alona Tennant, screen actress. Miss Tennant is divorced wife of Robert E. McCabe, business manager Pan-tages circuit.

George Davidson, Fox, and Thelma Roberts, m. c. actress, Sept. 19, in Los Angeles.

Florence Wells remarried Gilbert Wells in Sioux City, Ia., Sept. 22. Groom is at present a Public m. c. He and Miss Wells were previously divorced when playing as a vaude team.

Willis Bush, Los Angeles organ-ist, to Pearl Damon, at Tia Juana, Mexico, Sept. 17.

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OF

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## MR. WALLY

## A COMICAL WHAT-NOT WHO NEVER SMILES

Wish to thank all of our friends in America and Europe for the well wishes we received from them during our European tour—also **MR. HAYMAN** for offering us a return date at the Victoria Palace, London, after our opening—**MR. HORACE REEVES** of **REEVES & LAMPORT** for offering us more time, including a world tour—and last, but not least, those who made us offers for Paris and Berlin revues.

Starting fourth consecutive season for K-A-O.  
Booked solid 1928-29.

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AMERICA  
**JACK LEWIS—FRED DE BONDY**

EUROPE  
**REEVES & LAMPORT**

LIKE ALL  
**WALTER DONALDSON**  
 SONGS  
 EVERYWHERE **A HIT** WITH EVERYONE

# "JUST LIKE A MELODY OUT OF THE SKY"

**OUT OF THE DAWN**

**JUST ANOTHER NIGHT**

**YOU'RE IN LOVE  
AND I'M IN LOVE**

**IN A BAMBOO GARDEN**

**ANYTHING YOU SAY**

**BECAUSE MY BABY DON'T  
MEAN MAYBE NOW**

**SHE'S WONDERFUL**

**WHEN YOU SAID "GOODNIGHT"**  
 (DID YOU REALLY MEAN GOOD BYE?)

## Just Like A Melody Out Of The Sky

By WALTER DONALDSON

### CHORUS

When night is fall-ing, and love is call-ing, The ev'ning breezes  
 sigh, Just like a mel-o - dy from out of the  
 sky. My lit - tle love nest,  
 Is just a dream nest; A bab - bling brook rolls by,  
 Just like a mel - o - dy from out of the sky.  
 It's just like Par - a - dise, To some bod - y and  
 me, If it were half as nice,  
 How hap - py we'd be, Gee!  
 It's just like heav-en, It sounds like heav-en, To hear a ba - by  
 cry, Just like a mel-o - dy from out of the sky! sky! D.C.

**DONALDSON — DOUGLAS AND GUMBLE INC.**

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## ILL AND INJURED

Sam Harrison, veteran company manager of "Rosalee" confined to his rooms at the Hotel Somerset with a heavy cold, reported recovering.

Harry D. Crist, manager of Fowler studio, Hollywood, slipped in the cutting room and severely injured his hand by a cutting table lamp.

Frank L. Frisch (Frisch, Rector and Toolin) recovering at his summer home in Wisconsin following operation on his throat.

Dave Dubin, Chicago district

manager, Educational pictures, is in St. Luke's hospital, Chicago, recovering from minor operation.

Jerome M. Rose, formerly with Earl Carroll offices, has gone to Livingston Manor in upper New York in hope of benefiting his health.

Kennedy and Franklyn resumed their pantages route last week interrupted several weeks ago through Harry Kennelly's nervous collapse.

Modest Altschuler, conductor Glendale (Cal.) symphony orchestra, struck by auto crossing a street, taken to the Loamshire hospital,

Santa Monica, with cuts about face and head.

Mrs. Paul Rose (Corinne Delmar), daughter of Julie Delmar, is seriously ill at her home in New Rochelle, N. Y.

Howard E. Potter is convalescent at the Mountside hospital, Mountclair, N. J., from an operation for abscess on the liver. Mr. Potter is the American representative for Mary Garden.

Georgia Adams (Mrs. J. Francis Robertson) is in Memorial hospital, New York, receiving radium treatment, prior to an operation for the removal of the upper jaw bone.

Harry DuFor, of the Harry and Dennis DuFor dancing team, collapsed upon finishing the act at the opening matinee at Keith's Syracuse, N. Y., Thursday. Removed to Crouse-irving hospital, examination revealed that he was suffering from a fractured rib. He is believed to have sustained the injury recently while wrestling in a New York gym.

Write to the ill and injured.

## Houses Opening

Plaza, Engelwood, N. J., will not return to vaudeville next week, continuing its current dramatic stock policy.

Stock burlesque goes out at the Myrtle, Brooklyn, N. Y., next week with house reverting to vaudeville policy, five acts on a split week booked by Fally Markus.

Capitol, Ansonia, Conn., six acts last half.

Rialto, Poughkeepsie, N. Y., six acts with film, split week.

Broadway, Norwich, Conn., pictures, wired.

Alhambra, Torrington, Conn., five acts last half.

Danielson, Danielson, Conn.

Pascack, Westwood, N. J., has its vaude booked by the Dow agency, not Fally Markus.

The Alhambra, Brooklyn, formerly straight pictures, reverts to vaudeville policy next week, playing four acts on a split week booked independently. The Alhambra is a Loew circuit property out on lease to outside interests.

New Patio, seating 2,600, at Flatbush avenue and Lincoln road, Brooklyn, offering pictures and presentation, direction Century Circuit, opening in about four weeks.

Palace, Danbury, Conn., five acts on split week, booked by Bud Irwin of Amalgamated.

Liberty, Stapleton, Staten Island, N. Y., reopens last half this week with five acts on split week, booked by Arthur Fisher.

Queen Anne, Bogota, N. J., resumes vaude next week, booked by Jack Linder Agency. Split week. Other Linder Agency bookings re-

opening are the Playhouse, Hudson, N. Y., Oneonta, Oneonta, N. Y., similar policy.

Willis, Bronx, opens tomorrow, playing five acts on each end; Peekskill, Peekskill, N. Y., and Guild, Newfrik, N. J., reopen next week, booked by Fally Markus.

The Queensboro, handsome theatre of Spanish type, opened Monday under the direction of Frank Wirth and George Hamid. The house is located at Elmhurst, L. I., on the Queens boulevard. Its policy is vaudeville, booked through Pantages. Wirth and Hamid are specialists in outdoor attractions and also vaudeville bookings.

Tab burlesque winds up at the Myrtle, Brooklyn, this week with

house reverting to former vaudeville policy next week. Five acts on split week booked by Harry Lorraine out of Markus Agency.

Palace, South Norwalk, Conn., opens Sept. 27 with vaude, booked independently. When new Empress theatre opens in about four weeks, vaude will be transferred from the Palace. Allie Hamilton manager of both houses.

Vaude bills go in this week at the Fugazy, New York, three acts on split week booked by Sydney Rheingold of the Jack Linder Agency.

Tabs are out at the Kinderkamack, Oradell, N. J. House using five acts on split week, booked by Dows.

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THIS WEEK, SEPT. 24

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(Personal Management, BENJAMIN DAVID)

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## GENARO GIRLS

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"STYLE OF THEIR OWN"

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Direction LEW GOLDER



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WALTZ  
HITS**

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*by*  
**L. WOLFE GILBERT and  
NATHANIEL SHILKRET**

*The Theme Song  
of*  
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Picture Production**  
**"LILAC TIME"**  
*Starring*  
**COLLEEN MOORE**

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*And Now —*

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*by*  
**L. WOLFE GILBERT  
and  
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Dealer  
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FOX  
(Wired)  
(DETROIT)

William Fox opened his local Hindu temple last (Friday) night and was host to an invited and paid-admission throng that filled 6,047 seats. This house, designed by C. Howard Crane and his associates, Elmer George Keller and Ben Dore, is a replica of the Fox St. Louis.

The townfolk thrilled to the architectural effects secured from a combination of Hindu, Siamese, Chinese, Japanese, Persian and Mexican designs. They likewise thrilled at the completeness of the house on its opening date, since everything was in perfect readiness. Furnishings were in place, ushers knew the bows, and the stage show moved with a speed and finish entirely unexpected.

Despite the speed of the bill (since abbreviated), the show lasted three and a half hours.

When the curtains were opened on the first night, a long drum roll brought the house ushers to their feet for a salute. The first act was over a locally interesting feature in six episodes, called "The Pageant of Transportation," was presented.

Starting with the Indian horse and drag, the number moved in succession the covered wagon (quaintly enough never known in this section), the early horse and buggy, the stagecoach, the steam locomotives and train of cars, and a modern automobile chased by an officer on a real motorcycle against a panorama which represents Detroit by night. It proved a faithful representation.

Interspersed were unnecessary scenes from the late war showing the boys in action on the front and culminating with a fake tank on the stage. This number, while intended to be big, suffered by comparison with the rest of the battery effect, brought in at the time, although for no reason whatsoever, was quite effective.

An interlude, appropriate to this manufacturing state, presented a "machinal" ballet in which a troupe of girls a la "R. U. R." went through weird and mechanical formations on the stage to the accompaniment of shrill whistles, electrical hammers and forced air pumps back stage. The noise was so well done that it gave one the same shudder in the marrow that the accompaniment of hearing Sousa play "Stars and Stripes Forever."

Adolph Korpans next led his 50-piece orchestra through Wagner's "Rienzi" overture, and followed this with a pop, "Blue Danube Blues." Next the Movietone newsreel, which seemed devoted to Herbert Hoover in a campaign speech.

George Bernard Shaw followed with his now famous talking short, "The Great Dictator," which was hilariously received by the audience. A programed address of welcome by Mayor John C. Lodge, which would have been a knockout feature because of its length, was cancelled because of poor results in the recording.

"A Neapolitan Festival" revealed the largest number of performers ever seen on a local stage, since "The Miracle" hasn't been shown here. Thirty-two Tillerettes cavorted, a mixed chorus of fifty 100 voices sang familiar Italian numbers, and selected soloists offered individual numbers.

This latter number introduced "Street Angel" (Fox), initial screen presentation.

Holiday prices 75c top. Seven major movie emporiums downtown here in competition.

METROPOLITAN

(Wired)  
(LOS ANGELES)

Los Angeles, Sept. 21.

Pulchritudine units seem to reach the Coast in a framework which the local folks patch together as best they can by using the same band and a songster for embellishment.

Seems to be all wrong the way they are sold here. "Flapperettes," a John Murray Anderson endeavor, is the current offer in local show. It is trot out at opening for a number with as many rag dolls, supposedly symbolic of the title, and then make the specialty acts. It is said the act is shown here is intact from Chicago, with no withdrawals or additions.

After the girls, the big punch of the unit is Gene Sheldon, a tomboy, who possesses a real pan and strums a mean banjo. He winds up with eccentric and grotesque dancing. After Sheldon, no punch to the show, is the Remos family, three male gymnasts. In the interim, Ruth Denise chants a couple of hot numbers and Billie Gerber steps out in male attire for a ballet.

After this, Henry Busse, new m.c., gets his first chance at the mob. Busse didn't get much chance to do comedy in this unit, but he wowed the mob more than he did the numbers. They then trotted out a chap named Eddie Magill, local, for a ballad. Magill boasts of a mega-phone studded with colored lights. He is about all right, but he slowed the show and didn't belong.

Show opened with a Paramount

newsreel of eight shots. After that a Movietone short of Miller and Farrell, two men chanting to a steel guitar. Subject sounded metallic throughout. Eddie Carter then played the organ, but couldn't get the house to sing. "Docks of New York" (Par) screen feature.

STANLEY

(Wired)  
(JERSEY CITY)

Jersey City, Sept. 24.

This house succumbs to the once-a-year bugaboo of "fur fashion shows." As usual, it moves along with the speed of a paralyzed snail, when the models are marching around. Al Belasco, the m.c., tries vainly to pop it up, but gags just won't go with the fur rubbed the wrong way.

Belasco does a comedy dance, however, that puts him in solid with the cash customers and does the regular howdoyds in tiptop shape. He goes into French comedy, a drop representing a modiste shop, going straight again in full stage set. This is elaborate yellow silk creation, and well done.

Rita and Elsie Darling, who sing, shouldn't. Mike (Mickey) Feeley puts over "Blue Grass" and "Forgetting You" like a million dollar baby. And Nat Nazario, Jr., does a comedy dance, which follows a lukewarm cello solo.

Rodion and Rabana are passable in an adagio. A dozen Ada Kauffman girls might have been better. Their opening routine, with hat-box tableaux, was crude.

Ten models wear the wraps and coats, and are about as bad on stage as the average maid of their ilk.

"The Whip," feature film, with its sound, is not so forte here. Orchestra, directed by William Oscar, clicked with "Connecticut Yankee" selections.

Ruby Keeler's absence from show missed much. Her agent, Bill Grady of Wm. Morris office, cancelled her booking last Wednesday, saying that "Miss Keeler must stop the show to escape t. b." Stanley officials report.

Nazario is in her place, but can't wear the \$40,000 fur wrap they had picked out for Ruby. Her marriage to a color booker Harry Crull, director of house, who had accepted the illness gag.

BRANFORD

(NEWARK)

Newark, Sept. 23.

Charlie Melson is back at the Branford and a mob jammed the house for his return. Colling the show "The Prince Returns," Harry Crull has a castle interior as the set. Band was dressed in scarlet and gold uniforms with plumed shako.

Paul Cadeaux sings "Prince of Good Fellows," followed by the Beth Barri girls, six stunningly dressed court ladies, and Charlie enters club in a blue uniform. Scene, as is the whole show, beautifully lighted.

Eddie Moran did the court jester, while the Three Adams Sisters sang for the mob. The girls did feather fans. After a band number they reappear for more dancing and some aerobatics. Best act of the sort seen here.

Moran, using the garbled talk for which he is famous here, stopped the show. This indicates Melson's plan. The girls, acting as Eddie's straight, he brought him more applause than Eddie ever got while alone as M. C. Moran, using the garbled talk for which he is famous here, stopped the show. This indicates Melson's plan. The girls, acting as Eddie's straight, he brought him more applause than Eddie ever got while alone as M. C. Moran, using the garbled talk for which he is famous here, stopped the show. This indicates Melson's plan.

Newsreel ran 10 minutes with three from Fox, three Par, two Pathe and one M-G-M. Feature, "Half a Bride" (Par), pleased. Show closed in 120 minutes without organ solo.

STATE

(Wired)  
(MINNEAPOLIS)

Minneapolis, Sept. 20.

Original arrangement of "Rhapsody in Blue" by John Ingram, concert organist, was provided in presentation. It enlisted four women pianists on the stage. After the number had started, the curtain rose to reveal two of the girls facing one another, and further along back laughing parted, bringing into view the final two more pianists on an elevated platform. Shiny cello and organ provided an attractive setting. In addition to the feature, "Lilac Time" (FN), and the orchestral presentation, program held but one unit, Fox Movietone news. It's the second week for the Moore picture. After a big first week, business somewhat off.

REGAL  
(Colored)  
(CHICAGO)

Chicago, Sept. 22.

Most unique theatre in this town and perhaps in the country. Right down to find a goodly number of stands this extravagantly built picture house and doing great business. While patronage is almost exclusively colored, it is not unclean, mostly perhaps out of curiosity but at the same time for entertainment.

No question about the latter. More value for this house than in any other of its kind anywhere.

Stage shows are something to talk about. Harry Gourfain, for a number of years unit producer with & T. puts over the shows. For the sheer merit and quality these shows hold, Gourfain can stick a few feathers in his cap.

The big drawing card at this time is a colored number called "Garbage." Seems that this guy caused a panic overnight and has been holding on ever since. Probably to a white audience he would not be so funny, but to his people, zowie!

Another chap, Fess Williams, m.e. and stage leader. Quite a character, this Williams. Comes out with a cheerful "Hello, gang," and is yelled back at with much gusto. "Lo, Fess." That puts him in the bag right away.

This week Fess is working around a lavishly mounted idea titled "Gilded Age." The colored performer Saturday afternoon was not as smooth as it probably will be later, but contained all the ingredients of a well made up show, with plenty of talent.

First number was by Leon Gray, baritone, with a businesslike manner. Not so strong, but okay for an opener. Next trotted forth "Mercedes Walker," a low down blues singer and accompanist herself on the piano. Gut plenty hot with "Where the Sun Shines." Her singing, by the way, yaller babies followed and worked like rockets. Routined to perfection, they execute line formations and steps with ease and agility. Great looking bunch, too.

Then out bounced Garbage from a trunk or somewhere, and the fun started. He was met with a reception starting, to say the least. Anything and everything he does is strictly okay with the patrons. Works with a straight called Fatsio who knows the ins and outs. As far as material goes, the gags by Garbage can be credited to everybody.

Fast and snappy song and dance team were Gene Collins and Della; latter a nice warbler. Collins looks like he has a lot of experience in the hoofing trade. Struts a mean step. Another type of dancing was handed out by Newman and Rogers, youngsters and all, but they were on a little too early in the show.

Closing were the Six Lucky Boys (white), risley troupe, and good. Got plenty of applause and deserved most of it.

Pit orchestra, under direction of Dave Peron, waded through some heavy moments with "1812 Overture." Seemed as though the number was a little too much for the boys, who number 12. The orchestra, however, helped out here, but showed to better advantage with his own console specialty. Williams has an organ club and the singing group, "The Four Walls" (M-G). Kinogram news, shots added. Loop.

THE MET

(Wired)  
(PHILADELPHIA)

Philadelphia, Sept. 24.

"The Met," formerly the Metropolitan Opera house, is presenting an elaborate inaugural program this week, containing a talker, a sound newsreel, orchestral and organ numbers, several specialty features. This huge theatre, taken over by Stanley, has been completely renovated along the lines and with the same old stage as the old Metropolitan in New York. There is a movable center stage and three programs daily.

First program begins with the "Second Hungarian Rhapsody" by the concert orchestra under Harry W. Meyer. Charles Neill, concert master, plays the violin solo. Second Littlefield's ballet, with Miss Littlefield as premiere danseuse, supplies a background to the piece. Karl Bonawit, guest organist, plays a grand selection called "A Trip Through the Organ," illustrating the capacities of the new instrument.

Leading stage feature is the review, "A Garden Party," presided over by the locally well-known Al Wohlman. Entertainers include the Littlefield's, the Bonawit and Stuart, Joe Lannin's Metropolitan, a live orchestra; John Maxwell, vocalist; Marietta, the "Dancing Venus"; Gaylor and Byron in a skating act; and others. The first in "State Street Sadie" (WB), a Vita talker. Walters.

UPTOWN  
(TORONTO)

Toronto, Sept. 23.

After putting a lot of time on an autumn fashion show, prior to a big crowd this house, Jack Arthur is doing a snap little revue built to fit "Oh Kay" (FN).

Real freshness to the 20 Dodge girls, who do some folkways before a futuristic set. Costumes of scarlet, pink and gold, with hats to match. Earl Capps and Sisters, pair of rappers, bloom in some conventional hoofing, then spill it when one of the blondes sing. Act never got going until Capps threw some gymnastic acrobatics.

En Everglades scene, with Spanish music and the stuff of thing, had Bettina Vekara playing classics on a violin. Jean Haig, dressed to duplicate Colleen Moore in the picture, sang the song hits from the musical in a drawing room. There was a copy of that in the picture. Raice Quarrington, baritone, was in on the "Oh Kay" re-rolls, with the dancing girls reappearing in the act and silencing for two more numbers.

Band played "Il Trovatore." Lloyd Collins taking his daily dozen with the baton. Anvil chorus had sparks from the stuff of thing, and the "Misereve" was taken up by the trombone in an upper box. Collins even swung the baton on this follow. The show was slight. An "Our Gang" comedy and Fox news rounded out.

EASTMAN

(ROCHESTER)

Rochester, N. Y., Sept. 19.

House staged a real premiere this week with a one-act opera written by the local business man who dabbles in music as a hobby. Bradshaw provided a colorful, rich and melodious man and his orchestra. The orchestra dressed it in lavish style. Entire strength of the company was utilized in the presentation called "In a Spanish Garden" (WB).

Story, told in pantomime, introduced a senorita (Dorothy Drakeley), who waits for her toreador. He forgets the lady for a gypsy dancer (Thelma Birch), who seduces the senorita. Singers her way back to him. A pleasing opening tenor solo, "Espana," by Albert Newcomb, and a harmonious duet for the toreador (Harold Singleton) and Miss Drakeley. Presentation has color, verve and a wealth of melody to make it a bet for about any house equipped to make its own productions.

Miss Biacore, premier danseuse, contributed a charming dance fantasy called "Porcelaine" for a second time over. The show was by Victor Wagner conducting the 70-piece orchestra was "Zampa." Feature picture, "The Whipl" (FN).

CAPITOL

(NEW YORK)

New York, Sept. 22.

Stage show ran 45 minutes at the first Saturday performance, which means the current Mot Harris production, "Helen of Troy," was burdened with superfluous moments. It may be the last of these locally produced units for a couple of weeks, as the house goes sound next week.

(M-G), Movietone newsreel and a sound short. Only stage attraction listed is an undersea ballet by the Chester Hall Girls. "Excess Baggage" (M-G) heads this week's outlay at the Capitol, solely screen supplemented by an eight-minute newsreel, mostly given over to M-G. Paramount was in with more tunc stuff from Fort Wood—apparently a haven for all newsreels when short on news—and Ethel displayed one clip. No excitement. Short of 65 men in the pit rendering "Martha" as the overture.

Presentation had Dini Boreo as its particular lead, with Alan Prior, Helen White and Chamberlin and Hines the other specialists. Prior, long a favorite at the Strand down the street, wasn't important at the initial show, but he was in charge of the songs and bowed off to applause which sounded suspiciously demonstrative. That doesn't particularly refer to Prior, the persistent hand-plugging continued for the unit as a whole and came from the rear of the orchestra floor.

Sheep didn't need Prior, and it's odds-on he would have been in the unit before dinner time. Helen White (New Acts) did contortionist front-overs, bends, sprawks, Karl Bonawit, guest organist, played a grand selection called "A Trip Through the Organ," illustrating the capacities of the new instrument. Leading stage feature is the review, "A Garden Party," presided over by the locally well-known Al Wohlman. Entertainers include the Littlefield's, the Bonawit and Stuart, Joe Lannin's Metropolitan, a live orchestra; John Maxwell, vocalist; Marietta, the "Dancing Venus"; Gaylor and Byron in a skating act; and others. The first in "State Street Sadie" (WB), a Vita talker. Walters.

Roesner did two numbers with his boys, the second leading into the finale, which had most of the girls in a line. The orchestra played earlier. Orchestra hooked six melodies together for a novelty interlude, and Roesner hopped his corner to give it added weight. Brief and noisy from the unit, Frank Reeves baritone an ordinary new ballad.

and then the finish, minus most of the specialty performers.

Chamberlin and Hines drew a few snickers for their burlesque Apache, but the applause was heavy enough to make the boys feel that their chances may have approved of this couple, but the opening show turn-out couldn't get interested. They also didn't appear on Broadway, at the Paramount.

Stage set was dominated by glittering silver material and lighted in purple and green, with the band in colorful dress uniforms with wigs. Costuming of the 32 girls corresponded, changes being made for a hot number to a "Blackbirds" tune and an abbreviated ballet behind Miss White. Unit has more sight than entertainment value, although that impression is possibly due to the overtime and uncalled-for persistent applause. Boreo did 12 minutes, having Roesner in a tape important aids when reaching his audience and concluding number.

House slowly filled to reach about 1,000. An epidemic of carelessness to focus by both operators has been sweeping the Broadway houses lately. Practically no theatre has been running since the first of the season, a feature ought to be the house manager's business.

UNITED ARTISTS

(Wired)  
(LOS ANGELES)

Los Angeles, Sept. 20.

Those big movie getting protocols they were going to put on at this house did not materialize with the opening of "Battle of the Sexes" (UA) as the season's first. Instead, they put on what can be best characterized or described as a tableaux with sound. It was similar in idea to the kind of thing had on the side stage at the Kingsway when Riesenfeld was directing the orchestra 11 years ago. It was called "The Tapestry," with two people, man and woman, who in a tapestry frame gorgeously mounted and two other serving as the animated decoration for large candelabras in front and doing minor acts, an interlude while the songsters caught their breaths between stanzas of Tosselli's "Scenredo." The singers were Ed Deen, baritone, and Edith Bird. Took just seven minutes for the flash, which hardly registered at the first night show on opening day.

Performance started with overture of pop New York stage hits played by an orchestra of 20 pieces, Will Prior directing. Prior is an superb singer, but his voice is a bit awkward not being present in his stuff but, in the movies, they had his double. Double was a marionette in shadow box operated to play the Rachmaninoff. A novelty and hit with the crowd.

International News held eight shots. Then a short, "Sunday Morning in the World Over," showed how folks did their worshipping and where in China, Egypt, Arabia and Europe. The show was interesting. Preceding the animated stage offering a Vita short had Eddie White warbling a trio of songs and singing a couple of gags. Not too hot.

For \$1 top this house is giving a rather inexpensive and miscellaneous entertainment.

SEATTLE

(Banjos) Unit  
(SEATTLE)

Home-coming for Eddie Peabody, and this, his third stand in Seattle, the head of the Fanchon & Marco "Banjos" Unit. Peabody is the farewelled appearance. The dynamic banjoist and all-around entertainer is due to break into New York within a month in one of the big houses. Jimmie Malsell, his pal, also with a banjo, goes along.

Peabody has a way of winning his way into the hearts of the kids. He's a boy scout, proud of it and works close with the troops and councils in all the towns. School children wish to have him leading their particular high school, or even them and talks and plays at the assemblies. No wonder box office groans and the money bags burst when Peabody comes for thousands of kids plug for Eddie. The older folks just must go and see this boy. And so the managers smile.

For instance, Peabody was in the hall yesterday at 9 a. m. and 2,000 boy scouts, most in uniforms, filled the main floor and much of the balcony. Peabody was in charge of the boys, who gave some yells, tried to sing a little, and a few speeches were made, all in the right spirit. They cheered Eddie, and Eddie talked about his visits to other troops in all corners where he played. He promised to carry good-will message and some boosters for the New York Peabody Seattle scouts. He told the scouts that he had been offered several thousand dollars to endorse a cigar some kind, but he cold on it. He said that he had some of the same pop tunes and all had a good time (Continued on page 63)

## PALACE

(St. Vaude)

Old and new faces at the ace Keith house this week, the old familiar coming under New Acts because of new comedians. Margaret Anglin, Buck and Bubbles, Eddie Borden and Pedro Rubin in the special reviews.

Jack Pearl, one of the toppling stars, is staging a new variety show, is staging week after week for a new Shubert musical. Pearl is slated for fortnight at this stand. The comedy face and act east is Miss Rand, from pictures, with a company.

With Miss Rand, the cinema representation, according to the program, includes Eddie Borden, whose "cousin" of the United Artists studio suggests a flicker background, although Borden is an old Moore-Megley flash act. On the mat, the two of a kind on the bill, Rosalie Stewart has two of the three co-headliners on the bill, Miss Anglin and Jack Pearl. So much for the numerology.

Show is an uneven continuity. It's one of those kind of bills where the first two acts won't, with the deceiver stopping the show, to wit: Max and His Gang and the Chevalier Brothers. Follows Miss Rand with an intermediary flash act, holding up on the stage for a second half, comprising the spade team, Pearl's nonsense and Pedro Rubin's terp flash, was better paced.

Pearl is doing the purr-purrer's office sketch, although a different skit is programmed, this probably slated for the holdover session. Rubin's act, consisting of a half-ballyhoo by the new Keith music department to Jack up the pit or orchestra, wasn't helped any by the French unionists' accompaniment. Almost capacity Monday night all over.

## ACADEMY

(Wired)

If a bill must have too much of the same thing, it is still peculiar in several respects. It has six turns and five feature stepping of one sort or another and most do not do much else. On the other hand, it has only two talking turns in the collection. You forgive a booker anything who supplies a whole evening with so much more variety than the dialog is that of Jack Waldron and Clark and Bergman. Time was when Clark and Bergman staged the best product in the city, the ville. Now they do a German dialect sketch rich in juicy comedy, and in its low comedy field it is as good as anything of the kind. It arises out of legitimate character drawing with just the right low comedy caricature to make it funny in the vaudeville.

Come to analyze the whole show, it appears that the duplication of dancing turns was saved from sameness by the two different styles of good strain of fun running through the whole bill. Even a dancing girl act that opened had its humorous moments. The remarkable, Frank and Milt Britton's jazz band, had a capital laughing touch insinuated skillfully into its routine. Libby Dancers (new Acts) opened.

King and King, two entirely straight young men, danced earnestly and finished 8 minutes of tapping to a veritable riot of applause in response to a snare drum, rippling in which toe taps rippled like a roll on the snare drum. Mere tap dancing in a sublimated specialty.

Weist and Stanton took 20 minutes to deliver a medley of comedy, jokes, blackouts and bits of song and dance. Some of it funny, and some of it rather forced and mechanical. Such was the build-up-and-gag bit in a fortune teller's office. All gags painstakingly planned as they were. Weist could walk into the capping line. Rather better were the tramps in nature dances, although too much elaborated. Subordinated, however, Weist makes a suave-charming, he doesn't try to straggle the yokels into giggles. Fast comedy turn in summary.

Jack Waldron just a singing monologist, using much well-worn material. For instance, a parody on the bride who turned out to have a wig, false teeth and a false eye is no novelty for party builders. Still, done to the tune of "Among My Souvenirs," they yelled at it. Talk is on the same order.

Then Clark and Bergman for 18 minutes of entertainment, ending with the couple in a trim dance routine, all kidding and a strain of speech at this (Monday evening) performance.

The Battsens, jazz girl, eight in number, bring in a special dancer called Georgette, is just a little late. If they had swung along during the peak of the craze for stage bands to play the music in the forefront. Not so much their jazz technique as a fresh type of band comedy they dispense. Most of the usual "hot" boy musicians runs to the knockabout

and saunabag technique. This crew is more subtle.

One bit illustrates their style. Trombone player is out front for solo of sentimental ballad. He exclaims desire to break into song and warbles "I'm a Soldier." The gang razz him. Disappointed he goes back to the horn, but until the end of the singing is constantly on the point of singing. He is engaged. Built up for good laughs without a play. Again for the finish all the players (eight) are made up as famous composers, and each leads for a snatch of his masterpiece. Another quick comedy bit here. "Mendelssohn" rises pompously to lead, but being confronted by "Liszt," also about to direct, starts to protest. He looks at the placarded announcement and, finding himself wrong, subsides.

Brittons are the same who have been doing musical acts for several years although this is their first try at this outfit. Georgette is a tall, willowy probably 5' 7" or 8", and she is all wrong in wearing the scant dressing designed for a stockinged. She is not the bare leg type.

Film feature, "Fazil" (Fox) sound-effects attendance at this show called for standing half hour from 7.30 to 8.

## 81ST ST.

(Vaudefilm)

Yom Klippur's descending sun released one-third of Manhattan's population for an invasion of the silk-stocking district filled the floor at the 81st Street to overflow.

Excellent vaude bill opening with Charles Cawley, a juggler, whose seven minutes (New Acts) constitute an incessantly diverting interlude. Pierre White, baritone from the Cawley district, got over (New Acts) but with any margin to spare. Possibly due to nervousness, his numbers, largely dramatic, theme, full short of the requirements. More fire and uph in delivery is needed.

Art Henry and the unbilled but stage-introduced Miss Callahan were never in peril. Lightly cautious in the style of perfervid presently recognized as "smart," this turn jingled in easily at a trot. In the absence of the lowdown, the time of going to typewriter, the guess on Hooper and Gatchett is that it's an "office act." Certain finger-pointing in New Acts (New Acts) indicate that much. However, the turn is hereby absolved from any implied stigma. It is a snappy, snappy, snappy, snappy vaude ensemble created by the union of two male duos, ingenue and tender, also including a comic that 81st scouts might do well to keep in mind.

Winnie Lightner's "song a minute" barrage cleared the decks for a special in which the peppy, peppy chanter, circumlocution, accent and promised to tell King George about the nice people at the 81st Street. For a while there was a posing act, "Parisian Art," okay. Pit orchestra, overtured "shades of Balaban & Katz" ("Pagliacci," paraphrased by Lou Roman with a number of saxophone and a snatch of "Laugh, Clown, Laugh." The 81st has a new main title for the new reel.

A little act would have been helpful Monday night.

## RIVERSIDE

(Vaudefilm)

Second week of vaudefilm policy. For this former big time, the bookers going six acts instead of five, and the audience, for the holiday, hanging attendance to a sellout Monday night.

Nothing big or wallop. Nothing to support the "New Act" show. Four Wiltons, male foursome, opened with snappy acrobatics and tumbling, giving way to Bard and Avon, mixed duo, for the usual hair-monkeying stuff, which went over fairly well.

Casey and Warren, mixed team, did some clowning and songs that were a much better. Their former act was better. May Usner, with her songs, got comedy honors, mostly on one number, "Yiddisher Punks," which she has been doing around. It was eaten, as new at this showing. Pipe before this 96th street audience. Her halting bit, much better in the fog. She could have walked off big after the "Yiddisher" number but made the error of staying for the monking stuff, which went over fairly well.

Fred Ardath and Co., the support comprising straight man and femme assistant, much better. They played with the club fellow bit Ardath has been doing for the past two seasons. Ardath's house is a classic with him jingling, and the dame trotted on with the dame trotted on towards end for dress and to help the tar. Good comedy act but no riot here.

Lady Alice's Nattova, flanked by three male assistants, closed with a corking road dance spectacle that held them in. It gave the accomplished dancer a chance to show her well mounted and Nattova's dancing the essence of finesse. Turn a good bet for any bill.

For a bill of Missing Girls' screen feature.

## STATE

(Vaudefilm)

Big time and third to fifth. Lewis and Dodger, in effect as well as billing, out with two others close behind. One New Act in the five, Marino and Mona Revue.

Romas Troupe, still opening intermediate, closed with a good break on a white at such places as the State, have been repeated for years by nonsensical gab that consumes the first half of their running time. It's a ground and lofty tumbling act, pure and simple, and mostly simple with the clowning. They may not be aware that without the hoke they are quite suitable for the picture houses.

Kramer and Fields, youthful mixed team, look and work about the same as the former black bottom finish with one that is new in title and musical accompaniment only. Still a pleasing deceiver for the time.

Big things began with the Kerr and Weston Revue (6). No. 3. Couldn't miss with Donald Kerr's comedy and Edie Weston's appearance and graceful act. A good vaudeville in other words. Pure that in all this time another ending for the parlor scene has not been devised. The rhythmic "shot in the back" by the comedian after the first shot in the back remains an awkward conclusion for an otherwise fine piece of material. In spite of that, they whizzed through it, and something that vaude always needs—comedy. And how that Weston girl looks.

Lewis and Dody, as per usual, had to speak off. This is one act that needs not a single material change to step in any house, including the film houses. They were good, and that out. This must be a return to vaude after a couple of seasons of presentations.

The Marino and Mona Revue fared splendidly in its first try hereabouts. Class dance and musical act that can go anywhere, a lightweight songstress not to be dismissed. "Cardboard Lover" feature. The State stands still in the service department while surrounding theatres seem to be hiring the staffs for the next war. The nonchalant way, as practiced at the State, may be the best after all. But the mob has been there and by now may like petting from net ushers.

Biz off Monday nite, but not too much.

## HIPPODROME

(Vaudefilm)

Not a bad 50 cents' worth, but both the balconies still empty and the ground floor capacity only after 8.

A good opening with the Five Jansleys, quintet of smart tumblers. Following are the Kitz-Kat Four (New Acts), covered hoofers, who stirred the house.

After these the show took a drop with Nos. 3 and 4. Josephine Harmon, singing, and most of the comedy spent in trying 15 minutes to light returns in this big house. Doe Baker, appearing next with a revue including two girls, and a duo to click despite his clever quick changes. Songs, comedy talk and dancing of the old-fashioned variety.

In next-to-shut Lang and Haley mopped with the old prop who and What gag. They laughed as hard as went at the Hip, the argument going over as the girls and the comic went into his punch line routine for the last five minutes, also putting over a couple whistling solos, and bowed off to a healthy reception.

Earl Lindsey's Revue, closing, seemed a little long. Though carrying a number of girls, and a hoofing specialties, it somehow missed fire here.

Feature picture, "Danger Street" (EPO), average film entertainment that goes into this house. Walter Wild at the console and Jules Lenzberg conducting the orchestra.

## 86TH STREET

(Vaudefilm)

Proctor's 86th Street gave the customers a six-act bill with its feature film, though but five were programmed. Big time, however, and night and a drop in the temperature plus the racial holiday unquestionably helped the returns.

The show opened with a number passed along in its usual neighborhood style but for one thing. That was the lullalapa appearance up there of Bela Berkus (New Acts) and his orchestra. Judging from the applause that the Hungarian music master received at the opening, there is quite a following of the violinist there. He played a fine point. It was one of the musical treats that sits through vaude's booking streams now and then.

Lady Alice's Pets opened. Some attention was given to the little monkey perched on a table, talking a delight in bouncing one of the pets off the table. The monkey, however, looked so much like a monkey that he sounded like a monkey. Olive Olsen was second. She sure is self-assured and goes into for comedy turns. Her act, with numbers that could be rearranged

for stronger results. She pulled an imitation of Jim Barton that seemed her stock in trade. It was pleasing and drew down her biggest applause.

Antony and Howland, Billy Tichenor and Co., Harry and Frank Seaman and Bela Berkus and Orchestra (New Acts).

On the other side, Port of Missing Girls, which covered a lot of footage before the censors stepped in.

Oh, yes, the Al Smith news shots brought forth some genuine news. The neighborhood enthusiasm that was spontaneous all over house.

## AMERICAN ROOF

(Vaudefilm)

A chill in the air seemed to pep the roof crowd up Monday night and made it more than generous in its reception of the individual acts on the first-half bill.

George Lyons, harpist, opening the second half, grabbed applause honors with a ballad melody on the gilded instrument. Following a pop tune sung to his own accompaniment, Lyons offered a touch of jazz and bowed off to a big hand. He played the Broadway picture houses not long ago.

Villani and Villani have a wop comical act, the basis of the patter being the intricacies of an income tax blank. Good for laughs in the intermediates. Next to closing here, they were good, and does Dutch. Assisted by a boy and girl, both of whom do straight for him, Murphy is better than average in this class.

Kat Kat (New Acts), hold the device in pleasing fashion with a fast singing turn. Gibson, Frisk and Stewarts, two girls and a pair of hoofing brothers, show a dancing revue that is new and well routine. A little cutting and speeding would help. Grindell and Esther do comedy that mostly depends on Grindell's lanky build and mugging. Lawton, juggler, opened to good results, and Bob Anderson's pony closed.

On the screen, "Forgotten Faces" (Par). Biz good.

## 5TH AVE.

(Vaudefilm)

With the 5th Avenue's top now increased to \$1, since opening, and an ordinary come bill of 10 acts and feature film, on the Monday's holiday night when every other house around town was packed, this Proctor theatre new take change of 10 percent, downstairs attendance all evening.

Entire house staff has been changed and the new troupe has been changed. No other improvements noted and certainly not in the first half bill of acts.

Most of the turns are new. An injustice in spotting was evident. Jose Bohr and Co., musical and dance turn of four people, had to close. The new troupe of six Arab acrobats placed right in the centre of the show.

It makes no difference how it may have been, but the new troupe, spotting was wrong. In over 10 years there has been no Arab turn with or without fingers with a single new troupe. The troupe in routine. This Ben Hamid troupe is no change from the others and did their work in five minutes. The troupe had no vaude end had finished with them.

No highlight in this program; not a vaude name meaning a dollar at 5th Avenue to stand the 25c increase in price of "The Port of Missing Girls" feature film, was the stand-by, then the 5th Avenue vaude house was not the place to take the chance.

In comedy in a general if not generous way, enough for the 5th Avenue, but not too much or too refined. Charlie and Addie Wilkins, billed here as Wilkins and Addie, didn't seem to care No. 2, and slid away without an encore. Raymond Bond and Co., new troupe, did a new, newlywed sketch, got over here on the rough stuff of the situation, hotel bedroom on their wedding night (New Acts). Frank Hamilton and Co. (New Acts), barely passed through on Hamilton's stuttering low comedy song, with the Hamid troupe, the new troupe, and other than the usual applause for the usual tumbling finish.

Butler and Parker (New Acts) are doing the same old act, and perhaps by permission of Jay Brennan (now Brennan and Rogers), since there is no pretense by the troupe to do anything but a tempting. Rather a good cross for them as they are doing it.

The Jose Bohr turn (New Acts) closed the 5th Avenue show. Whoever told this turn or encouraged it to go into vaude with the kind of an act, there isn't a chance for it at any more. The troupe of four people, it might be worth while now, and then to find out how some acts, entirely strange to vaude, get into it in the manner they do, and the lay out they have. Only talent in this act is Bohr himself, and he may have plenty if developed. Verne Johnson and Co. (New Acts), four saxophonists, former

## KENMORE

(Vaudefilm)

(BROOKLYN)

The Kenmore, Keith house, in the Flatbush section of Brooklyn, N. Y. at Church and Flatbush avenues, stone's throw from the former Keith's Flatbush, on the opposite corner, opened last week. It's a vaudefilm place similar to the former house. The new location became necessary with loss of the original owner, Adolphus, who left on the Flatbush, which Keith's later took over, along with the other Moss houses.

The Kenmore is a 2,500-seated designed along picture house lines and further fortified for the future with a Wurlitzer organ, an orchestra pit built on a lift, military-train ushering Adolphus into all the familiar cathedral trimmings. It is architecturally patterned on picture house designs, with a spacious sloping balcony extending the floor well forward over the lower floor. Aesthetically it shows some, what better taste than some of the sandy and over-the-top styles of the cinemas, although leaning backward a bit to strong severity. The interior decorations conversely could have been more elaborate, the sumptuousness of the picture houses on design and quality.

The Kenmore's policy is reserved seats Monday night and Tuesday on week-ends and holidays, with nothing reserved, but the scale tilted to 10 top. On week-days the vaude shows, from one to five p. m. and seven until closing, with a feature picture showings preceding and following the stage portions. On week-ends and holidays the acts follow three a day.

Six act bill last last was topped to Natcha Nattova, with a new dance frame-up, but retaining familiar numbers and styles of interpretative dancing. None the worse for her recently broken ankle suffered on a Public Itinerary. Miss Nattova has many admirers, and as her male dancing partners, with C. Weeks, fiddling a solo in the pit, officiating as her special conductor, Miss Nattova was a splendid and as ever with her class and terschorean interpretations.

Preceding her in next-to-shut were Mitchell and Duro, a musical comedy team, who should land in production ultimately. They work hard and originally, with enough of the hoke and cuttiness to qualify them anywhere. Their acrobatic stepping, particularly as concerns Durant, the bigger fellow, comes from a long and happy vaudeville of his build. He does some hard-dancing that clicked and between the two garnered a flock of guffaws. Novelty further added to the act by comedians, neither straightening for the other.

Opening were the Four Waltons (New Acts) in a happy racy turn. Cardin, the top deputy, was a palmet, twice. His most difficult work is done in the forefront with gloves on, palming, card, for comedians, values with a bollihop, consumed, Emma, the straight. The latter portion is the familiar thimble stuff, card palming and cigars, a legendary material. Working rather low for the turn of his price, Cardin's 15 minutes were checkered of novelty and interest, even if he did give the front row a good deal of trouble. opportunity to analyze and dissect his skillful bamboozling. That, too, is good showmanship since the manner in which he dexterously controls the patronage is the more appreciated if the rudiments of his palming become familiarized.

In the first half, Roman and Ray Romain and a supporting company of three having to do with a double honeymoon by the twin Romain brothers. Comedy done in the respective wives' mixed identification of their newly acquired spouses. Light stuff for the spot on the family circuits.

May Usner with her kosher Catskill poker number scored strong on delivery fortified by irresistible comedy material. Whoever her author is, she shouldn't be ashamed to bill him.

At Shapiro, conducting the Kenmore orchestra, is 16, flatteringly evidenced the yeoman Frank Mendel Schwartzwald has gone on behalf of the Keith circuit of theatres as regards the music department. Mendel Schwartzwald, first in charge under John J. Ford's sponsorship and the snappy manner of instrumental accompaniment, as well as the orchestra, is a good opportunity as a salon ensemble, seems to be about the only new thing in an otherwise shallow "new era" of vaudeville.

Whoever is at the organ's console, sounded well in incidental accompaniments but has not as yet been given such a chance. The intention of Fred Kinsley, the circuit's supervisor of organsists.

Rathbours with their two young sons, opened the bill. Gags are traveling as fast as formerly. The 5th Avenue, in different turns, were the latest. One about what people are called who study bugs, with chambermaids and a man who is making a million the way you look with the girl. It will cost over a million to make it. The last of these to the title writers too soon.



**MARGARET ANGLIN and Co (4)**  
**"Smarty's Party" (Playlet)**  
 27 Mins.; Three (Parlor)  
 Palace (St. V.)

Roselle Stewart is presenting the dramatic star again in a vaudeville in a George Kelly playlet. Harry Moore as an adopted son of heretofore unknown illegitimate parentage; Betty Barlow as his newly-bride and Mary Gildea as the maid complete the cast.

It's one of those too realistic Kelly sketches, not particularly put for the varieties and thus a definitely sympathetic theme.

Margaret Anglin is the widow who has been hurt, that her son married a plebeian girl unknown to her. Intended as a harmless surprise, the mother renounces the entire affair, discloses her pseudo-son's duties, heretofore and thus arbitrarily washes herself of an unpleasant mess just because her feelings were hurt that the boy did not take her into his confidence.

Somewhat one looks for the happy ending, a milder and an easier way out of a situation like this, pretty harmless excepting that a proud woman's feelings were hurt. Instead she is satisfied to leave herself bereft of the son she had grown to love and had even regarded as her very own, so much so that she didn't even bother with the legal ritual of formal adoption.

The girl, too, for of her lowly background, explains it was not a case of "being forced to do it" and Kelly, just to soften the arbitrary situation, has the girl flare up in a Woolworth brogue and snappy spiel.

Yet, despite these discrepancies, Kelly is realistic. No questioning but that such situations find their counterpart in real life almost every day.

Headed by a capable star, the cast accounts for itself 100 per cent. But it's not good vaudeville. *Abel.*

**McKINNEY'S COTTON PICKERS**  
 Roseland Ballroom, N. Y.

This colored dozen of torrid jazzpators hail from Detroit where Jean Goldkette, automobile city's musical entrepreneur, sponsored them for over a season at his Greystone ballroom. Goldkette thought so well of the Cotton Pickers that he got them on Victor records as well.

It is the first time east for McKinney's heated dissipation merchandizers and maybe those boys can't sell their "blues"; not much! Additionally they can't do so and hot-chi-chi in the latest Chicago style and it's only a pity their field is limited to straight dance work, with the stage eliminated.

Looks like the variety field won't accept septa jazzists unless with a colored flash act which couldn't afford McKinney's Cotton Pickers. They look nice collectively in business suit, almost academic in ensemble, and far from jazz-mad as some of the trick juffits on some of the colored aggregations would have one believe. They impress the more with the seriousness of their studied "blues" artistry, getting all possible out of their straight dance work, and also ringing the bell with their vocal interludes to dance tempos.

At Roseland ballroom, they are the invited guest stars for the reopening of the season for dances. They will probably take advantage of the opportunity for recording purposes at the Victor's local laboratories. *Abel.*

**JERMAIN, FARRAR and CANTOR.**  
 Comedy Song and Dance Revue.  
 15 Mins.; One and Full.  
 Proctor's 86th St. (V-P.)

Roy Jermain dances Farrar and Nat Cantor, aided by two dancing girls, Bee Rice and Tillie Mills. Jermain and Miss Farrar are acrobatic dancers, while Cantor does Hobe comic.

Layout has some novelty, principally emphasis on the comedy side which takes it out of the dance flash class. Cantor does the talking, handling indifferent dialect talk material fairly well. Jermain and Farrar's four stepping hits save the turn. The best is a burlesque adagio bit.

Two girls, who fill in gaps between principal dance numbers, are excellent, the acro-Russian steps of one really notable. Principal dance pair finish with novelty adagio, using a semi-dark stage with dull costumes and trimmings in luminous pink. Feature of the routine being girls' plunge from pedestal to a crotch.

Worth a spot on intermediate bills that can stand the cost. *Rush.*

**PEDRO RUBIN and Co (5)**  
 Dance Revue  
 15 Mins.; Three (Special)  
 Palace (St. V.)

Pedro Rubin is not new to vaudeville, but from "Tito Tita." He has a new frame-up featuring the Triana Sisters, dancers, Naomi Pitta, vocalist, and Guillermo Plaza, pianist. Rubin is billed "Mexico's foremost dancer."

It's a colorful flash act, bit too long, with Rubin doing two outstanding solo numbers, tango specialty and his toro-cape routine out of the Ziegfeld show. The Triana Sisters each accept a couple of solo opportunities as does Miss Pitta, the songstress, handling her native serenade better than the Tin Pan Alley "Chiquita."

Act unfortunately spotted to close. It merits a better position. *Abel.*

**RAYMOND BOND & CO. (1)**  
**"A Matrimonial Mirthquake" (comedy)**  
 18 Mins.; One (S. D.) and Full  
 Stage (Bedroom)  
 5th Ave. (V-P)

Another sketch for Raymond Bond, with his usual boob character and his bride here a bigger bumpkin from the sticks than he.

They are in a large city on their wedding night. Front of a hotel is first shown, and immediately after a bedroom with twin beds.

Interruptions while they speak of retiring, mention of taking a bath which the bride presumably does, other chummy stuff and lastly another phone call to say the hotel is on fire.

It's one of those how-far-can-we-go-and-what-can-we-get-away-with. The most they got away with here was both finally in their night clothes. Bond wore a comedy pair of pajamas and his stage wife an old fashioned night shirt. In dialog, clear enough for the situation, and with two or three wallowing laughs.

For audiences of the family sort, sure fire; for sophisticated vaude audiences, just a repetition in general lay out. Bobby Higgins played a similar sketch around for a couple of seasons or more. That wouldn't injure this turn, however, for the family and balcony trade it must depend upon.

Raymond has drawn quite a neat rube picture, in make up, gestures and voice. He's the town's slicker chap. Girl is awkward, too much so, and an ungainly walk which is so unnatural under any circumstance it ruins her impression.

As a comedy turn this has a place. *Sime.*

**HELEN WEHRLE**  
 Dancing  
 3 Mins.; Full (Special)  
 Capitol (Pets) New York

Helen Wehrle is unusually costumed for the picture houses, her first being being as undressed as the cops will allow. Form display is softened by heavy blue floods from the front, a thought which erases the vulgarity in these big auditoriums.

Miss Wehrle unwinds in a number of lumber bends which are close enough to comical work. But she's smart enough not to make it too grotesque because of the scanty attire. Her value lies more in salesmanship than the actual routine of the dance and she did well here in an early spot during a regular week's unit. One or two control steps are included.

A later appearance was before a group of house ballet girls, Miss Wehrle emphasizing kicks. Tall and of good appearance she is a stage asset if properly spotted. Did nicely. *Sid.*

**FRANK HAMILTON and Co. (1)**  
 Songs and Piano.  
 19 Mins.; One.  
 5th Ave. (V-P.)

In their way Frank Hamilton and his male pianist do a small line Van and Schenck turn. However this couple are quite passable on harmony. That's about all they have. The pianist joins in on the harmony things. It's effective, but the piano player valiantly struggles with a ballad that says his business besides. Piano playing is strictly harmonizing.

Hamilton's best in the audience way, and only that way, is a scintillating song in which he tries to knock himself out several times. It's pie for the family type house. Loney Haskell should catch this turn to see how he looked from out front so many years ago when doing the same thing and much better.

For neighborhoods and intermediates, okay. *Sime.*

**HAROLD (RED) GRANGE Co.**  
**"No. 77" (Sketch).**  
 17 Mins.; One and Full (Special),  
 Audubon (V-P)

For vaude Grange has a troupe of three girls and a boy, and a skit that dovetails Grange's gridiron prowess into a little romance. Doesn't matter who authored the Grange skit. It's one of those stage affairs that could be written for any high school.

An exterior of a college building is shown with Myrtle (Harriet Hutchins) exchanging some chatter with a boy in collegiate garb (Billy Hutchins). The conversation reveals it's two hours before the big game and Grange has been barred because of studies.

Then Gladys appears; Glad is Red's heavy and the three talk until Red appears. He's in a green sweater, socks and white knicks. And the "Ghost" surprises by doing a double number with Gladys, even to walking a dance. Red might have been taken seriously here hadn't he paused for a moment and given a disdainful shrug as if to verbally exclaim: "I don't know what it's all about!"

In subsequent scenes Grange is shown in his famous 77 toggery as he sits berating his absence from the game which is being played outside the window. Trainer appears for a moment to help Red do his dramatics. A short inning here and then to the picture sheet. Red, with the score 20 to 0 against his team, is permitted to play. The film shows a real game with one of the backs doing the famous pile running. While not recognized by the audience it is supposed to be Grange in action and probably is. Finale comes with Red, Gladys, Jimmy and Myrtle in a little love scene stage.

Several songs and the Hutchins duo (brother and sister) do an entertaining comedy song and dance. With the football season here, Grange ought to draw in the neighborhoods. His personality and appearance are in his favor and a talk at the close on his Hollywood experience has the audience forgetting the thin act. If they can induce Grange to lecture before city high school squads it ought to increase his b.o. value. *Mark.*

**GORDON and SQUIRES**  
 Songs and Talk,  
 15 Mins.; One.  
 Audubon (V-P)

Bert Gordon, erstwhile teammate of his old pal Harry, now doing a double with Louise Squires, and with Miss Squires proving an adept foil for Bert's wisecracking remarks, dressed as a cowboy and mimicking the English language with his Yid dialect, this frameup looks solid for vaude.

Miss Squires is a blonde with a strong soprano voice who never lets Gordon's unctuous drolery slip for a dud. She is a pi; straight for this comic who has many a nifty gag.

Corking good comedy act and a solid hit at this uptown house. *Mark.*

**MARINO and MONA REVUE (7)**  
 Dance Flash  
 18 Mins.; Full (Special)  
 State (V-P)

Once in a while in this day of flash-on-every-bit there emerges out of the crowd something worth while. This is a something, dance and musical flash, highbrow in a peppy way.

Includes a string quartet, mixed dance team and a prima who works in shorts. Instruments are pianist, girl violinist and two girl harpists. The violinist also dances while playing, though without sufficient exertion to detract from some sweet fiddling.

Dancers appear thrice; adagio, tango and in a whip number that from appearances must be the Spanish apache.

Baggage, costuming and performance are first rate. Closed very nicely at the State. *Ripe.*

**FOUR WALTONS**  
 Riskey,  
 5 Mins.; Three.  
 Kenmore, Brooklyn, N. Y.

This lissay quartet goes through a snappy five minutes. Feature was a piano solo by a small line mounter who is catapulted from a springboard in double and 3/4 somersaults to chair and shoulder catches in one and two-high formations.

Last portion of the running time is a brilliant flash. Act builds up well for hot act.

Opened strong here and oke anywhere. *Abel.*

**EDDIE BORDEN and Co. (3).**  
 Comedy, Musical  
 23 Mins.; One and Three  
 Palace (St. V.)

Eddie Borden works semi-nut, opening with a flip nonsense few minutes in "one" which set him right. Had he maintained the pace he'd be the wow he suggests himself capable of blurp. But from there, on something, sorry away.

Borden has Dot Brown, shapely accordionist, and Arthur Kaye, straight, in support. Borden is billed as by "courtesy of the United Artists Studio" and Miss Brown and Kaye, respectively have M-G-M names. This would indicate a Hollywoodian experience unless Borden's rather elaborate billing and program comedy intends this to be some form of subtle comedy.

For instance the second scene (on the matter of alleged comedy program addenda) has "a sure cure for incessant, mouthy hypnotism, no relation to Rheum" appended. It's a hoke swami scene with Kaye putting Borden's wife into a non-speaking trance. When the seer boasts that no living person but himself can get her out of the trance, Borden assassinates him. Quite a popular blackout nowadays. Miss Brown accorded a specialty flashing her gems' neck a peek-a-booo gossamer dress that left nothing to the imagination.

A finale hoke scene about the piano is what lets the act down and out. Borden's own hoke registered as did the rest of it but it shaped up as one of those hit-and-miss interludes and counted against the gross returns.

Also detailed credits for scenes to Chuck Reisner, Albert Austin, Walter Weems, Al Austin and Ernie Young. A case of too many cooks? Any one or all.

Borden has the makins'; always did 'way back as a Moore & Megley revue actor but needs act editing. *Abel.*

**VERNON RATHBONE & Co. (3)**  
 Saxophones  
 12 Mins.; One  
 5th Ave. (V-P)

Family group. Father, mother and two young boys. Elders probably playing in vaude for years. Boys look nice. Play well, and a pleasant turn for early spotting on the time where they have been appearing.

Vernon Rathbone is one of the boys. He is thrown forward too much. At least a duet with the other and younger son should be arranged, if the parents do insist in remaining in the background as at present. The elders might also do a duet by themselves. It's evident the group compose a family and why not allow the audience to know that all can play the sax, other than as accompanists to Vernon?

Main fault here the melodies. Not sufficiently up to date. More modern tunes and act might advance in position.

Sax is admittedly popular but not enough in vaude to throw one boy out in front with it for 12 continuous minutes. The better way to attract attention to Vernon is by making him stand out. That could be done by the others doing solos or duets.

With other and newer music, turn could stand re-outlining. *Sime.*

**CHARLES CARRER**  
 Juggler  
 7 Mins.; Full (Special)  
 81st St. (V-P)

Superlative. Great juggling act, smartly dressed and mounted, speedy in tempo, continuously engaging with a varied assortment of juggling tricks. Puppets, unique and unusual, all equipment being nifty played.

Carrer dresses in walking suit, cutaway, white spats. Does not permit a single pause in routine. Zip and go all the way. *Land.*

**KIT-KAT FOUR (4)**  
 Dancing  
 7 Mins.; One  
 Hippodrome (V-P)

Peppy and almost all novelty stepping that gets applause. Four colored boys crowd a lot of delivery into seven minutes, three doing solo hoofing numbers in addition to the opener where all appear.

One of the hoofers has a wing tap and tumbling specialty, another does some difficult acrobatic dancing and tumbling, while the other contributed a solo shoe number that clicked from the start.

Can be used farther down the line and make the grade. In No. 2 here. *Mark.*

**SALLY RAND and Co. (9)**  
**"Sally's Boy Friends" (Song and Dance)**  
 20 Mins.; Full (Special)  
 Palace (St. V.)

Sally Rand, from pictures, has been playing on the west coast breaking her jump east with a few dates and so is quite well schooled in what she does, even if what she does isn't the resounding belling heretofore 3-cornered billing for herself and Margaret Anglin and Jack Pearl would indicate.

Jack and Bob Crosby, dance team, and Harry Kaye, are featured in support, the boys doing specialties and Karels doubling with Miss Rand in an adagio. A dapper male oet as the "boy friends" of the program billing, looking youthful, smart, handsome and sartorially and picturesquely sufficient excuse for the entire show. With the pretty young blonde as the femme cameo against this male setting, it's all very easy on the optics. It's a scheme often utilized before for weak-kneed females.

The oet does its stuff in unison for the couple's strong interest. One number, a hoke pant, "Wonder What's Become of Sally," particularly clicked. Some more Sally propaganda via songs was dragged in to plug the star's name, even unto a parody on "Ella."

The Crosbys' tap double in naval costume was satisfactory, and Miss Rand on toes fared well with her adagio specialty.

Act is a flash and class for just about the spot it's in at the Palace —lacking strength for more important position but possessing the necessary minimum of value and fortified with youth and appearance.

It's reception was indifferently pleasant here. *Abel.*

**ENRICO CARUSO, JR. and Co. (3).**  
 Singing Sketch.  
 24 Mins.; Full (Special).  
 Proctor's 86th St. (V-P.)

Loose sketch structure, sadly burdened by talk, makes this one tough going for the son of the Met, song bird, who needs the best of surroundings to appear to advantage. Young Caruso has little stage presence, a baritone voice of no great appeal and at this stage of his career, a sad lack of pulse. Only asset is the Caruso name and its publicity possibilities.

Turn opens with Caruso and Leontine in a dialog about their memories of "Dear Old Culture," leading up to reference to Caruso and the boy's confession that he has not inherited his father's golden voice, only a deep love for the operas his father glorified.

Orchestra goes into "Cavalleria" and cabinet at back discloses drop of church with soprano singing the aria. In like manner numbers from other standard grand operas are sung by Senorita Carlita and Richard Lewis, tenor, with interpolations of more talk between the two boys. Caruso and Leontine are mentioned briefly and for the finale one of those Grand Opera vs. Jazz bits, all four taking part.

Talk is pretty blah, sketch idea upon which to hang series of operas arias cumbersome, and the comedy of the two boys is rather awful. Doesn't belong in vaudeville bill as here constituted. *Rush.*

**LING and HALEY,**  
 Mixed Comedy,  
 15 Mins.; One.  
 Academy (V-P.)

Participants are vaude vets but are not in Variety's files. It's a man and woman comedy combo starting slowly with pi dialog built around a variation of the ancient "What have you got under there?" stuff, then using "What's Old Culture?" Man's whistling accompaniment to straight woman's singing helps and leads to a second and infinitely better session of gab that sells the team. Should do well for themselves. *Ripe.*

**KIT KAT TRIO**  
 Singing and Piano  
 10 Mins.; One  
 American (V-P)

Three boys, one at a piano, neatly dressed in dark duds and striped trousers, doing pops in solos, duos and trios. Snappy. One of the boys tapers a ballad nicely, but blight tone down his make-up. Other warbler sells a comedy number which has Jimmy Walker as its subject. It's from Jack Tait's contribution to a dinner given to his honor last year by the Flares. Okay around New York. Trio wind up with a medley of rain songs. While offering nothing out of the ordinary they deserve rating as next decent in spot material this type of house.



**JOSE K. BOHR and Co. (3)**  
Argentine Dances and Songs  
16 Mins.; One and Full Stage  
86 Ave. (V-P)

Misjudged turn of four people, but with its name I refer, Jose Bohr, a possibility for a single turn. He has one song that could possibly carry him into a production revue, and a certain foreign personality of a pleasant nature to back him up. The song is "Beauty Mark," sung in accented English (Spanish), but with the melody suggesting more the French than the Spanish style. It's catchy and the idea is good. It's of a beauty mark he always found on every girl, but he won't tell where. English lyrics badly rhymed if translated.

Up to that song the act was a total loss. It carries a female pianist, also foreign, and a team of mixed Argentine dancers, the latter seemed whether in a tango or any other kind of an Argentine dance nowadays in vogue.

All of the people in the turn seem to have been misinformed on vaudeville, including the pianist with her own arrangement of American music.

Bohr is also a pianist. An opening screen sheet of himself with a sound-singing record (behind the screen) says he is a noted composer in his own country. If composing "Beauty Mark" he should have been noted at home for popular music.

Playing the piano himself and singing, using his personality to the utmost and making more of the accent, whether real or feigned, Mr. Bohr should have a chance nowadays as a single on the best vaude time. The chances are in his favor.

The act as it is will cost too much for Bohr to carry it with that one number. As an act as it is, it's worth very little now, for vaude or picture houses.

**BUTLER and PARKER**  
"Driftwood" (Skit)  
18 Mins.; One  
5th Ave. (V-P)

No first names billed for this couple but likely Hal Parker and Ann Butler, who have been a two-act for some time.

"Driftwood" sounds new, and the material, almost wholly cross-fire, sounds the same way, with an exception or so. Two songs break up the talk in "One Laugh, Clown," that fits in, with "Driftwood" to close. The latter sounds like a pretty nifty ballad.

Miss Butler is the comic here, with Parker the straight. And this is what the turn amounts to: an imitation with different talk and songs of the former act of Savoy and Brennan, now Brennan and Rogers.

Miss Butler uses the verbal mannerisms of the late Bert Savoy, changing Marie to Annie. Parker does his best to resemble Jay Brennan, even to carrying a crook cane and swinging it.

In that kind of an act and in this one, Butler and Parker will do. Their stuff is flip but not too wise for any audience. It's probably the first time any one ever attempted a Bert Savoy style.

Some of the spots in the turn might be speeded up. But if the act is new as the 5th Ave. date would indicate, that would explain it.

**LIBBY DANCERS (8)**  
Lib Act  
18 Mins.; One and Full  
Academy (V-P)

Brisk and slightly turn with several novelty points in production and staging and a considerable comedy. Spotted here to open and worth a better position in most houses of the intermediate grade.

Opens with girl doing introductory speech out front. Sports girls of the '90s parade—bathing girl swathed in clothes and long-skirted tennis dancer with long skirts. Then modern sport dances with very little on for dance routine.

Various stepping bits by individuals, then two girls in novelty acrobatic bit, girls as rabbits with man as farmer handling them in a jiggle, and all excellent, including a bit of woodland done in pen sketch mode.

Four girls in helmet, futuristic riding tops and polo mallets in toe steps to galloping music, all working up to adagio by smaller "rabbit" girl preceding and man, also suggesting polo.

Comedy incident follows with heavyweight girl and same man burlesquing adagio thing. Nicely done and briefly. Football game with girls wearing very little makes the finish, not especially hot, but full of action which serves the exit purpose.

**BELA BERKES and Royal Gypsy Orchestra (7)**  
Songs and Dances  
17 Mins.; Full Stage  
86th St (V-P)

Bela Berkes and his orchestra have also brought to vaudeville Vilma Pataky, the Kalkan operatic star, and the Soleros, dancers. Their program is not one of a gem for vaude but is made to order for the picture houses.

It carries a musical wallop and one does not need to eat goulash to appreciate this corking act.

The strangled band of musicians headed by Berkes, who can play a fiddle in both, comes close to being a vaude revelation. The musicians play beautifully under Berkes' masterly direction.

And Miss Pataky can sing and the Soleros can dance. Music, dancing and the singing are Hungarian in motif, yet there is a modernity to Berkes' program, diverting and satisfying.

Berkes starts nestles his head on the instrument and puts his soul into his music; he's that kind of a musician. It is a delight after all the brassy blare, flare and crash of the hotly totty conglomerations to revel in the impressive, persuasive strains from those strangled instruments. Among them is the cymbalom, given an innuendo now and then.

Miss Pataky has a voice of high ring; she knows how to use it on stage and low register; and with it displays grace and lustre, musically backed up by Berkes and his violin. She can't miss with the way he inspires her with that fiddle and bow. The Soleros despite the raft of adagios that have passed in review have something a little different in their routines that help them immediately in scoring.

Berkes varies his program, but, perhaps, the music that was outstanding and had that 86th street crowd applauding was the old "Gypsy Melody."

Berkes carries the "royal" billing through his appointment in 1910 as the court dance musician in Budapest. He has proof of this honor used as a lobby display.

**(MISS) BILLY TICHENOR and Co. (5)**  
"Little Miss Cinderella" (Musical)  
23 Mins.; Full Stage (Special)  
86th St. (V-P)

Billy Tichenor gets a lot of credit for the elaborate effort to give vaude something new in a song and dance fantasy, not only specially written by Neville Flessen but with a number of wardrobe changes, brand new dress dresses and scenic embellishment. Atop this colorful staging is a hardworking sextet of principals.

"Little Miss Cinderella" is along that theme. Only this one has been modernized in tunes, lyrics and dances, in which everybody has plenty to do.

This act has two male steppers, Sands and Frankel, who stick together team routines. Two girls also work together on dancing and seem to get more out of their kind, ing than anything else. At the piano and doing the main soloing vocally is a man who also dances several times with Miss Tichenor.

Miss Tichenor works hard and scores on dancing. On her vocal efforts it was hard to hear from the middle of the house as she appeared to be suffering from a cold.

Act carries no threadbare musical numbers. Its newness and freshness in that sort of material are much in its favor. With more work it will prove more satisfactory.

It sure dresses up a stage. Sufficiently animated to hold entertainment though uninteresting and sensational or unusual in talent.

**PIERRE WHITE and Co. (1)**  
Baritone  
14 Mins.; One (Special)  
81st St. (V-P)

Pierre White appeared some seasons ago in "Marie." A bit of song from that operetta introduces him of stage prior to his entrance from behind drapes. Sings the one about still loving her 10,000 years from now. Not until third number does girl pianist come on.

White sings "Thru the Black of Night" and "The Stars of the Night," both here and intended for dramatic work, but not sending out the necessary sparks to get them across solidly. The fault seemed to be in the delivery. White not getting virility into the passages dependent upon vigorous assault.

Act and numbers may be new to White, but with time and work the missing factors.

As is, fair deceiver.

**HOOPER and GATCHETT and Co. (4)**  
"The Rookie" (Skit)  
20 Mins.; One and Full (Special)  
81st St. (V-P)

In-and-out, on-and-off production with nothing to hold it together except scenery. Yet the sum total; bright and peppy entertainment.

Germaine La Pierre is the French girl in a war time and life story. She is the captain and what looks for the first few minutes like a plot. However, he turns out to be simply a tenor.

Gallagher and Cox, male dancing team, fill in as doughboys.

The comic of Hooper and Gatchett has a very distinctive style, both in gagging and singing.

Act holds ample giggle rations. Self-described as a military travesty.

**HARRY and FRANK SEAMAN**  
Comedy Acrobatics  
10 Mins.; One  
86th St. (V-P)

A year ago a man named Seaman was doing a rough comedy acrobatic turn with a partner named Harman. This Seaman may be one of the present duo with a routine in which the smallest chap does everything but the backbottom on the fat boy's face and tummy.

They work along the lines of some of the awkward teams of acrobats now like mushrooms, but they go in for some rough horseplay. Seaman take hard slams. Considerable fun arises from the way the shorty gets his feet tangled up in the loose, buggy pants of the other man.

The uptown audience seemed to roar at everything they did.

**ANTHONY and HOWLAND**  
Songs and Talk  
17 Mins.; One  
86th St. (V-P)

This wop comic, Anthony, has been around vaude a long time and has had different partners but in Bill Howland he now has a pip of a straight.

Their exchange for the most part sounds new although the laughs rely on Anthony's interpretation of words.

Howland sang and was applauded. So much insistent applause the man came out and Anthony spied his language bit for further results.

**NEW ACTS**  
International Rhythm (5).  
Vivian Purcell, songs.  
Sam Hymans, songs.  
Jimmy Howell and "Red" Chapman, in skit.

Price and Gilmore, two-act.  
Hugh Cameron and Wallace Edlinger, two-act.

Willie Evans and Fred Adams. Ladella and Kogan.  
Pepino and Carthe.  
Emil Casper (Casper and Morrissey) and Danny O'Neil, 2-act.

Ray Wiley and Elsie in "Telling a Few Lies," by George Nagle.  
Jack Marcus and Olga Poe in "Please Go Home," by George Nagle.

Doyle, Donnelly and Colton, now two-act as Doyle and Donnelly.

Alfred H. White is returning to vaude, after five years' absence, with "Able's Irish Rose."

Fred Miller and Bert Capman have dissolved through Capman's decision to enter musical comedy. Miller has framed with Grace Walton for vaudeville.

Emil Casper (Casper and Morrissey) and Danny O'Neil (O'Neil and Vermont), two-act.

John O'Meara for "Arms and the Girl" (Gordon & Woods).  
Betelle Fox and Don Gantlier for Milton Aborn's "China Blue Plate," revived.

Evelyn Wright for "Manhattan Stepper," revised.  
Ludie La Noir and Rex Marra with Yukona, Cameron and Tom Thousansen in Rosalie Stewart production, in rehearsal.

Ruth Robinson, from the Coast, in "Widow by Proxy," produced by Lee P. Stewart.

Franka Boyan, juvenile, with Norma Shut and J. Russell in skit.  
Helen Maycox and Nolan Boys, 2-act.

Katharine Boyle and Boy, dancing act.  
O'Dear Sisters, from musical comedy, first fling at vaude, open on the Lower Circuit Oct. 8.

"Caravan," former legit, abbreviated for vaude and sent out by Ben Stern with Harry McCollum featured.

## 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

Suzanne Bennett, lead in "Gains," made known her engagement to marry Capt. Sit. George Hubert Wilkins on the eve of his departure for Antarctic explorations. Both are Americans.

Martin Beck will produce two plays, probably in association with the Theatre Guild which has leased his theatre on 45 Street.

William Caryl has leased the Princess, New York, which he offers for rent.

Radio show hung up a new attendance mark at Madison Square Garden Thursday with 59,331 on the day.

Loretta McElmott is named as co-respondent by Mrs. John Bruce McMartin, who alleged her abuse of an incurable disease, gave himself up to gayety of the night life in company of the entertainer.

Lillian Lorraine rallied from an operation at the Park West Hospital and is reported on the way to recovery, after being practically given up by doctors.

Paris cables report Rosie Dolly suing Mortimer David, Canadian, for divorce and \$100,000 a year alimony. Were married in the United States six months ago. David's father left a hundred million, with his son's share held down to an income.

Ganna Walska arrived in New York with personal effects worth \$200,000. They were held at the Custom House. She protested seizure, claiming her legal residence is in Paris and she is entitled to bring her property in as a non-resident. Legal battle hinges on legality of Paris residence. Her husband, Harold F. McCormick, is a resident of Chicago.

Divorce suit of Ruth Elder's husband, Lyle Womack, is off. Womack sailed with the Byrd South Polar expedition from Hoboken, N. J., with which he signed as freeman.

Peggy Hopkins Miller, "Follies" star, began a second suit for divorce from Herbert Miller, settling up statutory grounds. Previous suit was dismissed on evidence wife had condoned husband's alleged infidelity.

### LOS ANGELES

Leatrice Joy and her maid narrowly escaped serious injury when a golf ball crashed through the windshield of her car as she was being driven past the Rancho Country Club.

Policeman Stebbins was fined 10 days' pay after being found guilty of profanity and unnecessary force in dealing with Sam Sansone, photographer of a local newspaper, at Mines Field during the national air races. Sansone alleged the officer struck at him with a black jack.

Mrs. Vivian M. Cabanne, former wife of Christy Cabanne, filed suit in Superior Court September 18 against Dr. Edwin Larson for \$100,000 damages as result of injuries she said she received when struck by the defendant's automobile on June 28.

Ethelyn Claire, screen actress, filed suit Sept. 18 for annulment of her marriage to Richard Lansdale Swain, film producer, alleging that he promised to make a star of her, but failed to do so. They were married June 8 in Tia Juana, and separated Aug. 15, according to the complaint.

Decision in the case of the U. S. government against the gambling ship John Jay Smith, recently seized off Long Beach, was reserved when the case came before U. S. District Judge E. J. Henningberg. "Caravan," former legit, abbreviated for vaude and sent out by Ben Stern with Harry McCollum featured.

he filed because all names on the barge were operated honestly. Judge Henning ordered briefs filed by Sept. 27.

Elizabeth Savett, screen actress, has filed suit for \$50,000 damages against the Mme. Ray Beauty Shoppe. She alleges a scratch received from a grain of sand used in a salt, rub given her caused an infection that sent her to bed. Beauty shop contends the actress had the infection before she took the bath.

Irwin McDonald, self-assorted film casting director, was found guilty of a theft of \$45 from Mrs. Catherine Murkland, stage manager, in Municipal judge Hardy's court.

Arguments over the granting of a new trial to Jack Donovan, screen cowboy, in the divorce suit by Mae Murray, screen actress, over a real estate deal resulted in a near fist fight outside the courtroom of Judge Walter S. Gates, who heard the arguments.

The principals were Donovan and W. I. Gilbert, attorney for Miss Murray, who recently won a judgment of \$32,000 from Donovan. Donovan is said to have been added in the scramble in which fists were swung by his mother, Mrs. Jeanette Donovan.

Miss Murray charged that Donovan sold her for \$50,000 a house worth only \$25,000. She contended also deception as to the value of alleged antique furniture, sold with the house. The judge took the motion for a new trial under advisement.

Ethelyn Claire, screen actress, who filed suit for annulment of her marriage to Richard Lansdale Swain, film producer, changed her mind two days later. In place of annulment, Miss Claire stated she had decided to file a divorce bill.

Suit filed by Evelyn Mueller, M. C. actress, against Jack Tyre L. A. businessman, asking \$100,000 for breach of promise, was continued when it came up for trial in Judge McClellan's court, as defendant was reported to be in Germany taking special treatments for illness.

Edward Welch, film stunt man, sentenced to two years in jail for non-support of his 21 months' old child, Patricia, by Municipal Judge Swain. Sentence suspended while Welch pays \$10 weekly.

Irwin McDonald, self-styled film casting director, found guilty of stealing \$20 from Mrs. Catherine Murkland, stenographer, was sentenced to 30 days. Sentence was suspended, but as result of conviction, McDonald must serve two years in San Quentin, from which he was paroled last February following conviction on a check charge.

William Nigh, film director, sued for separate maintenance by his wife, Mrs. Citia Kruschke, who named Jeanne Jarvis, actress. Nigh's real name is Emil W. Kruschke.

Mrs. Ora May Merritt, Hollywood dancer, granted divorce from Louis Napoleon Merritt, Los Angeles millionaire, at Salt Lake City. Mrs. Merritt granted separate maintenance, \$250 monthly income and use of husband's 25-room home in Pasadena, Cal.

Jim Tully, scenarist and novelist, again named defendant in divorce suit by wife, Margaret M. Tully. She sued him last June, but the couple were later reconciled. She alleges extreme cruelty in her new action.

### CHICAGO

With J. Bernasak of the defunct Gregory and Bernasak theatre circuit being held in custody by the police in connection with the shooting of the Theatre Union theatre, Berwyn, authorities are now looking for George H. Meyers, former manager of the house.

Minut stock players opened a second stock season at Chateau Moulon.

8-Union of the musicians strike in Danville, Ill. picture houses was affected this week.

A theatre, to cost \$200,000, will be erected by the Blaine Building Corp. at 3713-31 Southport avenue.

One gangster was killed and two police men perhaps fatally wounded in a gun battle between gangsters and police at the Turkish Village Cafe, just outside the Chicago loop.







## DELANEY COMES BACK AND IN GOOD FORM

### Stops Tassi in 11th Round— Italian Puts Up Game Fight

By JACK PULASKI

They hardly picked a setup for Jack Delaney, former light heavyweight champ, on his first ring appearance since being knocked cold in one round last spring by Jack Sharkey. Delaney entered the ring at Ebnetts Field last Thursday in excellent condition, though slightly heavier than his usual fighting weight, 181 pounds. He met in Nando Tassi, a courageous fighter, if inexperienced. Early in the 11th round the referee stopped the fight because the Italian's nose being so battered that continuance would have been slaughter.

Some present questioned Delaney's speed being up to his old form and also that his punch might not be as stinging. But Tassi can take it having the reputation of setting up the floor and nearly knocking out Wyoming Warner not long ago. He took many a tough poke from Jack and the fight might have gone the limit had his back not leaked so fluently.

Delaney used nearly all the blows in his bundle. He must have landed a score of uppercuts, mostly from the inside. Hooks to the head and rights to the body seemed accurately aimed and it was a cinch that he didn't train on Canadian ale. In the 10th a hard right opened the split open Tassi's nose. During the rest period handlers tried to patch him up and the commission doctor took a peek, also the referee. At the bell, Delaney tapped the injured organ, Eddie Forbes tapped Jack on the shoulder, and it was over. Tassi spread his hands in a preservative of the bad break. He was not groggy because Delaney deliberately held back from striking with his right. In fact he was surprised they let the foreigner come up for the 11th. Tassi will have his shoe in the repair shop for weeks to come.

#### Nine Count

Tassi went down in the first round for a nine count, but it was more of a show than a punch. Right after that he shook Jack with a right to the head. Thereafter Delaney rolled with Tassi's punches and kept his dome tucked away from danger. In the ninth round the Italian was down again but without a count.

It was a good workout for Delaney who had all the chance he desired to punch, without a counter. In boxing he was a mile ahead and as far as the experts are concerned the match did not furnish a real line on just how good Jack is.

It is apparent that Delaney is off the heavy men and intends fighting in the light heavyweight class. If so, he must train off six pounds unless he doesn't care to regain the light heavy title.

### Ambidextrous Tennis

Los Angeles, Sept. 25. William Wellman, film director, barred from playing tennis, his favorite sport, by an accident to his right arm, is learning left handed. While a member of the Lafayette escadrille during the war he was shot down and in the crash so injured the elbow of his right arm that his use of the arm has been limited ever since.

### Garden's Rodeo Oct. 22

World's Sorels Rodeo, with the Broad Street Hospital (Newark) as the beneficiary, is booked for Madison Square Garden Oct. 22-Nov. 1. Allen Brandin is managing the show and attending to the opening details.

### NEW DOG TRACK

West Frankfort, Ill., Sept. 25. Egypt Kennel club will install a dog track near the city. Hugh Frye, Chicago, is the promoter. Work starts this week with a race program scheduled for Oct. 10.

### Showman As Coach

Marlin J. E. McDonough, sports editor of The Times Union (Horn, Albany), and a former assistant manager of Proctor's Troy vaudeville, has been appointed track and cross country coach at Rensselaer Polytechnic Institute in Troy. He was a former track star at John Hopkins University and holder of several A. A. U. records.

## FORE

Beaumont's Back

Harry Beaumont, who three months ago while playing golf ruptured a muscle in his back, has returned to his duties as a director at M-G-M in Oliver City. For three weeks he was on his back. Beaumont admits he is a nut on golf, but it will be six months yet before he will be able to swing a club.

### Schenck Takes Yate's

Marvin Schenck ended the final round of the handicap tournament at Glen Oaks Sunday, beating Charlie Yates, Loew agent, one up over 27 holes in the semi-final.

### Paramount Joust

Paramount has received 75 entries for the jousting tournament starting Sept. 30 on the coast.

### Legend of Pete Smith

For the ninth consecutive time Pete Smith made a birdie on the par 4 15th hole at Rancho Hollywood. His last victim was Jeff Lazarus, who paid, too. Some of the golf boys are trying to tag the winner "Birdie" Smith.

### Sue 'Em

Robert Hopkins, M-G title writer, is a "nut" follower of the Scotch game—one of the kind who can't wait for Saturday afternoon to come around. Some of his good friends prevailed on Eddie Mannix to issue an order to the gates on a recent Saturday afternoon. When Hopkins prepared to pass through the gate he was politely but regretfully informed it would not be possible for him to get away from the lot before 6 o'clock. Thinking some error had been committed, Hopkins in turn turned the three other gates, but with the same solemn result. It was serious business with the gatesmen, and they had no reason to believe it was anything else. The disturbed golfer finally decided to beard the front office lions in their dens and find out what had happened. The chiefs all had gone home, leaving no one with authority to check the order. It was 6 o'clock and the sun was declining fast when Hopkins finally set foot on Washington boulevard.

### Chaplin a Southpaw

Charlie Chaplin plays golf as he plays a violin—with his left hand out front. He has a bag full of left handed clubs which he uses occasionally. The comedian is a bit more keen for tennis.

## Mike Jacobs Killed in Speakeasy Shooting

Mike Jacobs, who operated the Francine Club on 52nd street, 6th avenue, died in a Greenpoint hospital from three bullet wounds inflicted during an argument in a Greenpoint (Brooklyn) speakeasy. Jacobs was married and leaves a widow and family in Astoria, L. I. Jacobs was in partnership with another operator of the Francine Club. Friends say that the slaying was the result of an old feud that dates back some years. Jacobs met his assailant in the speakeasy unexpectedly. Words flew and three shots rang out. Jacobs fell to the floor mortally wounded. He was raced to the hospital and expired a few days later.

The deceased is not the Mike Jacobs of the Madison Square Garden connection.

## Rodeo Pony Dies at 37

Los Angeles, Sept. 25. "Muggins," cow pony appearing at more rodeos and possibly "cut" more cattle than any horse in the history of the west, died Sept. 15 at the Los Angeles Union Stockyards. The pony was 37 years old. Muggins, still unbroken, was taken to a rodeo at Cheyenne, Wyo., where Tom Horn, rancher and Indian scout, who assisted in the capture of Geronimo, saw him. Horn took Muggins and trained him for rodeo work and cow punching.

Later Horn was hanged for murdering Muggins passed into other hands but continued as a rodeo attraction for many years. Two years ago the horse was brought to Los Angeles and sent to the stockyards to spend the rest of his life in ease. Muggins never had a bit in his mouth, having been trained as a neck-reined pony and was always ridden with a hackamore—bitless halter.

## Book Seller Fined \$250; Indecent Book Charge

David Moss, 34, owner of the Gotham Book Mart at 51 West 47th street, was fined \$250 in Special Sessions following his plea of guilty to possessing indecent books. Among the character witnesses who vouched for Moss was Harry Hershfield. At the same time Rene Gockinger, 29, artist, of 251 Bleeker street, arrested in Moss' store, was given a suspended sentence of 60 days in the Workhouse for possessing indecent paintings. The arrest of the two men occurred on June 18 when agents of the Vice Society paid a visit to the store.

The alleged indecent books found in Moss' place included Frank Harris' "My Life"; "The Wild Party," by Joseph Marsh; "Mademoiselle de Maupin," and "Woman and Puppet."

The paintings in Gockinger's possession were said to be illustrations for new books.

## Loitering at B'way & 46th Now \$5 Fine in Court

Because of numerous complaints of men loitering at 46th street and Broadway and forcing pedestrians to the roadway, Captain Edward Lennon, West 47th street station, has directed his men to keep everybody moving.

Policeman Latchford saw Max Bass, 21, 511 Ocean avenue, Brooklyn, talking with William Johnson, 28, 32 North Willow street, and told them to move on. Bass began to recite the Declaration of Independence.

The cop placed Bass under arrest and was about to take him to the station house when, he said, Johnson decided that his friend should not be arrested. After a struggle both were arrested.

In West Side Court before Magistrate McQuade both pleaded guilty to disorderly conduct charges and paid \$5 fines.

## Hellinger with Jolsons

### As Ghost Writer for Al

Mark Hellinger of the New York Daily News, with a three weeks' vacation leave, sailed Friday night on the "Olympic" with Mr. and Mrs. Al Jolson. Hellinger is to be Jolson's ghost writer on the story of his life.

Al and Ruby Keeler were married Friday at Port Chester, N. Y., with much publicity attending.

The tabs were anxious to mix up Johnny Irish with the story, but they couldn't locate him. Irish, familiar along Broadway, had been reported for some time as Miss Keeler's prospective husband.

It is said that Irish greatly admired and respected Miss Keeler, but when he learned she was fond of Jolson, bowed out of the picture without protest.

The Jolsons' stay abroad is indefinite.

Al's life story, by Hellinger, who was a witness at the marriage, may initially appear in a national weekly, then in book form.

## Negro Thief Caught

Gertrude Smith, of George White's "Scandals," residing at 357 West 58th street, appeared in West Side Court to prosecute Jack Johnson, 39, a diminutive Negro, of 332 West 40th street, who is charged with burglarizing her apartment and stealing a \$500 gold mesh handbag. The bag was dropped by Johnson during the chase and recovery. He was arraigned before Magistrate Thomas F. McAndrews and held for the action of the grand jury.

Johnson was captured in an adjoining house where he had fled, by Patrolman Alfred Mulo of the West 47th street station. Deputy Chief Inspector James S. Bolan in a department auto was passing the house while the chase was on and assisted Mulo.

Mrs. Conwell espied the Negro and shrieked. The Senagambian fled, with Mrs. Conwell still screaming after him. Mulo heard the screams and raced upstairs. The Negro vaulted across a space of five feet to an adjoining apartment. Mulo, no mean athlete, made the leap after the colored man.

The bluecoat leveled his gun at Johnson when the latter was about to leave by a kitchen door. Johnson raised his hands cowering and surrendered. Inspector Bolan by this time had entered the apartment and assisted Mulo in taking Johnson out.

## 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 headings: "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—"Excess Baggage" (Wm. Haines).  
Paramount—"Beggars of Life" (Wallace Berry) (sound).  
Rialto—"The Patriot" (Jannings) (run) (sound).  
Rivoli—"Tempest" (John Barrymore) (sound) (last week).  
Roxby—"Plastered" (Sammy Cohen) (Sammy Cohen) and strong stage show.  
Strand—"Lion and the Mouse" (Vitaphone) and all-talker bill.

### SPECIAL FEATURES WORTH SEEING

Al Jolson's "The Singing Fool" (Vitaphone) "White Shadows"  
"Mother Knows Best" and Movietone "The Air Circus"  
"Submarine" "Lilac Time"

### NIGHT LIFE

Chateau Madrid atop the 54th St. Club is doing the bulk of cafe biz. Hotel Morgan's is a morgue and Texas Guinan's Saloon Royal with Tex Vitaphone in Hollywood is also shut. Other cafes are planning fall reopenings. Frivility and Silver Slipper, benefiting from established prestige and following, but suffering through padlocking notoriety over the summer, are readying new elaborate stage shows.

The speakeasies and supper-rooms are the candy for the convivialists. Hotel roofs also registering and roadhouses, notably Vincent Lopez at Woodmanman Inn, enjoying their seasonal opportunities. Pavillon Royal and Ben Riley's Arrowhead doing well as is Post Lodge with its Westchester younger following.

### RECOMMENDED SHEET MUSIC

"My Window of Dreams" (from "Luckee Girl")  
"Then Came the Dawn" (from Al Jolson's "Singing Fool")  
"Marianne" (from "The New Moon")  
"Dolores" (from Del Rio's "Revenge")

## Showmen as Referees

Los Angeles, Sept. 25.

James McKowan, who books acts for Keith-Orpheum circuit here, and Al Cohn, production supervisor and writer for Christie, have been appointed to act as judges for the fights at the Olympic Athletic Club, after they refereed good decisions on several bouts.

This is the first time people from both branches of show business have been picked to judge fights. As a rule in the past sporting authorities were judges.

## Mrs. Irene Pierson Falls From Window of Home

After visiting several places along Broadway, Mrs. Irene Pierson, 28, model, returned to her apartment at 631 West End avenue. She was accompanied there by her girl friend, Doris Hightson, 480 Audubon avenue.

Mrs. Pierson went to her apartment and the window to wave goodnight to Miss Hightson. In doing so she lost her balance and plunged to the street. A tenant in the house heard her fall, carried her to the apartment and then summoned Dr. Murphy from Knickerbocker Hospital.

The woman was rushed there where it was found she had sustained a possible fracture of the skull. At first police believed the woman had been pushed out the window but an investigation by Detectives Moore and Harris, West 100th street station, disclosed no one had been in the apartment.

Miss Hightson had not seen her friend fall as she had driven away in a taxicab.

## Lady Booster for Buses Sent Away for Long Time

Mrs. Gertrude Tromutola, 24, of 26 West 61st street, who claims she is a booster for a Times Square-Luna Park bus, was sentenced to the House of Good Shepherd for an indeterminate term up to three years in Special Sessions after pleading guilty to petty larceny.

According to Frederick Robert, president of the Dainty Perfumer Service Corp., of 226 West 47th street, the girl was arrested Aug. 22 by a woman detective in the ladies' room at the Waldorf-Astoria Hotel. The defendant, with the aid of a screw driver, had opened the money receptacle of a perfume machine and had taken about \$40.

Robert told the justices that the machine had been burglarized on frequent occasions and detectives had been seeking the thief for several weeks.

## Actors Draw Crowds to Police Court, Says Janitor

Hardly a week goes by but that West Side Court gets a free act. One week it was Bill Fields arraigned for torturing a canary that died. Then along comes George Price, of "The Song Writer" show, arrested and arraigned for smacking a cast mate, Irving Hirsch, 1168 East 21st street, Brooklyn.

Price had nothing to say. "I'll tell everything when I testify," he said. Hirsch waxed loquacious to newspapermen.

When the case was called for the second time, Hirsch failed to appear so Magistrate Francis X. McQuade discharged Price.

Frank Conlon, janitor of the old court building said he thought he would have to get more seating space. "Actors bring large crowds" to reporters in the corridor of the court said.

"For more than a week George has been nagging me for no reason at all. He continued to nag me again Tuesday night. When he finished his part he sent for me. I left my dressing room to see what he wanted. In his dressing room he began to accuse me of drinking his liquor.

"I never drank liquor in my life. Nor do I smoke. I told that to George but he became infuriated and began to fire empty ginger ale bottles that he uses in his act at me. I dodged the first one. Then another came.

Hirsch's Thoughtfulness  
"I feared to go to work on him because I would have killed him," said Hirsch. "I hurried to the street and got Patrolman O'Hare and he arrested Price on my complaint," said Hirsch.

Hirsch averred that George was made a gift of some liquor recently. George, he said, in his show role is at the bar of a swell flat. He is supposed to drink ginger ale, said Hirsch.

While George had nothing to say he posed for the cameramen.

The white operators of the Alhambra, New York, and the Standard, Philadelphia, have effected an agreement whereby the house stock companies will alternate between the two theatres playing Negro attractions.

Amphion, Brooklyn, N. Y., playing Yiddish drama as weekly policy, will play English vaude-Sundays, six acts and picture.

Mickey Aldrich has joined Amalgamated as assistant to Bud Irwin.

Maitland and Wheeland, boxing girls, have gone to Havana and Mexico City for fall engagements.



# Zittel Loses Lease of Casino in Central Park—Sid Solomon Gets It

Sid Solomon is the new leaseholder of the Casino in Central Park, New York city property. It's reported Solomon's winning bid was for \$7,500 a year, on a term lease. He takes possession Jan. 1, next.

C. F. Zittel, present operator of the Casino, submitted a losing figure, said to have been \$6,000 annually, for a renewal of his lease. The latter was secured by Zittel some years ago through the influence of William K. Hearst with the then Mayor Hyland administration.

Through in Central Park, the Casino is known as the world's greatest hideaway road house. It has been conducted by Zittel in the usual manner of road houses much farther removed from a big city.

Under the Solomon direction, the Casino will be refurbished, with an extra dining room and also an all fresco adjunct. In the new lease the city grants Solomon 25 feet of additional ground around the Casino and a hedge. Joseph Wilson will do the decorations. Charlie Urban of the Park Lane is to be manager for Solomon. The Casino will close

New Year's to undergo renovation and reopen in the early spring.

## Rated as Failure

Under the Zittel tenancy the Casino has been rated a failure as a money maker. It long since lost the popularity of the park driving and riding set the Casino once held completely. But a few stragglers have been dropping in there of late. On the recent warm summer evenings when the Casino's porch is an extra attraction, it was sparsely filled.

The Casino drew down its rep as a hideaway through the light crowd it drew at night, with most of those patrons sheltered in the side wall booths that are around and adjacent to the main dining room. A women's orchestra Zittel installed in the Casino some years ago for dancing still remains as the sole but slight attraction.

Zittel has been his own Casino manager, using the park resort as his office and hangout. Previously to his advent as a restaurateur, Zittel was an advertising solicitor on the Hearst papers. He still claims to be on the Hearst payroll and is ever ready to display a Hearst paper pay check in proof.

# COST SUPER AND WIFE \$50 TO BAWL TENANT

Limping on a cane as a result of her right ankle being badly sprained during an argument in her apartment at 101 W. 53rd street, Miss Riordan, 35, now 1, formerly a show girl, appeared in West Side Court as complainant against Mrs. Ida De Graaf and her husband, William, superintendent of the apartment house.

The former show girl brought the Magistrate Louis Brodsky ordered a complaint of disorderly conduct and heard the testimony. Miss Riordan stated that she was directing an expressman that had brought a package where to place it in her apartment.

She stated that De Graaf told the expressman to take no orders from Miss Riordan as she was only a "roomer". Miss Riordan advised Mrs. De Graaf to be silent. She said that the superintendent then joined his wife and the battle was on.

"I was chased into my apartment. Mrs. De Graaf seized a chair and began to assault me with it while her husband called me vile names. I sought to protect myself from being struck with the chair when I was pushed over and injured my ankle," Miss Riordan.

The De Graafs denied the charge. Mrs. De Graaf testified that Miss Riordan called her "hired help". The De Graafs allege that Miss Riordan was the aggressor and fell during the dispute.

The Court after hearing all witnesses fined the De Graafs \$25 each. They paid.

# ON THE SQUARE

## Slot Cigs

American bankers are reported passing up an inventor's idea for a patented vending machine to peddle lighted cigarettes at a penny a piece. The Yank can't figure it for America, but an English syndicate thinks it's good for over there.

## Bus Line Cheater

The operator of a bus service between Boston and New York found he had but four passengers for the trip one night. He figured it cheaper to pay the railroad fare. He conned the passengers into accepting railroad transportation in lieu of the bus ride.

## Safety First Tie-ups

Theatrical press agents are scheming tieups with National Safety Congress to be held Oct. 1-5. The congress will seek to reduce the toll of human lives taken annually by accidents on the street, at work and in the home. It has been figured that exactly 1,092 persons were killed in New York for the year ending Aug. 2 last and thousands maimed. The majority of accidents are blamed on the auto congestion through each year's output of autos being amazingly increased. The subways lately more than made up for earlier casualties.

Theatrical office gals and particularly the numerous stenographers are getting a new cognomen along Times Square. They have been dubbed "the marmalades" by reason of lunching on marmalade in the T. S. restaurants.

## Light for Reading

Traveling legits who like to spend many an hour reading as the Pullmans whiz over the rails on the sleeper jumps have found a new electric light, connection that so far has proved unusually advantageous where dim lights make reading so difficult.

It is a small electrical contrivance that can be attached to the book or magazine, a small bulb and reflector throwing the light on the reading matter only. Of course, the other end must be attached to a socket for the juice.

The invention has just been put on the market by the electric light company.

## Florida Worried by Storms

Newspapers of the hurricane disaster in Porto Rico were shown in New York early last week with Paramount and Fox claiming a scoop. Pictures of the damage caused by the big wind in Palm Beach and West Palm Beach were not shown until the latter part of the week. Florida dislikes to have stories of its storms appearing in the big town dailies, fearing it will affect the winter tourist crop. It is likely that some sort of enforced censorship was responsible for the delay encountered by those who sought detailed information regarding the storm's havoc in the Palm Beaches.

## Miniature Wheels

Miniature roulette and hazard layouts are now on sale in the better class sport shops. Designed for parlor use, a complete roulette outfit can be purchased for about \$50. A golf game that is played with dice is also new this season.

## Dogs Still Racing

The dog racing season on Staten Island has been extended another 30 days with the nightly attendance said to be sufficient to keep it alive until the snow flies.

The bulk of the patronage is drawn from those who frequent the race tracks around New York.

## Jack McKeon Nearly Breaks Bank

Jack McKeon, back in New York after a summer spent abroad, is said to have greatly worried the Green Syndicate's gambling bank at Deauville. McKeon fell into a streak at chemin-defer and cleaned. His largest single winning is reported at \$5,000,000 francs, around \$700,000 in cash.

A worried loser over there about the same time is said to have been Nate Spingold. Nate is reported having gone for one million francs at a sitting as his big headache.

Fannie Ward was also gambling at Deauville. Late one morning Fannie is said to have squawked that she had been counted short a package of notes given her by the dealer. The shortage claimed was around \$120. Fannie made plenty of noise from the account, but the bank never moved, saying, with others agreeing, that with its system it is physically impossible to short change in the packages.

## Close Up for Jolson Imitators

Al Jolson's imitators may find how he does it by watching "The Singing Fool". That "it" is Jolson's delivery. A close up of Al while singing brings sharply into view his lip movements. Some of the Jolson mimics may not believe they require further instruction, but there are others, now and in the future.

## Pennsylvania Ave. for 8th

Eighteenth avenue may be called Pennsylvania avenue upon the completion of the subway and the repaving of the thoroughfare, expected to be completed within a year.

The new name will probably not apply north of Columbus Circle, that street having long been known as Central Park West, but again 8th avenue after 110th street.

Now two ballyhooists on stilts working the Broadway beat. For years and until recently one stilt guy had no opposition.

A new Broadway clothing store opening last week engaged a five-piece jazz band for the premiere. The musicians parked in the doorway and attracted crowds. No business that day, but plenty of valuable advertising.

# Al Smith Show Clubs For Key Cities; Chi Start

Chicago, Sept. 25. An Al Smith club was organized here by Eddie Cantor during the two weeks he played in Marks Bros. picture houses.

Active members include Gus Kahn, Jimmie Durante, George Jessel, Rocco Rocca, Ed Halperin and Abe Olshan. Members here permanently will assist the Smith campaign among local show people, while others will help up similar organizations in other cities.

Response to the Smith campaign has been enthusiastic in Chicago show business. Players in local theatres have been plugging the Democratic candidate heavily on their own initiative for some time.

# Chatter in Loop

## Inaccurate Biographies

James C. Petrillo

Destiny early set its mark upon James C. Petrillo, president of the Chicago Federation of Musicians, as a logical union leader. While battling the Gas House Gnomes single-handed with the aid of a fairly large brick pile, little Petrillo was reproached by a local pacifist. "Aw, anyway the union's got the eight-year old demon, adding as an afterthought, "Hey, Hey!"

Petrillo was next in public view as a tomato salvager, collecting the overripe bullets from grateful vegetable dealers and selling them in basket lots to anybody man enough to buy them. He got tired of this profession, as it got his shirt dirty.

It was just a short throw to the musicians' union. There Petrillo was immediately elected president because of his extensive vocabulary so suited to theatre owners. When ever a manager asks to have his orchestra thrown out on its respective ears, Petrillo simply says: "11%&@()!!!"

And that is usually that.

Besides managing the Harris and Selwyn theatres Col. Bill Roche has accumulated 40 Shetland ponies which he exhibits in state and county fairs. This hobby has netted him a flock of blue ribbons.

## Northman on the Run

Fred J. Northman, who has his mitt in on four neighborhood picture houses, was accosted by three stick-up boys as he strolled home with his share of the gross last week. One of the boys attempted to kiss Northman's dome with a blackjack. It so excited the theatre operator he tore down the streets with his pockets dipping dust.

Although Northman has said goodbye to 45, and wouldn't mind pulling in his belt for notches, he outdistanced the three pursuers in nothing flat.

Saved the wallet but lost poundage.

Judge Francis Borelli, who knows his showmanship, hopped onto roller skates last week to marry a roller skating couple at White City Rink.

Just for a gag and no pops.

## A Couple of Bills

A story is told of a local society matron who wrote to Milton C. Work, bridge expert, and asked him if cards should be cut to the right or left. Work replied by mail that the cards should be cut to the right. A few days later the matron is said to have received a bill for \$20 from the expert for advice rendered.

Angered, the matron took the bill to an attorney and asked him if she must pay it. The lawyer assured her the bill was legal and must be paid.

A few days later the matron re-

ceived a bill for \$25 from the lawyer for advice rendered.

## Eddie Cantor's New Stunt

Guest of the Covenant Club at a luncheon during his stay in Chicago, Eddie Cantor dispensed with the customary speech, instead answering any question any member of the club could think up.

The thing turned out to be a great gag, with Cantor collecting plenty of new material.

## Otto Rockman's Find

Otto Rockman, who deals in politics but is well known in show business, has appointed himself personal manager of Paley and Basil, hoke comedy team he found playing smokers and club dates. The boys had never been on the stage. Rockman took a liking to them and is carrying the boys around, selling them to bookers himself.

When the boys have a layoff Rockman isn't bothered. He uses them for three-handed bridge.

# Lieut. Zeke Looking Over Times Sq. and the Boys

Joseph Taylor, 42, actor, of the Coolidge Hotel, and Joe Mulholland, 30, salesman, of 2985 Broadway, arrested by Lieutenant Zeke Keller of Inspector Valentine's staff at Headquarters on the charge of bookmaking, were freed in West Side Court by Magistrate McQuade on an O-14. The latter is a complaint drawn by the clerk containing facts to be presented to the court to see if sufficient evidence exists to frame a complaint. Only a clerk can explain an O-14.

Zeke and his sleuths, feared by the night clubs, are devoting attention currently to the Rialto. When Lieutenant Keller visits a place silence follows. Any one in the night club racket knows that Keller argues with no one. He is an officer of action.

Taylor and Mulholland were arrested charged with accepting bets on the ponies. Taylor was charged with acting in concert. Many slips are alleged to have been found on Mulholland.

## Convenient Arrests

Mulholland operates on West 47th street, not far from the stage entrance of the Palace theatre. He has the bluecoats' hearts broken as a result of parking on that street. Mulholland has been arraigned in West Side Court on the charge of bookmaking more often than any other two men. And invariably is freed.

Mul states that his are convenient arrests. He declares the sleuths take him in to keep up their battling average. Taylor was indignant when pinched. He declared that he

# Greenwich Village

By Lew Ney

When our city's great grandfathers tried to join Greenwich Village to the rest of Manhattan in a studied, steady, rectangular plan nearly 125 years ago, they succeeded in fact but not in fancy. At that time, for nearly two centuries, the suburb had been growing gradually and ferdily.

The most congested little island of the world is, below the surface, one tremendous rock; but hereabouts the underlying soil to a depth of at least 50 feet is pure sand. Coupled with a natural drainage system it made the Village known for its healthfulness and the farms that were in 1833 soon developed into a sizeable town.

The City Plan under the Act of April 13, 1807, made Greenwich Village a part of New York. But its streets at odd angles would not fit in with the scheme of things and never will.

## Harry Kemp's Book

Harry Kemp is back from Provincetown and says he has finally done his "the great American novel" to be published in the spring. Kemp and Liveright. In the meantime he plans to abandon his walk-up studio on Cornelia street to live alone most of the time in a house in the country to do another book of poems.

## Revue in Color

The New Negro Art Theatre, a group of young Negro thespians not living in Harlem, hope to move their revue, "The Triangle Blues" renamed "Walk That Broad" to Broadway. Kathleen Kirkwood is directing.

Her new edition of "Bare Feet" is in rehearsal for the basement Triangle.

## Dramatic Courses

Ten courses in dramatic art are to be given this season in New York University by Randolph Somerville and his assistants, Richard Gough and John Uly Koeh. The Washington University College Players will give their four plays in the Brooklyn Little Theatre.

The babbly habit of culling a friend from a list by sounding a siren or tooting a code on an auto horn persists hereabouts despite laws against noise making.

was to appear at a nerby vaudeville house.

His talk was getting on the nerves of Zeke. Someone explained who Zeke Keller was. Taylor took heed and put a silence on his tongue.

Both were quickly bailed out in the police station.

## Remarks at Random

By Nellie Revell

Boston, Sept. 24.

The opening of the new season in Boston finds widespread lamentation on the part of those show-wise, for, despite the fact that for the first time as many as eight summer theatres have been dark since early June, Bostonians are not flocking in to the various offerings housed at legitimate theatres.

It may be the pre-election slump. Shows that have come in expecting to stay eight weeks close in five. Those in for three depart in two and then scarcely out of red.

I am not attempting to say that the restrictions placed by the local censorship has been conducive to this state of affairs but it certainly has not stimulated business. The following regulations which have been adopted by the Licensing Division of the City of Boston for the maintenance of a proper standard of public amusements, are being rigidly enforced.

1. Dialogues, gestures, songs (especially parodies), language or conversation of any kind, which are directly or by double meaning obscene or lascivious, and intended to suggest sexual relation.
2. Performances must be confined entirely to the stage. This prohibits female performers, whether artists or member of chorus, from using the aisle or passageway of the theatre, and performers of either sex from using or occupying seats in auditorium, boxes or balconies of the theatre during their act.
3. Females from appearing upon the stage in bare legs. Exception to this only permitted upon authority of the Mayor or licensing officer.
4. Wearing of one-piece union suits by females, where simply used to wantonly display the figure, as in living pictures.
5. The portrayal by performers of either sex of a dope fiend, wherein the act of taking hypodermic injection, the inhaling of or eating of dope, or the use of dope in any manner, intended to show its effect upon a human being.
6. All forms of music dancing by performers of either sex. This includes every dance which contains suggestive or repulsive connotations of the human body.
7. The use of profanity.
8. The portrayal of a moral pervert or sex degenerate.

"Lulu Belle" was barred from Boston and the Theatre Guild's "Porgy" barely got under the ropes, but to prove that Boston liked it, it will come back for a return engagement in the near future.

### Met on Boston Common

Howard Gale, ahead of "Dracula."  
Campbell Casad, exploiting "Just a Minute."  
Karl Bernstein, here for opening of "Hold Everything."  
Mike Yack, managing "Paris Bound."  
Thomas Hilliard, back with "Thurston."  
Thomas Bodkin, managing "Take the Air."  
Caroline B. Nichols, leader of Boston Fadettes, (retired).  
Melville Hammett, back with "The 19th Hole."

Press agents are telling a story about one of their craft who solicited a job from a new producer. New to the business, he had ideas.

"How do you want to be paid?" he inquired of the applicant for the press job.

"Why every Saturday," answered the p. a., a trifle confused at the inquiry.

"No, I mean," explained the manager, "on what basis do you want to be paid. Do I pay you space rates—by the clipping?"

"Not me," said the agent, "I can't eat clippings."

Harold Shumate, West Coast producer of Gotham productions, is in New York for the first time in six years. He came East primarily to shoot some sound sequences for "Times Square." He has brought with him Alice Day and Arthur Lubin, stars of the film, both of whom are doing their first talker.

Theatrical folk are perhaps unaware of the repository of reviews of all shows kept on file in two departments of the New York Public Library. All newspaper and magazine reviews of plays presented in New York in the last five years are in the Drama Collection in the periodical room in the central branch at 5th avenue and 42nd street. A duplicate set of books is kept in the Drama Library at 121 East 58th street, where 35,000 volumes form the finest drama collection in the city. This collection includes foreign and American plays, biographies, criticisms and autobiographies, as well as bound volumes of the most popular theatrical magazines.

The postoffice continues to lose money. Deficit might be wiped out if Flo Ziegfeld could be induced to substitute letters for telegrams.

## Gray Matter

By MOLLIE GRAY

### At the Palace

Sally Rand is supported by eight pretty boys probably from the ranks of the uniform fillers. Sally is dancing till the talkie fever subsides, maybe. Opening in white net and satin with tiny mirrors trimming the bodice and shoulder caps she next danced a ballet that was not quite as graceful as her costume that looked like a powder puff. One piece solidly beaded cut below the waistline in black had yellow plumes hanging from it and a cute hat. Her hair is lovely to look at and so is she. A short flight of white steps under a spot became important scenery as Sally used it. Eddie Borden, another cinematographer, got many laughs. Dot Brown dressing the act first in unruined black net, long with one side covered with velvet pansy petals and again in navy blue satin lined with silver, a touch of red satin on the side, slippers and stockings matching the blue. A jeweled pin was worn at the neck.

No question that Margaret Anglin had every woman in the house with her dry throats, tears and handkerchiefs. Her gown was of grey

with light blue satin showing where the bodice and skirt were open at the side. A wide scarf of the blue was crossed in front, the ends hanging in back. Betty Barlow wore a flowered, chiffon ensemble and pink felt hat.

The Triana Sisters with Pedro Rubin do the usual Mexican dances in not quite the usual costumes, first one white, two-piece, others of silk fringe had only a band of the fringes around the neck and crossed in front for a bodice. A singer's only real contribution was as scenery in the many ruffled costumes.

### Fans' Underground

The Paramount was standing them up before noon on a Monday, hardly time for the newspaper reviews to send them in, must be a picture fan wireless to pass the good word.

"Beggars of Life" is long but only by the clock. A tale of the great unbarbered, human freight, with not a smooth face or an ermine wrap or a cabaret scene, but it could be enjoyed a second time. Louise Brooks is fine. A real picture.

### Clothes Film Makes Up

A thoughtful management at the Paramount. Knowing the feature,

## Babies' Mortality Rate Decided Decreases

Daddy Rich, staging baby shows and mothers' jubilees for 34 years, has compiled statistics on infantile mortality.

When Rich started his first baby show he found that about 270 out of every 1,000 babies died.

Last week Rich was the main card at Dreamland Park, Newark, N. J. His final observation was that it is now a universal fact that about 48 out of every 1,000 infants die at birth or shortly after.

Asked what had caused the decrease in infantile mortality, Daddy said it was unquestionably due to the better baby care given by parents.

Rich maintained there is a pride of motherhood now even latent not present in three or four previous decades. Rich advanced many reasons for this which he claims were not picked up over night but were gleaned from 34 years' actual contact in handling babies all over the country.

"Docks of New York," had nothing in the clothes line to show the women, a short colored film gave them a few stars, in earthly raiment but heavenly too. Ann Christy's gown was described as national blue though to all the rest of the world it seemed a lovely dark green; Julianne Johnson in black velvet with heavy lace collar hanging longer in back from below the velvet yoke. Claire Winston's "cocktail" gown was black with silver sequences which may be Hollywood's plural for sequin. Shirley Mason also chose dark green for a smart street costume, all of them a pleasure to see. George Bancroft, Baclanova and Betty Compton make "The Docks of New York" notable. Whatever silk Betty's dress was made of shrank after she wore it into the river so Betty must have had a time of it watching her diet, an extra potato would have burst the stitches. Interesting from any angle.

### Barbara Bedford's Frocks

In "Bitter Sweet" Barbara Bedford proved herself a real actress. Several of her frocks were two-piece, one a light color and the other a dark color. The skirt with a floating drapery at the side. With a black satin, white lace in a nice pattern was used for the bolero and the figured blouse under her dark suit had a high tight collar with a small turnover. Joy McKnight looked good in black satin, the collar a white lined tulle and a gardenia at the point of the V.

### Sports Motif in "Whip"

Who said "Times have changed?" No 10-20-30 audience ever had a better time at "The Whip" than the present Broadway ones. They've given the old show a fine production for its hunting and racing scenes. Dorothy Mackall wore a Smith chapeau with one riding habit and a silk topper for the hunt with a side saddle habit and lovely laces and parasols at other times. Anna Q. Nilsson's gown at the race was lovely, of white chiffon with berries and overskirt bordered with bands of grey and black, same for the girdle and parasol and a stiff flaring collar, her hat a small flowered turban. The "villain music" for Lowell Sherman got a laugh always.

In "Freedom of the Press," it needed no prophet or telegraph to see the end from the beginning. Marceline Day wore lace often, long with short underskirts. Her black satin coat had black caracul lavishly trimming it, her grey cloth had astrakhan collar and deep cuffs, another black coat was grey fox trimmed.

### Roxy's Pirate Girls?

"The River Pirate" is another story of two men who'd face jail or death or both for each other. Why there never was such a picture about two girls? And if the directors are unable to find a true instance of a girl "pals," couldn't they get one from a "Confession" magazine?

Lois Moran dresses the heroine in striped blazer over a Chinese silk kimono, frock and in black satin with lace collar and cuffs. The spoken epilogue spoiled the finish.

## Ritz

What with all the columns of publicity about Peggy Joyce and the Earl of Northesk, one might have thought every detail had been told of this most magnificent and expected marriage. But some of the most sensational sidelights remain to be recorded. Northesk has long had "a champagne taste and a beer income." In London, Paris and St. Moritz, he has moved in a fast set. He married Jessica Brown, dance. The countess had previously divorced Cyril Reinhard, who has since married two other women.

The Northesks separated some time ago, and he tried to get a job in the movies in Hollywood. He was considered to be desperately in love with an English girl, Doris de la Vigne, and was expected in well-informed circles to marry her. However, Doris, who is a younger, and some consider a prettier, edition of Peggy Joyce, got tired of waiting for him in London and the earl, so she left Northesk one evening and married Lord Castlerose, son and heir of the Earl of Kenmore, the next morning.

It was at that crucial moment, when he was all broken up, that Northesk met Jessica Brown, a Paris sophisticate seem to think it was to make Doris jealous that the earl began paying attention to Peggy. At any rate, while waiting for Jessica to get her decree, Northesk is now in New York, and Peggy is also here.

Peggy, in her spectacular memoirs, is not telling half of the story! This story, by the way, was written by Basil Woon, who lives in Paris. Peggy is said to have received \$12,000 for dictating the details and she is expected to act in a movie version. Meanwhile, her appearance in vaudeville.

Peggy Upton is a self-made woman! Reared in humble circumstances, as the daughter of Sam Upton, barber in Farmville, Va., near Norfolk, she settled enough money two years ago on the old man to enable him to lay aside his scissors and razor. At 16 she eloped with Everett Archer. The marriage was annulled six months later. Then she divorced Shelburne Hopkins, Jr., a lawyer representing Mexican oil and mining interests, and married Philbrick Hopkins.

When she married James Stanley Joyce, he gave her a \$250,000 home in Miami as a wedding present. Next she divorced Count Costa Morner of Sweden, reced by working for a vacuum-cleaning concern with offices in Hartford, Conn. Then she was reported engaged to Stanford E. Comstock, wealthy Chicago man engaged in real estate operations in Miami. Comstock had been divorced by Evelyn Caday, his society wife, and after the reported engagement to Peggy Joyce, Mrs. Comstock sought to reopen the case. Still later Comstock was sued by Constance Almy, cabaret entertainer, for \$500,000 for breach of promise.

When Peggy was in Paris recently she and Mabel Boll were said to be on the outs. At one time the two women, who look enough alike to be sisters, were good friends. That was before Mabel, formerly known as Mibelle Beck, had met Charles Levine, the flying junkman from Rockaway. Mabel has a 14-year-old son, Robert, and is now working for a marriage with Robert Scott. The girl from Rochester has not had as many husbands as the girl from Virginia, but she has more diamonds and bigger ones! Set in rings, one is 62 carats and another is 48. Miss Boll is laden with them. Her other adornments include a coat with hundreds of ermine tails and a gold mesh sweater with diamond buttons. When Mabel was known as Mrs. Beck she lived in East 66th street. Later she was with her in Glen Ridge, N. J., where she met Raquel Meller, as his fiancee. Still later she was often encountered with Nicky Blair, owner of the Helion Morgan Club.

### Keeney-Gouraud Marriage

Yvonne Gouraud is expected to marry Frank A. Keeney, American theatre and race-track owner, who recently returned from Paris, where Yvonne has an apartment. Her adopted mother, Princess Galatine, is due in New York, and will discuss the marriage with Keeney. The marriage is being celebrated from his father, the late Seth R. Keeney, he inherited \$2,000,000. Next year he plans to establish a racing stable in Paris. He has been divorced.

Almeida Crocker-Gouraud, Princess Galatine, has entertained hundreds of show people in New York and Paris, and is one of the most spec-

tacular figures in Bohemia. She and her sister were daughters of the immensely rich Judge and Mrs. E. B. Crocker, of California. The sister is the widow of J. G. Fasset, once prominent in New York politics. Thus, Almea is an aunt of Jay Fasset, an actor, and of Mrs. Ethelbert Nevin, daughter-in-law of the musician, composer of "My Rosary." In the meanwhile, Almeida Gouraud adopted three children, Yvonne, Dolores and Reggie Gouraud. Later Almea sold her New York and Larchmont homes, and bought a house in Paris, one of the most exotic in Europe, fitted up in Oriental style. There she entertains: Anna Fitzlu, Harry Houdini and others. She married a young Russian, Alexandre Misknoff, not a prince, as is often stated. He and her adopted daughter, Yvonne, became infatuated, and when Almea divorced Misknoff, he married Yvonne. At the time of her divorce, Almea adopted a baby, Yolanda, who died.

Yvonne Gouraud and Misknoff remained in New York when Almea returned to Paris, and Yvonne went on the stage, appearing as a show-girl at the Winter Garden, draped in an American flag. She divorced Misknoff, and returned to Paris. Almea then married and divorced her fifth husband, another young Russian, Prince Galatine, who went to Hollywood, seeking employment in pictures.

Dolores, the other adopted daughter, is now working in Paris. Reggie, the adopted son, was once reported engaged to Mrs. Stanley Joyce, first wife of Peggy Hopkins' fourth husband. And Yvonne, who divorced her foster mother's fourth husband, is now expected to become the second wife of Frank A. Keeney.

Almea Crocker-Ashe-Gilling-Gouraud-Misknoff-Galatine is said to have the income of \$10,000,000.

### B. J. Baldwin, Suicide

Burlington Baldwin committed suicide by taking poison at the Dreyfus Hotel, Providence, Sept. 18, ending a picturesque career. He went from New Haven to Newport to become tutor to Cornelius Vanderbilt, Jr. and Hermann Oelrichs. (Oelrichs is a nephew of the late John D. Vanderbilt, cousin of Mrs. John Barrymore.) Baldwin later became assistant to Mrs. Amanda Muenchinger, who for over a generation managed the fashionable Newport boarding house, the Muenchinger-King house.

A year later she died, and left him the property and several adjoining parcels. Without delay he married Marthe Ekberg, a Swedish servant girl employed in the house. They lived in fine style. Various vandals still patented the establishment, but although Mrs. Muenchinger had never permitted show people in the house, the bars were now let down.

When the Embassy Club first opened, Dorothy Green, hostess, and Jack King, dancer and piano-player, were the stars. Baldwin, Miss Green had been in musical comedy as Dorothy Sylvia, and King was later accompanist for Elsie Janis. When the Casino Theatre reopened, Basil Sydney and Mary Ellis stayed at the Muenchinger, and last summer in 1927, when the Casino reopened, other players stopped there.

Baldwin became involved in financial troubles, lost control of the property, and his wife went to New York and became a movie extra. She divorced him, after the birth of two children. She is now employed as a saleswoman on 5th Avenue.

### Wilder's Fortune

Not only did Thornton Wilder make a fortune through his novel, "The Bridge of San Luis Rey," he sold the film rights to Metro-Gwyn-Mayer for a big sum. Wilder is now traveling abroad with Gene Tunney, though they have abandoned their scheduled walking tour.

### Edith Wharton's Position

Edith Wharton, formerly a New York society woman. That was a generation ago, but now she is internationally famous as a novelist and short-story writer. In London and Paris she is seriously considered the leading figure in American literature. Her latest novel, "The Children of Men," is just out. Katherine Cornell is to star in Margaret Ayres' dramatization of Mrs. Wharton's "The Age of Innocence," and Charles L. Wagner will produce Zoe Akins' dramatization of Mrs. Wharton's "The Old Maid." Wharton's two new novels, "Fanny Hill" and "The House of Mirth."

# 14 Colored Shows on New Majestic Rotating Colored Theatre Wheel

With the opening of the season launched by the newly formed booking circuit for colored theatres, the Majestic Circuit, Inc., at least 14 shows have been booked.

With some new houses yet to be added, other shows will be organized at once. The last of the 14 opened this week.

In addition to keeping the colored houses booked with a Majestic show, Jack Goldberg, an using special attractions at the houses willing to pay for them, aside from the regular house card.

Of these specials, Jack Johnson, extra at the Lafayette, New York, last week, is at the Pearl, Philadelphia, this week and Mammie Smith, at the Lafayette, this week and at Newark next week.

A roster of the 14 Majestic shows is herewith given:

"Nifties of 1928," Bernie Toss (white), manager; Shelton Brooks, featured; Hunter, an using special attraction; Lena Wilson, White and Margaret, Charles and Lawrence.

"Getting Hot," Roy Jones (white), manager; Sperry, featured; Billie Wilson, Teddy Smith, Sadie Crawford, Sudora DeGaston, George Lynch, Vivian Warren, Jessie Love, "Steamboat Days," Jack Gee (colored), manager; Bessie Smith, featured; Sam Davis, Ethel Williams, Bootsie Swan, Millie Holmes, Taek Back, Lloyd Collins, Dick Collins, Beulah Bemblo.

"Bandanna Days," Sam Goodman (white), manager; Hooten and Hooten, featured; Ruth Trent, Willie Williams, Billy McLaren, Teddy Fraser, Arthur Hunter, Troy Brown, Trickle Smith.

"That's It," Newton Fraekman (white), manager; Edward Martin and Elizabeth Smith, featured; Pee-wee Campbell, Edward Farrow, Albert Jackson, Slick Chester, Myrtle Russell, May Dixon, Vanvelah.

"Ophelia Snow From Baltimore," Arthur Harris (white), manager; Andrew Jackson, Slick Chester, Myrtle Russell, May Dixon, Vanvelah.

"Old Man's Boy," Louis Azorsky (white), manager; Charles Gilpin, starred; Charles Moore, Carrie Huff, Blanche Perry, Natalie Long, Alma Byrum, Julian Givelle, Earl Vilgal, Irving Jones, Coley Grant.

"20 Dars," M. Pleschneik (white), manager; John Jones, featured; Johnny Snow, Silvers and Wiley, Lottie Harris, William Brown, Fritz and Jazz Lips, Jr.

"Synopsed Stars," Melinda Brown (white), manager; Melinda Brown, Geneva Beckett, Edna Taylor, Mabelle James Collins, Jimmy Carson, Willie Green, Albert Pugsley.

"Frivolities of 1928," Charles Cohn (white), manager; Eddie Lemons and Olive Lopez, featured; Alice Randall, Baby Kid Hall, Babe Jackson, Willie Orelshy, Eugene Taylor, Daniel Winsted, Slim Russell.

"Raisin' Cain," Sammy Rothschild (white), manager; Ida Cox, featured; Matthews and Wykes, Mae Williams, McKenzies, Gussie Gould, Stewart and Yorke.

"Dusky Follies," Harry West (white), manager; Skeeter Winston, Eleanor Wilson, Lena Curry, Lena Leggett, Thomas and Walton, Lovey Austin, Mamie (Racehorse) Smith.

"Georgia Peaches," Irving Fillet (white), manager; Hezekiah Jenkins, Bertha Idaho, Idaho Jordan, Herman Higgs, Billy Petway, Walter Smith, Eddie Snow, Jessie Wilson, George Green.

"Sugar Cane," Sam Kuhn (white), manager; Hard Bros. Band, featured; Sox Jiggins, Dora Mendham, S. H. Diggins, Kid J. Geneva, Washington, Jessie Cryer, Mary Williams, Harvey James, Willie Green, Florine Jenkins, Piedmont.

Each of these shows carries a chorus of 10 girls.

## Sunday Booking Cold

The deal pending between the Mutual Wheel and John Cutts, for Cutts to book Sunday shows in 35 Mutual wheel stands has collapsed.

Most of the houses involved could not get together on the central booking scheme.

## More Irons-Clamag Shows

Chicago, Sept. 25.—Irons & Clamag are adding two new houses to their circuit of stock burlesque theatres by taking over the Empress in St. Louis and the Standard in Cincinnati.

Both will be operated under the policy now at the Haymarket here; first run pictures and stock burlesque.

## Tries to Scare Manager By Drinking Ammonia

Without giving any explanation, Mrs. Thelma MacCoy, 23, chorister with Jack Reid's "Receder Breakers" at the Mutual Circuit, is in North Hudson Hospital, Union City, N. J., recovering from the alleged drinking of quantity of household ammonia.

Hospital officials stated Mrs. MacCoy was recovering.

Mrs. MacCoy is reported having swallowed the liquid during a performance backstage. It is understood that when Mrs. MacCoy was at the hospital she faces a trial in Union City before Recorder Morris Umansky for violation of the disorderly persons act.

Believed piqued over some disciplinary action of Reid, Mrs. MacCoy took the ammonia with the belief that the manager would become scared.

## Columbia's 3 Shows

Three shows daily start at the Columbia, New York, next Monday. Decision was reached by the house lessee, Walter Read, at a conference with Heck regarding the Mutual shows playing there agreeing to the new tri-show daily plan.

It's the first instance of a Mutual house offering such a policy.

The Columbia will open hereafter at 11 a. m., present pictures up to 1 p. m., when the first Mutual performance will begin. Another afternoon show will be given by the troupe with only one full burlesque show at night.

## Sid Rankin Divorced

Chicago, Sept. 25.—Jessie Rice, in a Chicago stock burlesque, obtained a divorce here Saturday from Sid Rankin.

The decree was granted by Judge Subath. No alimony was granted. The Rankins were married in June, 1925.

Park, Brooklyn, Staff Shifts The Park, Brooklyn, stock burlesque underwent a general reorganization of staff this week. Dave Sidman went in as manager, Marie Daley as number producer with Nat. Mortan, agent, as casting director.

## WEST COAST NOTES

(Continued from page 24)

Natalie Joyce, James Ford and the Negro comedienne, Raymond Turner.

Chedy Cook and Albert Court added Fox's "Life's a Gamble," J. G. Blystone directing.

Betty Loraine, Marshall Ruth and Lillian have added "Husbands Are Liars," Fox.

Ruth Clifford added "The Devil's Apple Tree," T-S.

Frances Hamilton added "Adoration," FN.

Phorence Midgley added "Ritzzy Rosie," FN.

Duncan Rinaldo added "The Devil's Apple Tree," T-S.

Malcolm Stuart Boylan completed editing and titling "Riley the Cop," "Making the Grade" and "Mother Knows Best" (Fox).

Charles Klein, director, has been assigned to make "White Silence" as his next for Fox. Starting date not set. Story is of Alaskan adventure.

The title of "Fox" Charles Klein's first directorial effort for Fox, has been changed to "Blindfolded."

P. McGraw Willis, scenarist, signed by Fox to adapt "Spooksey," Irving Cummings to direct.

Lesley Mason titling "Prep and Pup" and "Blindfolded" (Fox).

Michael Vavitch, Russian, for Warner Vitaphone "Desert Song."

Charles Lane added "Country Murder Case" (Par).

George Walker, Clark Collins, Bernard Stool, Lawrence Stool, added "Re-deckin'" (Par).

Phillips Holmes for "His Private Life," Menjou's current picture (Par).

## Explanatory

Detroit, Sept. 25.—Press agent for the National stock burlesque, doesn't waste any words. The marquee contains this story: "Lips, Hips and Pips."

## BURLESQUE A BUST IN WETTEST JERSEY TOWN

Stock burlesque stranded at the Lyric, Hoboken, N. J., in midweek last week, when the cast refused to give a performance on hint that the hacker of the outfit had withdrawn and that the house would not guarantee salaries.

The stock supplanted vaude the week before and played to bad business. The company was paid off for the first week but still have a half week's salary coming.

Ainos Spar, who backed the project originally, is authority that the boken is a hum town for burlesque. According to Spar, only women and children of the town go to shows, but not burlesque, while the men folk who might be occupied in the alcoholic dispensing joints, wide open and too heavy competition for burlesque.

The Lyric's try at burlesque was first boken has had in three years since Mutual scrapped the Rialto which went dramatic stock. Time was when the same house, then known as the Empire, was one of the best paying stands on the Columbia wheel. That was before prohibition made lushing a vocation.

## MISCHIEF MAKERS (MUTUAL)

Featured prima... Ruth Price... Bob Startman... Billy Lee... Chickie Wells... George... Arthur... Jove...

With the Olympic gone, the Irving Place is now the downtown New York burlesque wheel stand.

They're shaking it up plenty at this house. According to set burlesque standards, Harold Raymond's wheel endures most of the requirements. While there is a lot of revelation and loads of hip waying, the core of the show is a lot of ancient city humor.

Permanent house runway troupe under the leadership of Marion La Marr and Wava White work hard and often, especially during the first half of the opera, taking about a half dozen encores. The former is a most capable torso juggler with a likeable personality and she looks set to build a fine following here.

The girls run mostly to the burlesque, with looks secondary. They're always out there trying to pop it up as the boys seemed to tire of the coach stuff toward the middle of the second half and encores were cut.

Among the principals, Ruth Price handles her assignments in fine shape while Billy Lee, tramp comic, foils neatly for Bob Startman, featured hip shoe comedian.

Quicker, neat, but not lavish costumes, sets and drapes nothing in the layout is new or novel, with the feature Startman backface bit.

Quicker, neat, but not lavish costumes, sets and drapes nothing in the layout is new or novel, with the feature Startman backface bit.

A couple of shotgun blackouts, with Startman and Lee figuring, meant little or nothing. Other comedy bits also lacked a laugh-producing bit.

In a pick-out number, Miss Price called on the girls out by nationalities. As a crossover, the dames responded with bits of verse about the American cities they hail from.

To top it off, Atlas the Great, rangy iron-jaw boy, showed feats of strength, using an anvil and iron bars as props. Before going into his headstand stunt, he gave the announcer the office to blow and in a high-pitched voice told the folks that he owed his great strength to the last half of tooth paste.

Then followed one of those "four out of five" discussions, the strong man winding up his spiel balbocoring his own inks.

Quicker, neat, but not lavish costumes, sets and drapes nothing in the layout is new or novel, with the feature Startman backface bit.

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# Chorus Girl Loses Sight of One Eye; Front Row Smarties Arrested

## MRS. MINSKY LOSES

Bad Check for \$1,500 Figures in Criminal Action

Mrs. Mollie Minsky of 365 West End avenue, owner of the Grand Theatre, Grand and Chrystie streets, and wife of one of the Minsky brothers, burlesque managers, appeared in Special Sessions as complainant against Peter Danzilo, 30, law clerk, of 2841 Bacherder avenue, Brooklyn, and Polkane Averno, 61, theatrical manager, of 2124 Avenue P, Brooklyn, whom she charged with issuing a fraudulent check. Both men were discharged on the recommendation of the district attorney.

The two defendants were arrested last March after Mrs. Minsky claimed they gave her checks amounting to \$1,500 as part payment on the lease of the Grand theatre. They were held by Magistrate Simpson for trial in Special Sessions after it was ascertained that his clients had received no value for the checks they were alleged to have issued.

## Burlesque Changes

Lillian Kaye replaces Daisy Dean with "Dimpled Darlings" (Mutual).

Naomi Wheeler out of the Mutual show, "Girls of the U. S. A."

Arthur Mallon supplanted Mack White in "The Mischief Makers" (Mutual).

Jimmie Bova and Phil Hall out of "The Best Show in Town" (Mutual) with Claude Mathis and Billy De Gray replacing.

Ruby Foreman joined "Frivolities" (Mutual).

Walter A. Brown, Billy Hart, W. A. Miller and Rosa Bates have joined Billy Watson's "Chicken Yeh Yehs" (Mutual). Marie Tyler has left.

Frankie Clark replaced Mae Serpas and Benny Kannell supplanted Jimmie Serva as principals with "Laffin' Thru" (Mutual).

Joe Rogers out and Billy McCoy in with Teresina and "For Bidium Mink" (Mutual).

Dolly Ashton engaged but never opened with "Jazz Time Revue" (Mutual). Etta Moore is the new prima donna.

Connie St. Clair replaced Babe Healy as the runway principal at the Columbia, N. Y., Monday.

## Hi-Hatting in Vain

Rochester, Sept. 25.—Despite efforts of Victoria theatre management where one of Dewey Michaels' burlesque stocks is operating, to carry the public impression that it's "musical comedy and not burlesque" that's the politer, the local sheets have been labelling it "burlesque."

The Vie people have been billing "musical comedies" and have even put up signs "Not Burlesk" in front of the house.

Ray Averill, who came to manage the Vie two weeks ago, has been transferred to Michaels' Buffalo stock.

## Balto Stock Set

William Proctor has completed his stock roster and returned to Baltimore to prepare to open Oct. 1 at the Palace.

The Co. includes Jack Hunt, Charles Wessels, Bobby Taylor, Walter Blair, Lloyd Padrick, Bee Dee Almond, who has been rehearsing with the Dezo Snyder-Mollie Williams Co.; Marie Bergman, Marion LaMarr and Marjorie Adams.

## DES MOINES STOCK

Des Moines, Iowa, Sept. 25.—The Princess here will be reopened this season by Don Dixon's "Dilemmas," musical stock, with a company of 22. The house owned by the Ralph Bellamy Players last year.

Associated with Dixon is Omer Kenyon, who managed the Garrick for Mutual burlesque here last year. F. A. Dixon, father of Don, will be business manager. Policy two-act pup prices.

Milwaukee, Sept. 25.—Virginia Burns, 29, Mutual burlesque chorister, will lose the sight of her left eye as the result of a jokesters who shot steel staples from under her blouse to the stage to see the chorus girls jump.

The girl was working in the front line at the Gayety when she was hit with one of the staples, the points piercing her eyeball.

House attendants rushed from the stage into the audience and colored two men in the front row, turning them over to the police.

Both fellows admitted they had been shooting at the girls and gave as their reason that it gave them a kick to see the girls jump when hit by a staple.

Local burlesque houses have been troubled by snipers for some time. Girls and men on the stage have been severely hurt before by staples and bent pins shot from the audience.

This is the first time however, that the shooting has caused a permanent injury.

Picture theatre owners here are complaining too that kids who get balcony seats are puncturing the screens with bent pins shot from rubber bands.

The month-long in the Gayety are over and American-born. Foreigners have been giving less trouble here than natives.

The men will be tried for assault with intent to do bodily harm, which carries a stretch of from one to 20 years.

Miss Burns must sue in a civil action to collect anything for her injury. Her home is in Milwaukee and she was living with relatives while the show was here for the week.

## Burlesque Routes

Week Sept. 24-Oct. 1

Barre Falls—State, Springfield; 1, Grand, Hartford.

Buffalo—Show in Town 24-25; Geneva: 26-27, Oswego; 28-29; Schenectady: 1, Majestic, Albany.

Chicago—Geneva-Gayety, Buffalo; 1, 2, Geneva; 3-4, Oswego; 5-6, Schenectady.

Denver—Hill, Denver; Worcester: 1, State, Springfield.

Detroit—Burlesque Review—Cadillac, Detroit; 1, Grand, Detroit.

El Paso—El Paso—Cadillac, Akron; 1, Gayety, Buffalo.

El Paso—El Paso—Cadillac, Akron; 1, Gayety, Buffalo.

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# VARIETY

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Vol. XXII No. 11

## 15 YEARS AGO

(From Variety and "Clipper")

The British film makers were disturbed by a distressing incident. Lady Diana Manners had posed in one of those bare legged art dances for the camera and somehow the picture was exhibited at Buckingham Palace, where Queen Mary blushed at its frankness. Trouble was prospect of censor rulings in consequence.

America was in for a new invasion of foreign music hall stars. Marie Lloyd was on the ocean bound for New York, and Wilkie Bard was expected to follow.

Picture houses were multiplying rapidly the country over. That week plans were filed in Philadelphia for five new houses, while 17 were recorded throughout Pennsylvania.

"Broncho Billy," the Tom Mix of his day, appeared on the streets of Cleveland and started a riot among the kids. So great was the current craze for Westerns, that cattlemen declared there was a labor problem on the ranches, due to cowboys trying to get into the movies.

Francis X. Bushman was doing a two-reeler, "Tony the Fiddler," for Essanay, while Irving Cummings switched from acting for Reliance to directing for Pathe. J. Warren Kerrigan was playing for American, independent.

## 50 YEARS AGO

(From "Clipper")

Death of William Niblo, founder of Niblo's Garden theatre, New York. Inspires discussion of New York of earlier times. It is recorded that Niblo, born in Ireland in 1790, had his first job in this country in the Bank Coffee House at 43 Pine street, New York. He married the proprietor's daughter and came into the business. Coffee house was frequented by stage people as well as writers and merchants, and Niblo's attention was directed to the stage.

He conceived the idea of an open air resort and when he chose a site near Broadway in Prince street (this was around 1830) he was laughed at for "going so far out of town." He approached Kip & Brown's stage line that had its terminus at Canal street to extend the service as far as Prince street, but they refused. Niblo went ahead with his scheme nevertheless and was successful, the place being open only during the summer. It was later that he got into theatre operation, rebuilding the Bowery theatre when it burned down.

The site of the Prince street place, it is related, had been a part of a stock farm, the ground being used as a track for the training of race horses.

Yellow fever plague spread. New Orleans was isolated from the world, with fifty deaths a day. Town of Grenada, Miss., was deserted and people lived in the open country in tents provided by the army. One case appeared in Brooklyn and two in Philadelphia. Whole Atlantic seaboard in panic.

Cremorne vaudeville theatre; Broadway between 30th and 31st street, advertised for acts, adding, "There is no wine business. This is the only establishment in the country (Tony Pastor's excepted) where salaries are paid Saturday evening during the performance. No asking or waiting for it."

New York Board of Aldermen adopted a resolution adverse to the Brooklyn Bridge proposal.

Idea for a western film—Freighters and warlike Indians clashed near Salmon City, Idaho. Freighters build breast works out of sacks of flour and stood the red skins off till help arrived.

## Inside Stuff—Pictures

(Continued from page 20)

handled the publicity for the national air races and Aeronautical Exposition held here a few weeks ago. The Mayor said that the publicity handled by Beall in his campaign resulted in such large attendance at the air field that he felt the advancement of aviation had progressed further in Los Angeles than in any other part of the country.

Harold B. Franklin advocates a system of volume control for sound pictures, made variable at will by the projectionist to meet different acoustical conditions. His views are embodied in a paper prepared by him and read at the session of the Society of Motion Picture Engineers at Lake Placid, N. Y., this week.

"At the present time and under present methods," says the West Coast circuit's president, "it is difficult for the projectionist to determine the correct volume control. Even though the volume control might be set correctly, it is necessary to vary it in accordance with the flow of people that either leave or enter the theatre. It may be noticed that as the capacity of a theatre increases with persons it is necessary to step up the volume control in order to obtain a volume sufficient for certain parts of the theatre."

"The only contact the projectionist has with this problem is through the Monitor horn in the projection room, which enables him only to catch cues and make changeovers and to determine if the system is in proper mechanical operation. I wish to submit the thought that this deficiency might be overcome if an opening were designed in the front of the booth to which the projectionist might enter and in that way hear the volume in the auditorium itself."

Mr. Franklin also recommended that projectionist and musical director co-operate in an effort to arrive at correct volume. He likewise urges the necessity of frequent inspection of each amplifying horn to make certain that it is functioning properly. His actual experience, he said, was that poor photo-electric cells made a decided contrast in volume in the Movietone apparatus.

Houses using over one talking short might be a little more particular in spotting them. Two or more shorts misplaced in position on the running order will have an adverse effect. Where a house manager notes a short he thinks well of is not getting the applause or reception expected, its position should be changed. It may have been injured by the short ahead of it or it would fit in better in another spot.

In a short bill recently of three shorts, the first two were what might be called full stage ensemble acts, while the other was a single girl. The girl was used to close the program of shorts, forcing the two full stage shorts to follow one another and utterly ruining the second. With the girl in between the bill would have found its value, especially as one of the shorts was a hand act which would have easily closed.

Spotting shorts will become essential, and the sooner the better.

Western Electric, from reports, is but turning out 125 units of talker (wire) equipment monthly. This is at the present date of adding 1,500 wired theatres yearly to the list. It is now claimed that it is doubtful if there will be 1,000 wired houses by June 1, next.

Exhibitors anxious to be wired cannot understand the slow processes of the W. E. plant on the wire. Some surmise W. E. is intentionally withholding speed in the installation for some unexplained purpose. The W. E. people deny that. They make no promise of increased equipment, however.

Coast picture people will be pleasantly surprised on their first visit to the new rooms of the Moving Picture Club in the Bond building at Broadway and 46th. They occupy the entire sixth floor.

Nothing is missing from the reception room to the gym, with card rooms and a dining room seating 250. No cash can pass and no tips. A sign with 10 per cent. added to the checks.

The club has around 300 members. Applications from 40 prospects were received last week. Initiation is at present \$150, with dues \$125 annually.

Ladies may be dinner guests from five until nine, daily. Otherwise stag.

Guest card cannot be issued over three times yearly, for two weeks each, to the same person. Nathan Burkan, counsel to the club, has delivered an opinion that a guest card bestows upon that guest all member-privileges of the club, including the card rooms.

The one-price all over for evenings in the picture houses appears to have helped the upstairs occupancy. With a universal single price, managers report there is not the hesitancy about going upstairs formerly existing with a mixed scale.

Victor is overhauled with orders for sound records, it is said, at its Camden, N. J., plant. Now working three shifts daily and can't catch up.

The Harry Reichenbachs fell afoul of a fast working colored sneak thief posing as a servant. It cost Mrs. Reichenbach \$21,000 in jewelry mostly, but her husband had an insurance policy for \$25,000. The latter was an accident, however. Day after the loss, Harry, who thought his policy had expired, received notice from the company that if he didn't pay the premium within five days, it would.

The colored maid, after cleaning the Reichenbachs, got another job within two days in the same neighborhood. She started to work at nine in the morning and by noon had cleaned out, both herself and the place. Both the cops and Harry are looking for the maid.

A different way to put Vitaphone over every day in the month has been gotten out for smaller exhibitors by Warren Lewis, publicist for this department.

Lewis does not advise theatre owners to follow the move of a Saenger press agent in a small Louisiana town, who got the phone operator there to tell the story to every subscriber. He does stick by handshaking with the village president and getting the local editor, or printer, up to the point where he will listen to reason over a glass of buttermilk.

With the announcement that M-G-M will start talking short production at the Cosmopolitan Studios in Harlem and Warners will gradually move their short department to the old Vitaphone studio in Brooklyn comes the after-thought that both studios are immediately adjacent to elevated train lines.

Shutting out external sounds is one of the major problems for both movietone and vitaphone. In the comparative quiet of Hollywood both Fox and Warners had trouble from street traffic, notably trucks, passing their studios.

Dr. Lee De Forrest says that he has the wrench in hand and ready to land into **Pat Powers** talker works, should they assume material form. If Powers is doing anything on the side in the way of production, De Forrest says his attorneys will soon know and will grab a writ to crash in.

Calling Powers' telephone a 100 per cent Chinese copy on his own Phonophone, the inventor maintains that Powers has no authority to use any of his patents, nor did Powers invest a cent in any of his talking efforts. The contract which the inventor says Powers now holds is described as not being worth the paper it is written on. De Forrest tells a long story about how Pat got the paper.

In "Crossed Baggage" Ralph Spencer's titles contain a couple of nitfies

for showfolks. One, probably the current Hollywood curse, is: "If they cast you for talking pictures, I hope you stutter," while another is where the flip flopper tells the mother half of the stater team, "If it wasn't for me you would still be playing comfort stations."

A film director, foreigner, who won himself a contract with one of the largest producing companies as a result of making one of those complete film dramas for two ninety-eight or thereabouts, met a young blonde beaut. She attracted his eye and interest.

Hoping to do something for her in pictures, a suggestion to which she proved receptive, he made a screen test. The result is said to have been such that the director tucked it away and didn't dare show it to any of the company's executives.

Nevertheless, he gave the girl a bit in the picture he was directing. In due course, the picture was finished and the company's chiefs saw it. When the blonde girl appeared in her bit, the execs immediately demanded to know who she was, with the upshot of it, she was quickly placed under contract. Now both she and the director are happy and they're seen together a good deal.

The sign over the Rialto, New York, where "The Patriot," with Emil Jannings, is currently showing, is being repainted for the third time on account of protests made by Ernest Lubitsch that his name did not appear in sufficiently large size.

It is reported Lubitsch has a contract providing that his name should be in letters as large as Jannings. The first sign did not carry Lubitsch's name. The second sign had the director's name in smaller letters than the star's. Painters are doing plenty of climbing.

## Inside Stuff—Vaudeville

Another smart ballyhoo is reported this week by H. R. Ende, manager of Proctor's, Newark, N. J. A dozen newly dressed girls are being separately sent into stores and factories over there, with each girl presently displaying a small sign reading "Why Girls Leave Home."

Later, a bus seating 12 and a hand picks up each girl wherever she may be and drives away. The bus is bannered, "At Proctor's Now. Port of Missing Girls."

Ende has frequently displayed uncommon ingenuity in putting out catchy and inexpensive ballyhoos.

Walter C. Kelly is back on the Keith Circuit. Last week he played the New Boston, the Keith house in Beantown. "The Virginia Judge" was one of those "blacklisted" acts under the Albee reign of the Keith office. The Judge held too much independence and spoke his mind too freely, at the same time refusing to obey orders that had nothing to do with his current stage engagement, to please the old Keith crowd.

Two factions seem apparent in the Keith New York office. It's a condition that is working against the welfare of the Keith Circuit. Probably it will be quickly corrected upon the return of Murdock, Casey and Kennedy this week.

The internal strife appears to have reached the point where one side is speaking disparagingly of the other.

The factions could be listed as with Albee-Heiman or Murdock-Kennedy.

Vaudeville actors unable to make their next jump out of Milwaukee have a standing invitation for a free airplane ride to wherever they want to go within Wisconsin, Illinois, Michigan, Indiana and Ohio.

Gilles Meisenheimer, son of a wealthy Milwaukee business man, is the aviator with the amateur status and the friendly disposition toward show folks. Meisenheimer was an ace with the British Flying Corps during the war. He has played Boy Scout from time to time to a number of acts in need of rapid transit.

## Inside Stuff—Legit

Whether "The Big Fight" and "Ringside" two prize fight plays which oppose each other in adjoining theatres on Broadway, are authentic or no, there is plenty of ringside stuff pertaining to both. Tex Rickard is reputed to be the principal backer of "Ringside," a rather interesting angle because of Tex's fight promotion career. Joe Humphries, the best known fight announcer, acts in that capacity in "The Big Fight." Last Friday he hurried to the theatre from Ebbets' Field, when the card was half finished, being a good Equity member. Then there is Nick the Greek, Dempsey's trainer, and Jack himself in the "Big Fight," both also new Equity members. The referee, Joe Bernstein, is a former scrapper.

It required mounted police to keep the crowd of curious in order outside the Majestic the opening night, but since then specs on the sidewalk were offering tickets as late as 9:30. Business after the premiere, however, could have been much better.

Through the idea of inviting sports writers, fight managers and so forth to the premiere of "The Big Fight," the Jack Dempsey-Estelle Taylor show secured 25 columns of comment in the New York dailies last Wednesday. That was in addition to the regular critical reviews.

The Evening World made the biggest spread, Ed Van Avery reporting the show as a fight expert and ghost writing for the following pugilists: Jack Delaney, Tony Canzoneri, Corp. Izzy Schwartz and K. O. Phil Kaplan.

The Sam H. Harris press department, handled by Thomas Van Dyck, is credited with the stunt.

Reports that Estelle Taylor would withdraw from the cast of "The Big Fight" have been denied by the management of the show. Miss Taylor has a run of play contract with the place and will stick. She is co-starred with Jack Dempsey, her husband, in this drama of fistiana, current at the Majestic, New York.

Reports of Miss Taylor's withdrawal were precipitated by the bad notice the screen star received from the reviewers, with a private press agent crashing the dailies with a yarn one of his clients would be the successor.

When Flo Ziegfeld arrived in New York after his private Pullman had been held up at Rouse's Point on the way back from Canada and several hundred bottles of booze seized, he admitted it was true. In Pittsburgh a few days later he presented a cute alibi. Ziegfeld said the stuff really belonged to Dr. Jerome Wagner, his friend and physician, who wanted the liquor for his patients, which meant nothing to the customs men.

During the first performance of "Cross My Heart" at the Knickerbocker, emergency program covers were used. On the bottom of the covers it was stated that the house was under the management of the Shuberts. The error was not explained but the covers were quickly changed. The house has always been under Erlanger direction.

Sam H. Harris, through his booking connection with the Shuberts, has been unwittingly forced into their argument with the Tyson-United ticket office. The latter agency has been shut out from buys in Shubert houses since January, when the Shuberts insisted they take a large buy on "Lovely Lady" than they cared to use.

The matter came to Harris' attention when the buy for "The Big Fight" (Continued on page 51)

second "Nigger Rich."

## 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 on tickets over \$3.

**"A Connecticut Yankee"** (Vanderbilt 48th week) (M-882-\$5.50). Another three weeks reported to be present plans; still making money; slightly off last week at \$14,500; "The Crooks Convention" or another musical to follow.

**"Adventure"** (Republic 1st week) (C-901-\$3). Independently presented; written by John Willard; Roberta Arnold featured; opened Tuesday.

**"Blackbirds"** (Liberty 21st week) (R-1202-\$3). Holding up such consistently strong business that another house may be secured, although routed out this week; \$22,000; "Mr. Moneybags" Oct. 15.

**"By Request"** (Hudson 1st week) (C-1094-\$3). Presented by George M. Cohan; new material; Elliott Nugent; opens Thursday, Sept. 27.

**"Chee Chee"** (Mansfield 1st week) (M-1-950-\$5.50). Presented by Lew Fields; Rogers and Hart musical; rated unusual; opened Tuesday.

**"Cross My Heart"** (Knickerbocker 2d week) (M-1-412-\$4.40). Drey mixed opinions, first night away under expectations of Boston engagement; agency support accounts for fairly good trade; \$19,000 claimed.

**"Diamond Lil"** (Royale 25th week) (CD-1-117-\$3). Indefinite; freak success may last into winter; last week bettered \$14,000, plenty profitable.

**"Elmer the Great"** (Lyceum 1st week) (C-957-\$3). Another George M. Cohan presentation; well rated out of town; opened Monday.

**"Eva the Fifth"** (Little 6th week) (C-530-\$3). Business overestimated; getting approximately \$5,000 or bit under; management still hopeful of sticking it across.

**"Fast Life"** (Astor 1st week) (D-1-200-\$3). Presented by A. H. Woods; written by Samuel Shipman and John B. Hymer; try-out indicated some possibilities; opens tonight (Sept. 26).

**"Front Page"** (Times Square 7th week) (C-1-057-\$3.85). Newcomers have mark to shoot at in this one; non-musical; leader away out in front; \$24,500 and more.

**"Gang War"** (Morosco 6th week) (CD-893-\$3). Surely ballyhoo on gang stuff; doing fair trade, but not exceptional; may last through full; average around \$9,000.

**"Gentlemen of the Press"** (Henry Miller 1st week) (C-948-\$3). Picked up last week; around \$9,000; since under stop limit may move to another house; "The Final Fling" alone; "Heavy Traffic" (current at Empire) mentioned to follow Oct. 15.

**"Goin' Home"** (Masque 6th week) (CD-700-\$3). Moved from Tucson Monday; light to date between \$5,000 and \$6,000; reported guaranteeing.

**"Good Boy"** (Hammerstein's 4th week) (CD-1-400-\$5.50). Not actual capacity but getting important money and rated musical success; estimated around \$35,000.

**"Good News"** (46th St. 56th week) (M-1-413-\$5.50). Holding to profitable pace as anticipated and expected to stay another two months; last week over \$21,000.

**"Grand Street Follies"** (Booth 18th week) (R-704-\$3). Final week; may get another house before going on tour; did well enough as summer show and annual fixture at house; recently \$9,000; "Possession" next week.

**"Heavy Traffic"** (Empire 4th week) (CD-1-009-\$3.85). Getting fairly good business but not exceptional; \$11,500 last week; may move to house due to get "Olympia" soon.

**"Jarnegan"** (Longacre 1st week) (CD-1-019-\$3). Presented by Charles E. Gordon and Ray Strasser; stage version of Jim Tully's book; Richard Bennett starred; opened Monday.

**"Jealousy"** (Follies). Announced to open this week but presently postponed, cast change anticipated.

**"Luckee Girl"** (Casino 2nd week) (M-1-477-\$4.50). Started moderately well at scale; first week's estimate around \$16,000.

**"Machinal"** (Plymouth 4th week) (D-1-012-\$3). Keenest word of favorable press comment; business jumped promisingly last week; around \$14,000.

**"Night Hostess"** (Martin Beck 3d week) (CD-1-130-\$3.50). Picked up too late last week; evening attendance especially good; estimated at \$10,000 or more.

**"Rain or Shine"** (George M. Cohan 34th week) (M-1-371-\$5.50). Expected to hold its own against new musicals; plenty in sight; approximately \$35,000 since cooler weather arrived.

**"Relations"** (Wallack's 6th week) (C-770-\$3). Moved Monday from Masque; Saturday night best since opening; business weak, but management hopeful.

**"Ringside"** (Broadhurst 5th week) (C-1-118-\$3). Opening of "The Big Fight" last door not affected; here although both plays are similar in prize fight plot; "Ringside" \$10,000 to \$11,000, but under top limit; "Hold Every One" reported coming in Oct. 10.

**"Rosalee"** (New Amsterdam 38th week) (M-1-702-\$6.60). Another month or so; better lately, around \$23,000; "Whoopee" successor in rehearsal.

**"Scandals"** (Apollo 13th week) (R-1-163-\$6.60). Statements concerning to show capacity, but agency demand much as strong; claiming over \$49,000.

**"Show Boat"** (Ziegfeld 40th week) (M-1-750-\$6.60). Jumped back in field of musicals in past two weeks gross went to around \$50,000; agencies report top sales.

**"Skidding"** (Bayes 19th week) (C-803-\$3). Costs very little to operate; management claims to profit over actual costs at \$5,000; stock may get out of red.

**"Strange Interlude"** (John Golden 35th week) (CD-900-\$4.40). Dated until late winter and may go through new season; capacity at \$16,000.

**"The Bachelor Father"** (Belasco 31st week) (D-1-000-\$3.85). Last three weeks; longer stay conceded, but new "Mima" spotted; took \$15,000 last week.

**"The Big Pond"** (Bijou 6th week) (C-943-\$3). Imported play sent to Chicago shortly; good ticket for agencies, but balcony trade light; somewhat better last week at \$7,500.

**"The Great Power"** (Ritz 3rd week) (C-945-\$3). May move to another house next week; very little to date; maybe \$5,000; "Women" mentioned for next week.

**"The High Road"** (Fulton 3rd week) (C-913-\$3.85). Excellent demand in agencies; date indicates solid hit; second week approximately \$18,000.

**"The Ladder"** (Cort 101st week) (CD-1-094-\$3). Contract guaranteed in another house for two weeks; additional two weeks will probably be played, but for no reason; for all time.

**"The Merry Whirl"** (Mutual wheel burlesque) did around \$4,000 at the Gayety.

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## 'NEWS,' \$24,000, FRISCO; 'FAMILY,' \$11,000

San Francisco, Sept. 25. "Good News" made its local debut last week for another hit. Looked good for eight to 10 weeks. Advance sale is heavy and tops "Desert Song" on this phase. Another local premiere was "Royal Family" now at the Geary after preliminary showings in Santa Barbara. Comedy didn't click so solidly at the start, the grand opera season evidently having something to do with it. Business built as the week advanced, and now the outlook is good.

Henry Duff's "Tommy" wound up 12 successful weeks at the Alcazar and departed for a four to six weeks road tour. Marjorie Rameau, in a revival of "Antony and Cleopatra," is the star. "Daddies" in its second week held strong, with prospects of the run continuing for eight to ten more weeks. Sid Goldstein got some good breaks for "Easy for Zee Zee" at his Green Street, when numerous letters appeared in the letter box column of several local papers protesting against what they term an immoral play. Business picked up correspondingly.

Estimates for Last Week. Curran's "Good News," second week. One of the biggest hits this house has had in seasons. Priced at \$2.50 for orchestra seats, musical had no trouble reaching \$24,000 first six days.

Geary's "The Royal Family," second week. When word about this one gets noised around indications are business will take a jump; first week around \$11,000 and satisfactory.

President's "Daddies," third week. Robert McWade has developed strong local following; business near capacity, second week topping \$5,800.

Alcazar's "Tommy." Comedy held up to the end; final week somewhat off, but closed to \$3,500.

Green Street's "Easy for Zee Zee," third week. Off color comedy force drawing the mobs; second week topped \$2,500; very good.

## \$5,800 for Minn. Stock

Minneapolis, Sept. 25. "Marrled" comedy, which had a short Broadway life, proved a good stock bill. It pleased Schubert patrons very much and gave the Bridge Players (who own the stock) a very nice week. Gross about \$5,800.

A tabloid musical comedy version of "Scrambled Wives" went on well at the Palace, grossing over \$5,500 for the McCall Bridge Players.

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Metropolitan card after a week of "Dawn" (action), but has the "Dawn" comedy, which is a big hit, and the "Dawn" comedy, which is a big hit.

Deck and Stock High in Prov. at \$18,000 & \$11,500

Providence, Sept. 25. Another good week at the Albee with the stock players. "The Merry Whirl" did around \$4,000 at the Gayety.

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## 'Arms,' Chi's First Fall Flop, Out; 'Burlesque' Shaky After Start; Most Veterans Hold Fast Pace

Chicago, Sept. 25. Four departures before the season is a month old stirred up plenty of unrest last week. Yet the switching was nothing more than planned, except in the instance of "Present Arms," the season's first recognized flop at the Woods. Doubtful if any of the moderate money attractions are below their operating expenses, yet these have little or no hope for improvement at the stands because of the recognition given three musicals and two dramatics.

Up with the strong musicals and into the lead for the non-musicals this week will come the Theatre Guild. Big carlage turnout at the Blackstone, and society columns carried "names" for first time since the opera.

"Burlesque" is shaky at the Harris. For a reputed punch gross getting the Monday Tuesday grosses scored everybody. Brokers run around in circles, and suspicion is that the show held off too long before opening.

Conditions at the stands were more or less topsy-turvy during the entire week. For a while it looked as if "Manhattan Mary" had been pegged wrong, too. "Mary" had no immense call opening night (\$5,000), a sharp drop Monday caused a sharp drop in the stock.

"Command to Love" (Studebaker, 4th week). Opposition at the Harris didn't materialize with brokers renewing their efforts here; looks like \$75,000 total for first four weeks; tabbed a solid hit.

"Queen's Husband" (Cort, 2d week). Critics got back of this one; picked it ahead of the other two openings and sent it off right; considered among moderate for \$11,000 average grosses.

"Broadway" (Central, 2d week). Stock not too high, but \$6,000 or little better; critics stepped out and gave it a helping hand, unusual for stock presentations.

"Take Air" at \$18,000 NEAR WILBUR CAPACITY

Boston, Sept. 25. With the Harvard boys back in town, schools opening, business throughout the city was reported good. Just a Minute, at the Tremont, has its lead with a gross of \$19,000 for the week, while "Take the Air" at the Wilbur was close to a sell-out at \$18,000.

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own 4th week). Piling up big coin on a run that will take it beyond midyear, duplicating recent previous bookings fit this house; will keep above \$30,000 for many weeks on wave of present popularity.

"Manhattan Mary" (Grand, 2d week). Capacity coin opening night (\$5,000) sold out to party Wednesday night (\$4,200) and started to display spirited advance sale; midweek three prices for brokers for lower floor. \$24,000 initial week.

"Night in Spain" (Majestic, 4th and final week). More gross encouraged since off season night; got house under way with "Red Rooster" to follow; totaled about \$34,000 for four weeks.

"Silent House" (Garrick, 4th week). Prospects very bright; it did for 3rd run; around \$11,000 with spurs.

"Good News" (Selwyn 32d week). Brokers still consider it their safest bet; Monday Tuesday grosses and general slip from earlier weeks, but still with the leaders; maybe year's run; averages \$23,000.

"Burlesque" (Harris, 2d week). Hasn't hit as expected; brokers are out of the stock; it's not "Dugan"; perhaps little late in arriving, similar plot idea shows heating it in; balcony, on top of all, "Burlesque" has better response; still has chance to better first week's \$15,000.

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# Equity Agency Rule Adopted by Gen. Meeting—Agent's Guarantee

What Equity regards as its most important step in years is the adoption of a code of rules to control casting agencies at a general meeting last Friday. Complaints covering a long period were made to Equity by members over the fees and percentage exacted by the agents.

Under the system devised agents may charge five per cent. of an actor's salary for the first 10 weeks or any one engagement.

The complaints have been against a collection of 10 per cent. of the salary for the entire engagement, which appears to be the rule in most agencies. A demand for an additional fee is also complained of.

It is not a hard and fast Equity rule. Where an agent qualifies as actually an actor's representative or manager, he is permitted to collect 10 per cent. for the total engagement. A number have their actors under contract for a year or a term of years and guarantee from 20 to 30 weeks each season. They are also instrumental in securing higher salaries.

This class of casting agent is regarded favorably by Equity, the service value being recognized. Actors receiving as high as \$800 weekly have complained against the 10 per cent. charge. The most prominent class do business direct with a producer at times, but the service of an agent by them is generally undenied.

## Guaranteeing

The guaranteeing of a number of weeks per season is also known in the vaudeville field. In that way vaudeville agents have been able to hold acts which otherwise would away from one agency to another.

Equity bases its position on the fact that five per cent. for 10 weeks is the legal rate in the state of New York, where most of the casting for productions is done. A similar New Jersey law covering employment agencies was recently declared unconstitutional.

Legal opinion in some quarters is inclined to believe that the new Equity restrictions may constitute a boycott. Equity believes itself a service to the agency field, though conceding that a number of the smaller offices may be forced to suspend.

Payment of commissions is assured to all agents in good standing, claims to be filed against members with Equity if not paid. Delinquent actors are subject to punishment. One agent alleged he had lost \$12,000 in one year through failure to receive commissions from actors placed by his office.

## Suspension

All Equity members must adhere to the new rules or stand suspended. They can be prevented from securing engagements as the standard contract forms with managers stipulate that all players engaged must be in good standing. That point is part of the Basic Minimum agreement with the Managers' Protective Association. When the agreement was amended last spring, it was also arranged that no manager is to receive any portion of agents' commissions from actors.

The splitting of fees between agents and producers or those in their employ has been common and a counter-argument by the agents. Permits will be issued agents from and on the new Equity members will not be permitted to do business with any others.

In a letter sent to the agents by Equity notice of the permit requirement is made. The letter states:

"We know from our survey that only a limited number of agents can give good service and the same time make a good living. Therefore, from time to time, we may be called on to limit the number of permits issued."

Special permits for personal representatives are to be issued when agents prove qualification. The general qualification is the guarantee of 20 weeks or more per season, with salary based on the amount received by a player for the past three years.

The rules for casting agents may later be applied to pictures, although Equity is not strongly organized in that field at present. The association is watching the development of talkers and the in-

## 2 Shows Out

Only two shows are listed out this week. Several others are on the skids and with notice given by the theatres occupied, may also take the air.

"Mary Dugan," presented by A. H. Woods, ends a run of 54 weeks Saturday. It was the melodramatic smash of last season. When the

### TRIAL OF MARY DUGAN

Opened Sept. 19, 1927. Gabriel ("Sun") wrote "swift and gripping." Atkinson ("Times") considered it "good fun in the theatre."

Variety said: "enough novelty to place it among the winners."

first company went out another cast was presented, the attraction moving to the Century four weeks ago. "Grand Street Follies" independent producing group will end a summer run of 13 weeks at the Booth. It is a co-operative revue originating downtown but offered on Broadway for the past two sum-

### GRAND STREET FOLLIES

Opened May 23. Atkinson ("Times") labeled: "the best of these semi-professional pot pourri in years." Mantle ("News") said: "a grand show."

Variety (Abel) said: "gait is sleek, the proceedings uninspired, the performance ragged and spotty and the \$440 scale a wrong idea, even for cut rates."

mers. While not an exceptional gross getter it drew \$14,000 weekly for a time. Lately \$10,000 or a bit less. Goes on tour.

### THE PHANTOM LOVER

Opened Sept. 4. "Even clumsily played manages to be alluring," said Atkinson ("Times"), while Anderson ("Journal") filed it as a "persistent windbag" and Coleman ("Mirror") wrote: "pretentiously silly farce."

Variety (Lait) "cannot be long at its present stand."

"The Phantom Lover" offered by Gustav Blum slipped out of the 49th Street Sept. 15, after playing two lean weeks.

## L. A. Grosses

Los Angeles, Sept. 25. Not good locally last week, \$11,000 being the best, that going to "Mid-Channel," in third and final week at Belasco. "Desert Song," \$10,500.

"Max Dill's" "Happy Days," changed from "Pair of Dicks," moved downtown to the Mayhew, and reported \$10,000, increased takings over four weeks in Hollywood.

"Arms and the Man" copped \$8,800 on second week at Vine Street. "Wooden Arrows," fourth week \$8,000. "Lombardi, Ltd.," eighth week, Hollywood Playhouse, \$5,300.

El Capitán obtained eight weeks with "Baby Cyclone." Final gross \$4,800. Five legit houses presently dark—Mason, Music Box, Orange Grove, Figueroa and Egan.

creasing number of legitimate players expected to be used for the talkers.

### Alien Actors

The Equity meeting was also enlivened by a claim that the session was being steam rolled in the matter of the alien actor rules. Teddy Jones, a youthful member, made the charge. There were but half a dozen dissenting votes after the rumpus stopped the proceedings. His mother, Mary Tupper Jones, an actress who has taken an opposite view of the alien actor rule, has been contributing articles on the subject in a morning paper. The adoption of the constitutional amendments principally affecting English actors was routine, the rules having been adopted at the annual meeting last May.

The leading casting agents, of which there are about a dozen, were reportedly having formed a temporary organization with the idea of treating with Equity. Most appeared to be satisfied with the new rules.

## Shows in Rehearsal

"Americana" (J. P. McAvoy).  
"Jealous Moon" (Brady & Wiman).  
"Call Woman" (Ned Jacobs).  
"Whopoe" (Florenz Ziegfeld).  
"Paris" (Gilbert Miller).  
"Royal Family" (Shuberts).  
"Tin Pan Alley" (Henry Forbes).  
"These Few Ashes" (Clifford Brooke).  
"Animal Crackers" (Sain II. Harris).  
"The Cheers" (C. B. Dillingham).  
"Rainbow" (Philip Goodman).

## PHILLIE HAS MORE SHOWS THAN BUSINESS

"Billie" Best at \$26,000—Everything Else Off—"Present Arms" Starts

Philadelphia, Sept. 25. Legit business was still off last week although there were healthy signs of recovery along about Thursday. Nobody can explain the general slump in the shows, especially since this is usually the time of year that Philly is strongest in playhouse attendance. One thing cannot be denied, however, and that is that the show had the makings but was not ready. Cast names held trade up fairly well. "Chee-Chee," "Hold Everything," and "Sunny Days" were all away off, although the first named picked up about \$1,100 over the previous week. Grossed about \$10,600. If Chee-Chee had come in previously, later it would have fared much better, although strictly a class proposition. "Hold Everything" was a 100 percent better show when it opened. "Sunny Days" was pathetic at Keith's grossing under \$9,000 in its first week. Switch to a legit policy with a new show.

Cohan's "Billie" was the strong exception at the Garrick. Engagement started moderately strong, ended as a smash. Gross jumped from \$22,000 to \$26,000 or more in three weeks, the highest in town and about all the house could do at \$39.

Other musicals tapered down from fair to bad. "Ups-a-Daisy" opening at the Chestnut, was about the best of this lot. Work around that this show had the makings but was not ready. Cast names held trade up fairly well. "Chee-Chee," "Hold Everything," and "Sunny Days" were all away off, although the first named picked up about \$1,100 over the previous week. Grossed about \$10,600. If Chee-Chee had come in previously, later it would have fared much better, although strictly a class proposition. "Hold Everything" was a 100 percent better show when it opened. "Sunny Days" was pathetic at Keith's grossing under \$9,000 in its first week. Switch to a legit policy with a new show.

Of the dramatics "The Command Performance," at the Broad, led with a not remarkable \$8,000. "Possession," drew less, \$7,000 in its first week at the Lyric. "Women," in its getaway week at the Adelphi, was around \$6,000 or less, and "Skull" got about \$5,000 at the Walnut.

Sudden decision to bring "Present Arms," a flop in Chicago, directly from there to Philadelphia, opened the Erlanger this week. This gives the city 10 legit theatres open, the largest number it has ever had. "Animal Crackers" doesn't open until tonight (Tuesday).

Monday's openings included "Mr. Moneybags," at the Garrick; "Shannons of Broadway," at the Adelphi; "Hello Yourself," at the Forrest; and "Present Arms," at the Erlanger. Next week will have four openings, one, "Golden Dawn," a return engagement. The new Shubert musical, "The Queen's Taste," at Keith's, was canceled, and "Headin' South," new McIntyre and Heath vehicle, was switched over from the Chestnut. Latter house gets "Golden Dawn" in October. Other openings—Monday will be "Interference," for four weeks at the Lyric, "Bookin' at the Broad,"

### Estimates for Last Week

"The Command Performance" (Broad, 2d week). Dramatic try-out, first Herman Shubert production, got mixed notices, about the best of town's non-musicals, at around \$8,000.

"Animal Crackers" (Shubert, 1st week). Marx Brothers' show, hit last week in order to avoid Monday crash; "Hold Everything," left Saturday a good show; did little trade here because of rough conduct at opening.

"Present Arms" (Erlanger, 1st week). Musical rushed here from Chicago by Lew Fields on last night; a decision was made for four weeks, opening this house.

"Mr. Moneybags" (Garrick, 1st week). Spectacular and expensive novelty production, written and presented by Channing Pollock; three weeks' engagement at \$2,200; "Billie" was town's one smash

# Cooler Weather Expands Grosses; 30 New Plays Listed for October

Broadway's premiere high water mark will be reached during October. Something like 30 new productions are in sight and over a score actually booked. Hereafter September has seen the heaviest production period.

The season figures to reach full stride to the accompaniment of cool weather. Last week business picked up again in the better going. "Show Boat" jumped to the top of the list with a gross of \$50,000. The ticket demand in the agencies is second to none and the resumed leadership is something of a record for a holdover attraction.

Of last week's new shows "The New Moon" stood out as a possible musical smash. In five performances at the Imperial it got \$27,000 and a weekly gain of \$40,000 indicated. "The Big Fight" attracted no little attention, but the Jack Dempsey-Estelle Taylor show did not fare as well as it could have. In seven performances the takings approximated \$24,000, sounding big enough for a \$3 drama, but the Majestic is large and the show could have done better. Looked like four-week engagement will be enough, the show being expensive to operate.

"Cross My Heart" claimed about \$19,000 at the Knickerbocker, some what under expectations. "Luckee Girl" looked like moderate money at the Casino, estimated around \$16,000. "This Thing Called Love" started at \$10,000 at Maxine Elliott's, lower floor draw.

The "Front Page" more than sells out, average \$24,500 plus; "The High

Road," another comedy hit, is rated next, last week about \$18,000; "Strange Intimacy," still capacity, \$15,000; "Machina" took a jump, \$14,000 gross indicating real promise for that new one; "The Bachelor Father" is in its last three weeks, strong at \$15,000; "Diamond Lil," holding over, got \$14,500; "Heavy Traffic," \$11,500; "Night Hostess," better, \$10,000; "Royal Family" about the same; "Gentlemen of the Press," \$9,000; same for "Gang War" and "Silent House." Balance of the nonmusicals are rated down around \$8,000 or "vanities."

With "Show Boat" out in front, "Scandals" is next at a claimed \$19,000; "Vantiles," capacity, \$40,000; "Good Day," new musical, "Rain or Shine," and "Three Musketeers," both holdovers, \$35,000; "Rosalie," \$32,000; "Good News" and "Blackbirds," \$22,000; "White Lilacs," estimated at \$20,000; "Connecticut Yankee," \$14,500.

Next week will see a flock of new shows: "Billie," Erlanger's; "Possession," Booth; "Pleasure Man," Baltimore; "The Command Performance," Kiaw; "The Would-Be Gentleman," and "Invitation au Voyage," 14th Street (Clive Repertory); "When Crumplebottom Played," Garrick; "Straight Through the Door," 49th Street; "The Light of Asia," Hampden's.

"Women" will probably be postponed, and "The Trial of Mary Dugan" will end at the Century which will hold "Sunny Days." "Grand Street Follies" leaves the Booth.

## Inside Stuff—Legit

(Continued from page 48)

"Fight" at the Majestic was arranged and the Shubert office insisted no allotment be made to the Erlanger-United agency. Harris allowed the Shuberts to have their way, being half owners of the house. The same impasse is said to apply to "The War Song," which opened at the National Monday. The attraction is presented by Albert Lewis and Harris. The agency does not appear to be concerned over the situation, securing tickets from other agencies in the usual customary exchange.

Sigmund Romberg is one composer who has a great time at premieres even if they are his own. At the opening of "The New Moon" Shuberts to have their way, being half owners of the house, hopped back and forth and back slapped every one within reach during the second half, evidently feeling certain his show was in. Frank Mandel took most of the punishment handed out by the irrepresible Romberg. And the show looks in, so Romberg was oké that time.

Just prior to rehearsals for "The Big Fight," Jack Dempsey picked up quite a bit of side change as a referee in various towns in the East. It is said the ex-champ received \$2,500 a show while serving as third man for main bouts only.

As an example of the value of Jack's mere presence in a boxing arena, the Risiko-Squires fight, which he refereed in Detroit a few weeks ago, drew over \$60,000. Previous to the announcement Dempsey would be there the advance ticket sale denoted a \$20,000 gate.

Johnny Tuerk had to stand for quite a rave over his modest self in the Chicago Herald and Examiner. It was written by Ashton Stevens. Johnny piloted "Command to Love" into the Studebaker and a bit later when Stevens saw Tuerk in the show opened and asked what he was doing. Johnny replied he had only come in ahead of "Command to Love." Later, Stevens learned that Tuerk had selected and cast the play, besides having a piece of it.

That struck the critic as something new in the legit for a producer. He went to it pretty strong for a full column. Johnny probably did a hideaway for a week after the story came out.

Fiske O'Hara is booked to open in New York upstate stands this week with a musical comedy, "Molly and Me." Barney Fagin, Florence Traver, Arlette Cleaves, Helen Flynn and Natalie and Darnelle are in the supporting cast, which plays a \$250 top. In place of the usual "August Pitou Presents," David R. Balosky's name is carried as producer.

The former Loew's picture house in New Rochelle, N. Y., now playing legit, is looked upon as a good break in spots. It's in the heart of the best Westchester County residents. "Jealousy" last week opened to \$2,600 in the house.

A four-page giveaway sheet called the Daily Record is handed out at all Shubert theatres as a plug for "Gang War." It's a take-off on "The Graphic," dressed with a full-page compositograph showing one of the scenes in the show.

"Shannons of Broadway" (Adelphi, 1st week). In for limited slot; "Women" not so good last week; \$8,000 or less; "Billie" last week; about \$26,000 or less.

"Sunny Days" (Keith's, 3d week). Not so forte, especially for imagination of new policy at house; under \$20,000; this is best week with "The Skull" next; "Headin' South" next.

"Ups-a-Daisy" (Chestnut, 2d week). New musical very much of the old; "Hold Everything" not opening and "These Few Ashes" not much business; "Golden Dawn" next week; "Golden Dawn" next week; "Golden Dawn" next week; "Golden Dawn" next week.

"Excess Baggage" (Walnut, 1st week). "Excess Baggage" next week.

## Plays Out of Town

### HELLO YOURSELF

Philadelphia, Sept. 25.—George Choo's musical comedy, with Waring's Pennsylvania, book by Walter Langford, lyrics by Leo Robin, music by Richard Rodgers, staged by Charles Silvernail, dances arranged by David Goss, costumes by Charles Silvernail, directed by R. Dodd Ackerman. At the Forrest theatre.

As collegiate as a raccoon coat, George Choo's new musical appears to have all the ingredients of a potential hit. It is neither subtle, nor artistic, nor strikingly original, but it is fast, tuneful, filled with youngsters who work their heads off, and excellently produced. Comedy is of a typical campus variety, which means that it is breezy, but too profound, rowdy, but infectious and agreeable.

In Philadelphia and in many other round stands this one will have a sure drawing card in Waring's Pennsylvanians. In New York, where this bunch is no better known than a half dozen other college organizations, they will have to stand on their merits. There is no reason why it shouldn't be able to do so. Cast of principals discloses virtually no musical comedy names. Choo has recruited from vaudeville, night clubs and, especially, from the picture houses. In a couple of instances they could be improved and should be if the show is to click the way it ought to. But, for the most part, Choo has done his work well.

A number of youngsters are almost sure to be hailed as finds before the season is over. For example, there is a husky, deep-voiced girl named Helen, who ought to be a sensation. She may not put her songs over the way Kate Smith did, but she's a better-rounded performer, plays with more conviction, gets every ounce of fun out of her role, and does a little stepping too. Her big number, "The Man," looks like a natural. Then there's a boy named George Haggerty, playing an under-sized student abused by everyone and taken in hand by the aforementioned husky co-ed to build up his physique. Haggerty is a panic in his comedy scenes, is although at present he has only one number, just ordinary, he is slated for another which will be aught in his line. A third youngster is a scrap of a girl named Dorothy Lee. A dead ringer for the girls in the John Held illustrations with the short skirts, rolled-up stockings and the inevitable expanse of skin showing, Thomas Britton, another newcomer plays a cupulent student. He's not a finished part, but has youth and means it all the time.

Walter Plimner, Jr., playing the masculine lead, gives the hero's role sympathy and understanding. Plimner is more at home in straight comedy, his one flaw here being lack of voice. Jane Poonsee, opposite him, seems to be sophisticated and is mannered for the role, but she has beauty and plenty of it. Vocolly she is competent, no more.

She really needs voices, but it has one corker in "True Blue," a lively number, sounds for all the world like an alma mater air and gets plenty of applause. One of the best performers seems miscast. That is Stasia Tedova, a first-rate ballet dancer, who does not look in the least like an American college girl. Her dancing is great, and in the last act, by means of a dream, they weave in a chance for her to do some toe work.

The jazz orchestra grafts naturally and smoothly into the story. Fred Waring has a small role and plays it ingratiatingly, while the members of his band appear as students. They play no instruments until the end, although appearing on several occasions in glee arrangements, and their vocalizing helps. The last scene, representing a college function, they have the stage to themselves for about 20 minutes, during which period they play the four or five song hits of the show. The boys do not appear in the pit at any time. The band numbers 18, not including Fred.

Story has nothing to do with a last-minute touchdown or a home run. It concerns a prize play contest in which the heavy pants to discredit the hero and his friends, and that the latter tried to bribe a member of the award committee. As a matter of fact, said hero was trying to cover up a gambling escapade of the son of the college president, and for this reason his lips are sealed even when the heroine begs him to explain.

Not too much plot. Most of the evening being taken up with campus and fraternity house tomfoolery, roughhousing and general divertissement. In this respect the show looks like a superior natural than "Good News," which had the advantage of experienced people to put over some slick material. Clarke Silvernail does a hand for his staging of the book.

Dave Gould has done some good work in putting on the dances. There may not be a great deal of radically new material, but it is all some of it is intricate, fresh and interesting. Richard Myers' score is particularly adaptable for dance

inc purposes. Perhaps if the show had better voices the numbers would impress even more, but they are okay for what they set out to do. There are two or three, notably "You've Got a Way With You" and "I Want the World to Know," that can count on being sung.

Production has been elaborately set. In fact, one wonders why, with a fast, lively, funny show like this, it was necessary to spend so much on the pictorial end. However, it all helps.

"Hello Yourself" is a little rough right now, is naive and unpretentious in its comedy material, but it has all the earmarks of a solid hit.

Waters.

### LITTLE ACCIDENT

New Haven, Sept. 25.—American comedy in three acts and three scenes, produced by Crosby Gaige, book by Arthur Harter, lyrics by Ray Sovey, staged by Arthur Harter, production designed by Ray Sovey, at Shubert, New Haven.

J. J. Overbeck, Malcom Williams, Mrs. Overbeck, Rose, Lester, Kate, Madeline, Burr, Thomas, Helen, Sweeney, Gilbert, Rand, Fleming, Ward, Lucinda, Katherine, Carrington, Janet, Florence, Britton, Emily, Crane, Helen, Sweeney, Rev. Dr. Gilford, Harry, Parnham, Miss Clark, Olga, Hanson, Dick, Rudolph, Amende, John, Rosely, Elizabeth, Desmond, Kelley, Isabel, Derry, Ray, Johnson, Mrs. Case, Lou, Ripley.

Crosby Gaige has his newest comedy, "The Little Accident," from the book "The Unmarried Father" increasing the number of illegitimate children on the legitimate stage. Floyd Dell and Thomas Mitchell authored. Mitchell has the lead and richest role.

The lines are outspoken. It is simply the manner of delivery that holds the play up to the point that makes it funny. There are lots of laughs and the comedy makes any opening scene in the dining room of the Overbeck home in the mid-west. The son is nine months out of Harvard law school and is being married at his wedding when he receives a letter from a maternity hospital in Chicago asking for advice on a certain matter not to be divulged by correspondence. The boy counts on his fingers and remembers one Isabel at Cambridge. She was all wrapped up in her art of painting but at some time or other must have discarded the wraps.

John calls off the marriage and goes to lead, finding that the ready to lead for Paris and her art, the child being discarded and about to be adopted. The father kidnaps the child and goes to a boarding house and at some time brings the baby up according to the book.

Landlady's daughter falls for the pop and in order to secure a mother for the child, agrees to hook up. Then the real mother returns and wants a wedding ring, so the fiancée who has been willing to take the orange blossoms. The mother by her affection for the child leaves herself as the logical choice.

Mitchell, the unmarried father, uses his heavy comedy lines and situations to the best advantage. The feminine lead, Kay Johnson, at the mother was on the stage for very brief moments but contributed much. Fleming Ward and Elvia Enders were also cast to best advantage.

John Butler and Adrian Rosely, as expectant fathers at the hospital, carried practically all of the comedy in the second act without putting it on too strongly.

The sets, by Ray Sovey, are nothing elaborate but suffice. "Little Accident" is due on Broadway in the last five minutes and should see the New Year in but hardly until Al Smith's inauguration.

Roberts.

### POSSESSION

Philadelphia, Sept. 25.—After the number of half-hearted and disappointing dramatic premieres here this season, "Possession," written and produced by Edgar Selwyn and now playing at the Lyric, stands out as a masterpiece in comparison. It is really considerably less than that, but nevertheless distinctly worthwhile and well-written play splendidly performed by almost every member of the cast.

Selwyn has taken a number of familiar situations and ideas, has twisted them around cunningly and presents them as an interesting domestic comedy that falls down only in the last five minutes. Offers the author is entirely sold on this solution of his problem, this end should be altered pronto so that "Possession" has no handouts to be the success it deserves. Story concerns a husband who is unfaithful to his wife, not because she is shrewish nor because she, herself, is

a philanderer, but because she is too solicitous and babies and pets him too much. He is perfectly frank and unselfish in his attitude and admits that he desires a divorce. The wife, however, instead of being either horrified at the thought of a divorce or indignant that she will have no divorce and that she will battle to the utmost to break the ties that bind him to the other woman.

In the meantime, the shrew has employed a private detective to procure from the wife a number of incriminating letters which she (the shrew) had written the husband. The detective's girl, masquerading as a house maid, is caught in the act of purloining the letters. She threatens to give the wife and her friends an idea how to reclaim the erring husband. Accordingly, she sends the girl, under threats of imprisonment, to the detective's office, the other woman, figuring that she can vamp hubby so successfully that he will break off his present liaison.

The shrew, however, is nobody's fool, and she succeeds pretty well in preventing the wife from coming from using her wiles on the susceptible husband. The latter's son also comes to ask his father to return home. A twist in the plot involves the private detective, who is the little girl's sweetheart, and who thinks that the good-looking son means no good by her. Furtively jealous, said detective draws a gun in the shrew's apartment, but the bullet, intended for the son, strikes the father and inflicts a serious, though not mortal, wound.

The much of Act Two is melodrama; after that, the spirit shifts to clever comedy of the drawing room variety. Wife, hearing of the crime, insists on invading her rival's home grounds, and when she sails in upon the scene there is a lively set-to, the upshot being that the wife is killed. In the last act the wife is shown in possession of the battlefield, acting as nurse for her husband who is still, however, alive, and in the meantime has a divorce and positive in his affection for the vamp. It comes to a showdown and the wife, apparently losing, finally admits her failure and accepts the divorce. Selwyn's play loses its cunning. He has the son, who up to now has been a splendidly drawn example of up-to-date young man, suddenly turn sentimental and beg piteously for his dad's return home. Whereupon, without warning, the son, who has been in mind the instant and agrees to return to his wife. The shrew then declares that it is all just as well inasmuch as she is bored by the amount of time she has to devote to the and the erstwhile maid is also brought to a happy conclusion with some applause admonitions on the part of the audience. The last five minutes take the edge off.

Selwyn has given his play a cast that it would be difficult to improve upon. Margaret Lawrence has never given a better performance than that of the fussing, flustering wife. The role is somewhat different than any she has played, and she makes a pleasant one, but Miss Lawrence makes every bit of it count. Walter Connolly is dignified and legitimate as the husband. He plays the well-to-do, seductive home breaker, and Robert Montgomery makes a corking juvenile. Edna Hubbard gets away from her wisecracking type to prove again that she's a sure and able character actress. She presents a saucy and attractive figure as the maid.

The play is excellently staged in two acts. Except for a final, explosive tag-line that is pretty strong but amusingly appropriate (cut it out), the play is taken nothing sensational in dialog or situation, but the play has merit.

Waters.

### Command Performance

Philadelphia, Sept. 25.—Herman Shuman, former agent and general manager, invades the producing field with a play called "The Command Performance," which is being tried at the Broad Street theatre here. Before any analysis of the play or the playing is made it should be stated that Shuman has done his own part pretty well. He has taken a first play by a young English actor, C. Studdard Dickens, and has given it the advantage of capable and experienced players, a cast of well-known and talented players, all of them apparently shrewdly selected for character and worthiness.

Taken for what it is, "Command Performance," save for a few rough spots that can easily be ironed out, is satisfactory in every respect. The question is whether people will accept this type of play written as it is—Young Dickens has taken "The Prisoner of Zenda" theme, worked over it, and has made it into what is as a sober-faced, intensely serious romance of love behind or around a throne. There is none of the kidding and roving to be found in the Queen's husband, none of the risqué innuendoes that were in "The Command to Love"; none of the satire that Molnar and some of the

other Hungarian playwrights put in such plays as "The Czarina" and "The Swastika." This is a solid, unadorned romance with all the heaving and the sighing and the protestations of undying devotion that used to abound in the Gramscian tragic, but the hard bitten, sophisticated audience of today will accept this in the spirit in which it is written and played, rather than the spirit in which otherwise it's thumbs down.

Plot is laid in the Imaginary Kingdom of Moldavia, the first scene showing a rehearsal of a little traveling theatrical troupe. The leading man, a handsome devil, happens to become involved in a street brawl with the dissolute young prince of the country and is arrested. Queen of Moldavia is anxious to promulgate a treaty with the neighboring kingdom of Wallachia by means of a union between her son, the aforementioned Prince, and the Princess Katherine. The Prince, however, won't listen, being mainly interested in actresses and booze.

It is then discovered that the imprisoned actor is a dead image of the Prince. After much hemming and hawing it is decided by the act to court the Princess. He is not supposed to fall in love, because at the last moment before the wedding the Prince is to take his place. Of course, the strolling troupe and the Princess fall madly in love. He finally confesses his identity, but, alas, to save his life from her father, keeps his secret and agrees to go through the ceremony as arranged. When the time comes for her to marry the dissipated Prince she almost jumps but is persuaded out of it. In the meantime the actor has been put in prison because he knows too much.

Solution is reached by the disappearance of the Prince who leaves behind a note saying that he is fed up with the whole business. Whereupon the plotters have to liberate the actor and save him from going through with the masquerade.

Tan Keith plays the dual role of actor and Prince and does exceptionally well in both parts. He is humorous and fiery lover and supplies a nice character touch as the drunken Princeling. Fallacy is to believe that any man could successfully impersonate another in the streets of his own town, and in the rooms of his own palace. However, this must be accepted if the play is to be accepted. It is not Keith's fault that this is unbelievable. He is a good romantic actor. Jessie Royce Landis is an alluring and always excellent character actress. Her characterizations are contributed by Ivan Simpson as the half-cracked old actor who gives the hero away as the Prince and by Lee Baker as the ally Chancellor who thinks up the schemes. Beatrice Terry is a bit over emotional in one scene, but is generally every inch a Queen. Charles Hunt and Hubert and Druce play the roles of the Queen and King of Wallachia and here is another weakness of the piece. The two parts are played by two regal personages being presented as a Mr. and Mrs. Jiggs, forever bickering and squabbling. This jars with the romantic scenes. Waters.

### Martin Given Award

By arbitration Louis Martin was given an award against "Mr. Money-penny," written and produced by Channing Pollock.

The actor was dismissed on the third day of rehearsal, but as his contract was dated over 60 days prior to the start of rehearsals he made claim for the minimum two weeks under the rules.

The board of three consisted of Blanche Yurka acting for Martin, Arthur Hopkins for the producer, and Mrs. Franklin D. Roosevelt as umpire.

Follock's claim of an oral agreement of the 60-day clause was disregarded.

### "GRAND ST. FOLLIES" TOURING

"Grand Street Follies" will tour from the Booth, where the revue made its debut, to the Village co-operative organization to attempt out-of-town bookings.

Prior to last season the revue was presented downtown and refused a number of offers for Broadway houses. It is due to open in Chicago as the first stand out.

### TEMPLE GOES STOCK

Rochester, Sept. 25.—George Kukor and George Konold, Jr., summer operators for several seasons of the Lyceum theatre, last week announced they had taken over the Temple, former Keith house on the other side of the local Rialto, and will conduct a winter stock company, beginning Oct. 15.

### Stock for Passalo

Dramatic stock goes in at the Playhouse, Passalo, N. J., next week with the stock being operated by J. J. Leventhal. "The Spider"

### ENGAGEMENTS

Norene Byrne, Margaret Carthew, Claire Keith, "Rosalind," Charles Francis Arnold, "Adventure," Madeline Cameron, "Polly," Francesca Molloy, Vincent Youmans produced, "The Great Gatsby," Maria Manning, Edgar Nelson, "Tin Pan Alley," Sir Guy Standing, Philip Merivale, "Jelous Moon," the show has a good deal of bit players, Tom Douglas, "Young Love," Rutli Urban, "My Maryland," (road).

Sammy Carr, Olive McClure, Doris Carson, Allen Hamilton, Bachelor Octette, "Americana," Dorothy Libaire, "Skidding," Una Yule, "Whoopee," Marian and Martinez Randall, Club Mirador.

Tyrene Power, "Unknown Warrior," Frances Goodrich, replaces Jean Dixon, "Heavy Traffic," Hilda Moore, "Interference," Lyn Harding, Basil Gill, Margaret Royce, "The Great Gatsby," Mildred Block, "Mother's Love," Arthur Winters, "Golden Days," Cecil Spooner, "Teddy Hart," "Guns" (road).

Elsie Lawson, Frederick Worlock, Millicent Hanley, Richard Gordon, Harold Elliott, Evelyn Cairns, "The Common Sense," Harde Albright, Shubert, Clare Woodbury, "Little Accident," Edwin Phillips, "Courage," Henrietta Goodwin, "These Few

Ingeborg Torrup, "Light of Asia," Louis and Joe Cairns, "Ups-a-Daisy."

### AHEAD AND BACK

Charles Hunt, company manager of Theatre Guild show, opening in Pittsburgh.

George Ashby, manager, and W. L. Wilken, ahead, with "Hit the Deck" opening on New York subway circuit.

Nellie Itzell, to Boston, ahead of McEvoy's, "Americana."

Jack "Daddy" Sheen, manager "The Queen's Husband" (Chicago), Cliff Stork, manager, Guy Hardy, agent, with "Burlisque" (Chicago), agent, with "Burlisque," treasurer of the Eltinge, New York.

"Dick" Mitchell, ahead; M. R. Hasse, back, with Henry Duffy's "Tommy," making a brief tour of the coast one-nighters, prior to going into Duffy's new Durwin, in Oakland.

Burton Davis has resigned as press agent for Gene Buck.

### Duffy's Big Nite

San Francisco, Sept. 25.—Henry Duffy will open his new Durwin (dramatic stock) in Oakland Oct. 8. First attraction will be "In Love With Love," with Duffy, Dale Winter (Mrs. Duffy), Hartson Ford, Raph Kellard and others featured. This will be Duffy's first stage appearance in a year.

Duffy's new Portland, Ore., house, also named the Durwin, is scheduled to open the same night as the Oakland house with Leo Carillo in "The Bad Man."

### ALL-YEAR GUEST PLAN

The Denham (Denver), operated by Ben Ketchum and A. M. Oberfelder, lays claim to being the only stock in the U. S. running all year 'round guest star stock.

The show started a three week's engagement there Sept. 6.

Fritz Scheff and Frances Starr have signed for three weeks' stay each at the Denham.

Miss Scheff left New York last Thursday for Denver. She opens in "Our Bottons," followed by "All About Susan" and "Naughty Cinderella."

### Wieting's String Orchestra

Syracuse, N. Y., Sept. 25.—The Wieting opera house will replace its conventional house orchestra of the past with a string ensemble for next season.

The shift will be accompanied by a change in leaders, Arthur Phoenix, long at the Wieting, giving way to Andrew H. Goettl, conductor of the Strand orchestra here.

### Rogers N. O. Stocks

Chicago, Sept. 25.—Harry Rogers is taking over the Palace, New Orleans, and will book musical comedy stock into the house.

Elmer Jerome will be manager.

### Olympic Ready in November

Chicago, Sept. 25.—Shubert's Olympic, being rebuilt, will be ready to open by Thanksgiving.

Interior of house will be completely reconstructed.







# M-G-M Buys in on Robbins Music

## Firm 51%—Robbins Remains; Sees Big Future in Theme Music

David Bernstein, treasurer of Loew's Inc., becomes president of the Robbins Music Corp., with Jack Robbins, the firm's founder, as chairman of the board of directors, vice-president and general manager of his music publishing company, under a deal whereby Metro-Goldwyn-Mayer has bought in 51 per cent. of Robbins' music business.

J. Robert Rubin, acting for M-G-M, has closed with Julian A. Abeles, attorney for Robbins, whereby Metro-Goldwyn will have the creative music sources. Robbins continues as sole active head to operate the business, hire and fire as he will, and as the sole salaried officer. No other officer receives a stipend.

The necessity of original film themes for sound pictures, with the talkers making the strides that they are, first inspired Paramount and Harms to attempt a tri-cornered deal with Robbins in the latter's business. Robbins' sudden importance in the music-film business is accounted for by his pioneering efforts in having assembled the choicest collection of original film theme copyrights extant.

While haggling over terms, with a new proposed deal being considered, Sam Katz' (Public) illness held up negotiations after two prior offers by Abeles, representing Robbins, had been turned down. Louis K. Sidney for Loew's meantime approached Robbins who closed with Bernstein and Rubin.

Under the terms, Robbins retains a share of the firm, besides the substantial cash payment for his relinquished stock in his corporation.

### Bernstein's Vision

What may be the keynote in the music publishing was struck by Bernstein, the Loew-M-G-M treasurer, who forges film produc-

tion on the order of musical comedies, with not one but two or three song hits (or themes) plugged and worked right into the film script, with reprises of choruses, etc., from the screen as part of the screen action, as far as it will be possibly consistent. Bernstein avers that even in melodramas and dramas wherever the love interest occurs and recurs, an invisible lyric interpreter to serve as background for the principal couple, would plug the theme songs.

Other commercial phases of this form of plugging would insure a vast outlet for Robbins' music in all M-G-M exhibited films, with music boys in lobbies, with productions, selling the sheet music and records. Bernstein states that they intend making their music adjunct an important source of revenue to their business, in view of the close relationship existing between film and music.

### Par-Harms

Paramount has effected a similar tie-up with Harms as the Famous Music Corp., with the Harms staff composers now concentrating on turning out theme songs for Paramount pictures.

Walter Donaldson is also slated to fashion some more theme for Par features. Donaldson heads his own music house, Donaldson, Douglas & Gumble, and is not affiliated with the Harms organization.

This theme song vogue has created another new situation in the Paramount-Public music department with the staff composers of the theme who do all the tedious work objecting to the absence of a little glory and profit through the theme song hits being assigned to composers with a flare for popular melody.

The obstacle is that the thorough musician is invariably lacking in the necessary creative ability to fashion a song hit, and vice versa. The musical standbys who slave and struggle with the synchronization argue that they are entitled to some consideration and be assigned to a composer of popular calibre. They cite the Erno Rapee alliance with Lew Pollack as a happy compromise.

### WHO Imports McNamee

Des Moines, Sept. 25. In an attempt to crystallize sentiment against recent federal restriction of its wave length station, WHO is bringing Graham McNamee to Des Moines to broadcast a special concert program tomorrow night (Sept. 26).

The station, sponsored by the Bankers Life Insurance Company, is collecting letters from citizens and petitions as ammunition in their fight to impress the Federal Radio Commission.

### Political Music

Fredrick Behrens and his "Democrats" is the official band for the Al Smith campaign by radio. The Behrens unit is on the air three times weekly over WOR, WEAP and WJZ.

The music is a change of pace from political speeches, with some of the programs entirely musical, however.

## Berlin Furnishes Theme Songs to U for No Pay

Except for personal composition, Irving Berlin will not get a cent in cash for the theme songs which his company has contracted to work up for 18 of Universal's sound features.

U executives say that the arrangement is a reciprocal one whereby they will publicize the Berlin name when and where-ever possible.

The terms, they say, also make all Berlin themes submitted subject to the company's approval. Josef Cherniavsky, U's maestro in Hollywood, will be the chief one for Berlin to please in this respect.

One of the many reasons why Universal has tied up with a single composer and publisher, one executive explains, is because:

"Musicians are the worst knockers in the world, when you try to deal with different ones."

### Forster Still in Chi

Chicago, Sept. 25. Although the Forster Music Co. is transferring its main professional office to New York, the Chicago office will continue to be in active existence.

Abe Ohlman, professional manager, will be in same capacity in New York.

## Lopez' 3 St. Regis Rooms

Vincent Lopez has been given complete charge of all the music in the fashionable Hotel St. Regis, New York. Lopez will have units in three rooms at the Fifth avenue hotel, including grill and main dining rooms, with tea and concert ensembles also to be handled by him.

Worry about the personnel will be off his shoulders. The hotel will assume that with Lopez merely lending his name value and supervising ability.

The newly opened roof garden, designed by Josef Urban, will remain open the year round as an exclusive membership club, with a \$1,000 annual fee for member being spoken of. It is the St. Regis management's idea to rival the Elms Club on East 57th street for the smart dine-and-dance mob.

Lopez will otherwise make his usual personal appearances in "Vanities" and at the Woodmansten Inn on special occasions.

Otherwise the Lusa Lopez on Broadway will have another attraction.

### TED SNYDER TO SUE

Intends Asking Accounting From Watson-Berlin Firm

Ted Snyder has retained Abner J. Rubien to represent him in an accounting suit against Henry Watson and the Watsons, Berlin & Snyder Co.

The veteran composer-publisher was long a rival of the W-B-S organization. Previously he had the Ted Snyder Music Co.

The breach with Watsons is long brewing. Snyder has been reported in and out a couple of times in the past year. He alleges no royalty accountings for many years.

### N. B. C. Advantage

NBC continues to engage orchestras and attractions for its Artists and Concert Bureau to handle for future commercials.

Ben Pollack, placed at the Park Central Hotel opening Sept. 29, is under NBC's direction, with Bernie Foyer as personal representative. Pollack succeeds Irwin Adams' band, an Arnold Johnson unit.

NBC had the advantage in such bookings through wires installed for ballyhoo purposes in connection with the attractions they book. Pollack will be on the network broadcast period.

### COMMERCIAL WALKOUT

Des Moines, Iowa, Sept. 25. Herbie Koch, feature organist for Blank-Public at the Capitol here has ceased broadcasting from station WHO for the reason that, without his consent, the station announcers slipped in commercial plugs at \$2.50 per announcement between his solos. Koch refused to commercialize his programs.

Murray Wizek is band and orchestra manager for Spivey & Cuslow, succeeding Nat Chalkin.

## N. B. C.'s Imposing List for Concert; All Booked by Radio's Bureau

### "Jeannine" Now Leads Music's Best Sellers

Among music best sellers, Peist's "Jeannine, I Dream of Lilac Time" has come up fast as the top seller with another picture song, "Anzela Mia," close behind.

"Ramona," the ace theme number of 'em all this year, is No. 5 and still selling big.

"Girl of My Dreams," "Get Out and Get Under the Moon," "That's My Weakness Now," "Memories of France," "Eloved," "King for a Day," "Ain't Sweet Mystery of Life," "You're a Real Sweetheart" and "I Can't Give You Anything but Love" are still other strong sellers.

Also going well are "Ten Little Miles From Town," "Old Man Sunshine," "Chiquita," "Melody Out of the Sky," "Night for Meditation," "Sonny Boy" (Jolson), "Sweetheart of Sigma Chi," "Crazy Rhythm," "Slidewalks of New York," "Laugh, Clown, Laugh," "Chloe," "Was It a Dream?", "Out of the Dawn," "Last Night I Dreamed You Kissed Me," "Then Came the Dawn," "Hallelujah! I'm a Bum."

## Fined \$500 for Talking

Chicago, Sept. 25. John Noeeto, musician, was fined \$500 by the Chicago Federation of Musicians for making statements derogatory to the union and James C. Petrillo, president.

Noeeto later appealed for a reduction on the fine, but was refused.

### CHILE GOES JAZZ

Syncopation Crowds Out Spanish Love

Washington, Sept. 25. American syncopated music is pushing the Italian and Spanish love songs, as well as the Argentine tangos, for popularity in Chile, reports the American vice consul at Valparaiso.

According to Chilean customs, statisticians music rolls are big sellers, with Germany so far on top of the market, Italy second and the United States third. Dealers state, however, says the vice consul, that though the others are imported in greater numbers, those from the United States are played the most. The imported rolls sell for \$1.80 each in American currency standards.

### \$1,000 DAILY FOR OLSEN

George Olsen and his band at \$1,000 a day plays Fox's Philadelphia next week, getting \$6,000 gross for the six days. William Morris booked.

Olsen has only a week prior to commencing rehearsals with Eddie Cantor's "Whoopie," Ziegfeld production.

Edwin Franko (Gibson) and his band and the Lenox String Quartet are two musical organizations managed exclusively by the National Broadcasting and Concert Bureau of which George Engles is the managing director.

Engles has a flock of artists set for concert tours sponsored by the NBC and booked through the radio company. Concert pianists include Mathilde Harding, Lolita Cabrera Gainsborg, Keith McLeod and Kathleen Stewart; Arcadie Birkenholz and Godfrey Ludlow, violinists; Georgia Price, harpist.

Vocalists includes Genia Zietelska, Devora Nadworney, Jessica Dragonette, Giuseppe Benedetto, Julian Oliver, Theodore Webb, Frances Paperte, Judson House, Suzanne Kenner, Erva Gies, Gladys Rice, Gitta Erstine, Leslie Erick, Leon Salathiel, Dolores Cassinelli, Caroline Andrews, Graham McNamee, Vaughn de Leath, Astride Fleide, Paula Hemminghaus, Marjorie Peterson, Mildred Hunt, Alma Peterson, Rosalie Wolf, all of whom will be routed by NBC. Some of the names are recognized also as announcers, notably McNamee who will be featured as a baritone and not as a speaker.

A special subdivision of announcers are being routed in concert including Phillips Carlin, Alois Havrilla, Norma Sweetzer, Maurice Tyler, Alwyn Bach, Donald Clark, Milton Cross, Paul Dumont, James Haupt, Curly Peterson, Walter Preston, Marjorie Sherris, Edmund Ruffner, Edward Thorgersen and Ralph Wentworth.

### Units and Teams

Popular orchestras also to be handled by NBC are B. A. Rolfe, Frank Winegar's Pennsylvanians, Mediterraneanans, Johnny Johnson, Peter Van Steeden, Charley Fry, Lucky Strike orchestra, Hal Kemp. Popular units and teams also are the New Yorkers, American Slayers, Goodrich Silvertown Quartet, Armchair Quartet, National Cavaliers, Happy-Go-Lucky Boys, Parnassus Trio, Bonnie Laddies, Happy Wonder Bakers, Ballad Singers Quartet, South Sea Islanders.

The Hudson-Rambler orchestra, under the direction of Harry R. Adams, has returned for the fall and winter season to Memory Inn, Briarcliff Manor.

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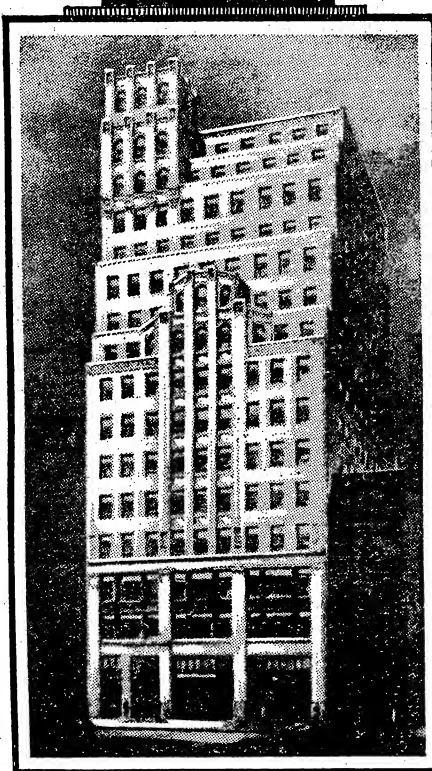


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# Mechanicals Overwhelm Former Music Business—40 Theme Songs

The mechanical music business has outgrown the music publishing industry. Where the mechanicals were a by-product of yesteryear, today they are the chief source of revenue or soon will be. That takes in sound pictures, records and radio.

Sheet music sales, the basic purpose of music publishing, are fast becoming secondary.

In a short period of two months, some 40-odd theme song numbers have made their appearance, all hooked up with feature films and practically attaining mechanical recording with a minimum of investment by the publishers.

The biggest song hits of recent times have been theme numbers such as "Diane," "Charmaigne," "Angela Mia," "Someday—Some-

where," the sensational "Ramona," "Jeannine, I Dream of Lilac Time," and the trend now proceeds on the theory that if one good song hit can help a picture, two will be even better.

Hence, "Dolores" and "Revenge" from the new Dolores Del Rio "Revenge" film is a double plug for star and title. Al Jolson's second Vitaphone, "The Singing Fool" holds two plug theme songs: ditto the Paramount's "Beggar's of Life," with Wallace Beery also debuting as a vocalist with one number and the titular song being the theme of the film.

## Ohio Music Merchants Vote Against Talkers

Cleveland, Sept. 25.

Talkers were attacked by the Ohio Music Merchants' Association at its recent convention in Toledo, after which the association went on record as opposing talking pictures. During the convention a rumor got started somehow that the organization had adopted a resolution agreeing to support the talkers. Local papers printed it.

Otto B. Heaton, newly elected vice-president, immediately branded the report as propaganda against the association. He strongly emphasized that the Ohio Music Merchants were opposed to the development of talkers.

Other officers elected at the convention were: A. L. Maresh, Cleveland, treasurer; Rexford Hyre, Cleveland, secretary; H. C. Wildermuth, Toledo, five-year term on the executive board; Chester Anderson, Dayton, four-year term; Alden Smith, Akron, three-year term; E. M. Harnbaugh, Akron, chairman of the music advisement committee.

## Mexican Drummer Killed In Fall From Window

Cleveland, Sept. 25.

Jose Furgado, 29, drummer in Miguel Lerdo's Mexican band at Keith's Palace last week, was killed here as the result of a five story fall from his room in the Hotel Savoy. Crash of Furgado hitting the pavement in a rear court was heard by several of his friends in the hotel, who rushed to his side, but he was dead.

Whether death was due to suicide or accident is not known. He had been celebrating the national Mexican holiday with members of the band, all of whom said the drummer had been drinking heavily and did not seem dependent.

Burial was held here at Calvary Cemetery. He is survived by a bride of a year.

## Organ Clinic

Los Angeles, Sept. 25.

With a view to improving organ accompaniments to motion picture, the Los Angeles Theatre Organists Club held the first of a series of monthly recitals at Warner Brothers Hollywood theatre Sept. 18, the recital began at midnight, after the final film show of the day. Harry Q. Mills, organist at the Warner house, was host, with Emil Bafta and Ruth Collier as assisting players on the program.

Mills explained that the purpose of the recitals was to give all theatre organists the opportunity to hear and test new methods and new combinations of stops and illustrate various novel ways of treating compositions for adaptation to the film sequences. Each of the organists appearing on the bill played numbers aimed to demonstrate these purposes. At the close of the scheduled program, Mills invited the visiting organists to play and test the organ.

## Victor Artists Split

The 8 Victor Artists have split, with three phonograph stars of the octet continuing as the Three Wise Fools.

They are Monroe Silver, Billy Murray and Walter Scanlon, respectively diatonic comedian, singing comedian and tenor.

## \$15,000 BRINGS RELEASE

Toledo, Sept. 25.

Manuel Broadway, cabaret proprietor, charged with violating prohibition laws, has been released after a month in the house-gow. Bail of \$15,000 was furnished.

## Nite Club Openings

Open season for nite life openings in New York introduced Phil Spitalny at the Hotel Pennsylvania Monday.

Monterey Club, the old Kentucky, on West 49th, started Tuesday as a black-and-tan with Leonard Harper's revue, featuring Victoria Stivey, Willie Jackson, Joyce and Rucay, and June Clark's Rag Time Cats. Irving Mills and Mack Gordon did the special songs. Paul Specht and his orchestra reopened at the Jardin Royal the same evening.

Park Central hotel grill opens Sept. 28 with Ben Pollack's Victor orchestra, Lloyd Garrett, Ruth Williams.

Another Friday opening is the Club Barney with Walter O'Keefe and Hale "Pee Wee" Byers' orchestra back. Barney Gallant has Alfrid Legrange, from the old Palais Royal, as the chef, and Arnold again at the door.

Posita and Ramon reopen the Mirador Thursday evening with Harry Rosenthal's orchestra for dance music.

A rival class nite club, the Mirador, under the new joint management of Harry J. Susskind, Bill Duffy and Charles Aronson starts the same night. Martines and Marion Randall are the featured dance pair with Dee Jackson and a Meyer Davis orchestra, headed by Bobby Bershad as co-attractions.

## Specht Suing Eddy For 10% of Salary

Washington, Sept. 25.

Paul Specht's court move to enforce an alleged contract with Wesley Eddy, m. c. at Loew's Palace, for 10 per cent of all the latter's earnings is to go to a jury trial here shortly.

Records disclose a signed contract of the usual form between Specht and Eddy with the suit involving approximately \$410, representing the 10 per cent of Eddy's earnings allegedly due on the date of the filing of the legal action.

Specht's attorneys, Charles B. Deshaio in association with Mason, MacAtee and Spaulding, have a disposition from Louis K. Sidney of the Loew offices wherein Sidney states that Specht brought Eddy to him for the purposes of securing an engagement.

Now on his tenth month here at the Palace, Eddy denies any agreement with Specht.

Records of the case disclose that the m. c. has worked his salary up from \$75 weekly to \$275 during the 10 months' stay with a year's option held by Loew's, six months of which is at \$300 and the second half year period at \$325.

## Chi Cafes Moving to Low Rent Residence Areas

Chicago, Sept. 25.

Driven out of the Loop and business districts by padlocks, local cafe business has transferred its activities to residential buildings in secluded spots throughout the great Chicago neighborhood territory.

The residential spots call for little rent, and afford a sizeable cut in investment by the cafe operator. Customers previously have demonstrated their willingness to travel almost anywhere to find a night club.

Places of this type recently opened are the Algiers, Turkish Village, Club Alabam, Ambassador, 70 Club, L'Aiglon and Baron Club. Only cafe remaining in the Loop is the Cafe Royal.

## Hand's Version

Arthur Hand, who left for Palm Beach Friday night, takes exception to the implication of "creating a bigger nuisance" in connection with the new Colony Club at the winter resort. Hand states that his partner and partner, Stanley C. Warwick, who owns the Beaux Arts block in Palm Beach, which houses the smart shops and theatres, decided on the nite club adjunct as a come-on to the benefit of the tradesmen who are his tenants.

This marks Hand's active return to the cafe field after disposing of his California Ramblers band and inn in Pelham.

## DAVIS OPENING SEPT. 27

Washington, Sept. 25.

Meyer Davis opens his Club Chantrelle here Sept. 27. Though located in the Davis building the padlock placed on Davis' Paradis did not effect the Chantrelle.

## Night Club Reviews

### SILVER SLIPPER (NEW ORLEANS)

New Orleans, Sept. 21.

A smart snattering of the elite viewed the Slipper's new fall "roundelay." Place is all new from roof to collar. From the ashes of the old "laughter," which burned to the ground last winter, has risen a more beautiful Slipper, one that ought to glide into popularity. As formerly, a huge silver slipper holds the orchestra. Orchestra, presently, is the cabaret's main attraction. Billing is Buzzy Williams and his Humble Bees, and the boys certainly play stinging music. In the hot times the blues blowers put the notes on the fire. Buzzy Williams knows his jazz. He helped originate it at the Cadillac and San Souci in the old days 'fore it filtered round the country.

Buzzy with his snubberling is saving the ordinary fall floor show at the Slipper. But at best it's an ornery assembly. Six gals who look scared are in the chorus, and a list of principals that includes Margie Maye, Midge Hammond, Irene Clark and Alleen O'Day, none of whom will ever hear Broadway calling.

Jimmy Rich, neat looking chap, is m. c. A lightweight, physically, and in gilding "boloney." He's too hesitant.

Along about two a couple of little black boys inserted some wicked stepping that grabbed the show.

A tall cidget girl with limbs extensively nude was a highlight.

Samuel.

### Hotel Pennsylvania (NEW YORK)

New York, Sept. 24.

This Statler hostelry, making its seasonal change of dance music attractions, introduced Phil Spitalny and his orchestra of 12 men this week.

Spitalny is a national band feature, although new to New York, the Statler people approaching him following his impressive click in Cleveland and Boston, where Hotels Statler are situated. Spitalny did not work for the hotel chain but at rival theatres and cafes, the Statler organization becoming the more impressed with his strong local draws in each stand. In between, Spitalny has been in Buffalo at the Lafayette theatre for five months or so and for

a run at the Stanley, Pittsburgh, also a picture house. Spitalny was general musical director for the Stanley circuit at the time Statler Hotels Co. approached him.

His Monday opening was auspiciously attended by those tried-and-true old rolubies, music publishers, among others, the "tough" audience voting Spitalny's dandipation satisfactory.

He is Paul Asheque in person— (Continued on page 62)

### BROADCAST "SHOW GIRL"

Tuesday night (Sept. 25) WEAF broadcast the first play to wear a full cast, every part being played by a different person: The play, J. P. McEvoy's "Show Girl," was sponsored by the Eveready Hour and the National Carbon Co., with the permission of Flo Ziegfeld.

If this radio innovation is successful it will be made a regular event.

### TOLEDO RAID

Toledo, Sept. 25.

Chief W. A. Appleman and associates visited the Palm Lent cabaret, the other evening, passed up patrons and musicians but escorted William Owens and Jack Taylor, proprietors, to the cooler.

Charge of violating the liquor laws was placed against the men.

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**"Once in a Lifetime"**  
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AT  
Keith's Hippodrome  
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### Howard Warren

Feature Organist at the

Albee Theatre, Brooklyn

### Eddie Schwartz Featured Organist

Keith-Albee Theatres,  
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## Dancehall Mad Cities

(Continued from page 1)

hostesses, for once the dance-hall is getting a break. With or without the publicity break, even the so-called "homes of refined dancing" (upon which slogan some institutions pride themselves) trade strictly on the clutch equation.

A current survey of the Main Stem, creep joints is a revelation. The dance styles have changed, the people have changed and the atmosphere has changed, but the tixidance system still goes on. The more successful modern places still knock off those jitney fares per three-minute dance.

What a racket it is. The change of pace has been gotten down to a science. No longer do the bands routine their own programs. They schedule their stuff per managerial instructions, include so many waltzes periodically, now more than ever and credited to the picture theme song popularity. Then so many "hot" numbers, then a "cooler-off" in a more dignified fox-trot for the smooth performers, etc. It's an ultra-scientific system to keep the gals and pals in right pitch for return dances.

### When Chumps Click

No one no longer can become acquainted in just a couple of dances. If the chumps make the first move, it means an evening's session until closing.

With the Charleston craze frowned upon now even by the peasants, the floor men cool their heels more or less and needn't use their warning "clickers" as much as before. The technique accordingly is ultra-torrid.

More genuine appreciation manifested nowadays in a truly artistic hoch-cha-cha type of torso-tosser as she's handled by her partner.

The gals shake everything but their tonsils. Where Messrs. Von Sternberg, Lubitsch, et al., would come in handy with their camera-cranks would be to record on celluloid some of the divine expressions on the dancers' faces as they roll in enraptured transfiguration.

When those "mean" musicians give out a "Some of These Days, You'll Miss Me Honey" or the new "Four or Five Times," with its unsubtle lyric insinuations, all they gotta do to make. Prohibition a complete success as to induce the thirty ones into the same state of mind that the 85c dance-hounds are in at the moment.

### Whyfore of Draw.

A melting pot of people, the dance-hall is a cauldron of emotions. It reaches to a common denominator all that fall under its spell and the wiles of the cacaphony. It defies physical tranquility and on this, not unlike the whyfore of the burlesque draw, relies

## ADAM'S APPLE

(Continued from page 27)

but there's nothing new from beginning to end. Just fifty-fifty; a second feature for the first-run houses.

Monty has saved up for 10 years to get married and then the girl's mother announces she is coming with them on their honeymoon. On the boat to Europe Monty gets the once-over from a camp, which brings her husband after his blood. First in Paris and then in London, the rest is concerned with attempts to get rid of mother and dodge the jealous husband. Ends with the girl being kidnapped in error by a gang. Monty hires to frisk the old lady, and the attempts to rescue her. After which they return to America, mother agreeing to leave them alone.

Shots in Paris show all the usual features—Eiffel Tower, Louvre and so on. Angle is rapid driving of Paris taxi showing the American of course there's the usual cabaret sequences without which no film made in this country is complete.

London stuff of sight-seeing by horse cab well done, with fog getting thicker till they can see nothing. Also parapet and window-swinging stuff, up to American average, with not much doubling.

Monty-Banks-pulls-all-his-stuff and works fast. The girl, Gillian Dean, isn't so good. Not over-beautiful on the screen and no pep.

The picture is stolen by Lena Halliday as the mother. She gets as many laughs as Banks and is actually a better comedienne, in which she tastes champagne for the first time and gets lit and gay as good of their kind as anything can be.

Where there are Banks fans and

the dance-hall for its box-office success.

The people have changed. The floor men in the "homes of refined dancing" officiate chiefly in singling out the hoodlums from the comparatively polite, middle-class, although a purty dress and a jazz suit foot everybody and everything. The "grease balls" are the ones absolutely declassé. The sheiks and the shebias otherwise can make steppeo all they want.

The "engaged" couples and the very newlyweds stick by each other and are a bit more serious men. For the main, however, the kibitzing railbirds in the observation ringside are the appreciative audience for the new hot mama some sheik has dragged into the joint, and the latter does straight for the veezenhelmers in building up the frail for the hot-toasty exhibish.

Much that didn't go before is okay now, almost anywhere, with little official censure.

### Floor System

Floor men are diplomatic souls. Their instructions are not to discourage trade if the customers get a bit over-enthusiastic in their terp-tude, and with great leniency they turn their backs on much. Besides, the b'ys and girls are hep to the system. The far corners and the outer fringes away from the ringside are the best patrolled and so, with utmost unconcern, they just go to it right under the glare of the overhead lights and in full view of whoever cares to be entertained by fancy legmania.

### Voting A. K.'s

Every shift of attendance holds some one or two shining lights of aesthetic exhibitionists, who practice up on their gestures, grace and routines right out loud in front of everyb'y and without a covert charge. That makes the evening perfect and a wov for anybody who can appreciate it.

The silver and gold slipped hostesses are discernible even without the marks or the A. K.'s they tote around at so much per tote and tips for extra attention.

The routines between the sexes are the same as they have been since the Big Apple Ep. If it's a quick click, it's quick bow-out. If it's a dubious, the gals seem to be a bit more hard-to-get in general, stalling for another session on their next night out, and even holding out on phone numbers.

Nothing individual about 'em; system is uniform. Circulate around for an hour and the earfuls will paralyze you, whether or not you're in tune in on the broad-casting of the date-em-up line.

If anybody's lonesome on Broadway, they better coach up on their ballroomology.

where they like comedy of this type it will go well over. But it is not a contribution to picture-making either here or in America. Prat.

## CLEARING THE TRAIL

Universal production and release directed by Clarence Brown. Story by Charles Easton. Starring Hoot Gibson. Dorothy Gulliver featured. At Lew's New York on double feature program, Sept. 21. Running time, over 60 mins.

Usual western. Plenty of horses, the typical bar, ranch house, comedy cook and a girl.

Story is of the boy who comes back to the possession of his father's ranch, seized by a pair of naughty men in high boots who killed his old man. Boy has grown up to be a terror with rep as considerable fighter. He enters the camp as an assistant cook and then rounds up his boys for the final gun battle.

Not bad and Gibson is reputed to have quite a following with the kids in certain sections.

Mor.

## THE OLYMPIC HERO

James P. Lyons production featuring Charles Chaplin. Screen story by Charles Chaplin. Story written and directed by R. W. Neil. Titles by Walter Weems. Photography by Eason Dean. In cast: Johannes Johnson, Dan Stuart, Harvey Brown, Kay, for one day, Sept. 22. Running time, 60 mins.

This quickie was shown in some of the larger houses in the key cities with Charley Paddock, the sprinker, making personal appearances. The Olympic over plus Paddock's bad showing in the games it means little alone but might serve to round out a fair double bill.

And the comedy sequences, used to pad, are of the

## Park on Shoestring, Now Worth Money

A park that was built on a gallon of gas and 60c in cash by J. J. McMahon (deceased) and B. F. McMahon is Grand View Park at Singac, N. J.

With the season just closed the park has almost liquidated every cent of indebtedness.

The park was built on credit. Through it all McMahon stuck and now his park is worth a lot of money.

The two "Mac's" started the park on a shoestring in 1923. After having the site with lumber ordered, etc., they had a gallon of gas for their machine and 60c in cash. It is a New Jersey community park that depends on auto and bus trade for its gate.

McMahon last week turned the park over to the North Jersey Fair for six days.

## 101 Ranch Off Road

It's reported in New York that the Miller Brothers have decided to discontinue their 101 Ranch Wild West as a road show.

It is said that they have canceled southern time for the show and will disband it Oct. 1.

## CIRCUS

101 Ranch  
Sept. 26, Abilene, Texas; 27, Wichita Falls; 28, Gainesville; 29, Shawnee, Okla.; 30, Marland.

Hagenbeck-Wallace  
Sept. 26-29, Tulsa, Okla.

John Robinson's  
Sept. 26, Fayetteville, N. C.; 27, Rockingham; 28, Columbia, S. C.; 29, Spartanburg; Oct. 1, Salisbury, N. C.

Sells Floto  
Sept. 26-30, Los Angeles, Calif.

## LOHMULLER'S SPECTACLE

Bernhard Lohmuller, technical director for Earl Carroll, is going home to San Antonio, Tex., for the first time in 20 years. He has been engaged to stage a spectacle there for the American Legion convention.

Lohmuller goes by boat next Sunday. Dates are Oct. 7-12.

## CARNIVALS

(For current week (Sept. 24) when no further weeks indicated.)  
Alabama Am. Co., Waynesboro, Miss.

Alamo (Fair) Lamesa, Tex.  
Barker Am. Co. (Fair) Brownsville, Tex.

Barlow's (Fair) Purvis, Miss.; 1, Decatur.

Barnhart, Macy (Fair) Hutchinson, Minn.

Bee Am. Co., Nowata, Okla.; 1, Benton Am. Co., Brookston, Ind.; 1, Dewitt, Ark.

Bernard Expo. (Fair) York, Neb.  
Braun & Kelsch, Elgin, Ill.

Brodbeck Am. Co., Ulmington, Kan.  
Brodbeck Bros., Haven, Kan.

Crowne & Dyer (Fair) Enfield, N. C.  
Bruce Greater, Ashboro, N. C.

Bunts Am. (Fair) Jonesville, Va.

old Senrrett vintage. Paddock is no comedian.

Like most film stories with a college background this one is badly handled. Newsreel shots of the 1924 Olympics are about the best thing in the flicker. "Weems" titles leave much to be desired, and a belching bit, employed by a comedy assistant coach, just doesn't belong.

## Within Prison Walls

E. B. Stearns production. Released by Odeon Film Exchange. Screen story by Sidney Olcott. Screen story by Bill Dickey, adapted from "The Right Way" by Thomas Mott Osborne. Tammany Young only known player in cast. At Columbia, New York, one day, Sept. 13, as half double bill. Running time, 60 mins.

Thomas Mott Osborne's theories of prison reform serve as the basis of this flicker, the screen adapter taking few liberties with the original yarn by the former warden of Sing Sing. As such it might be classified as an educational, and a fairly good one.

Story traces the crime history of a son of the slums who serves several stretches and encounters the old-time brutal prison methods, returning each time to his old ways. When released, the one day, Sept. 13, as half double bill. Running time, 60 mins.

Tammany Young as a snow bird gunman has to be the role he has ever had, and handles it neatly.

Film will pass muster in the daily changers on double bill, especially if accompanying picture is not too serious in nature.

## Obituary

### JULIAN PASCAL

Julian Pascal, 61, composer and pianist, father of Ernest Pascal, playwright, dropped dead from heart attack at his Los Angeles home, Sept. 19. Born in Barbadoes, British West Indies, Pascal became internationally famous.

For fifteen years had resided in Los Angeles. Survived by two sons, Ernest and Gordon of New York City, and two daughters, Mrs. Doris Holley of New York City and Elsa Pascal of Paris, France.

### FORBES HEERMANS

Forbes Heermans, dramatist and novelist, long an invalid, died in Syracuse, N. Y., last week, a sudden heart attack proving fatal. He was unmarried. Among the plays to come from his pen were "Love by Induction," "The Silent Witness," "Between Two Foes," "The Vagabond," "Jesse, of the Bar Z Ranch," "Down the Santa Fe Trail." His last novel, "The Rancho of the Twelve Apostles," was published this year.

It was Mr. Heermans who edited Central States, (Fair) Newcastle, Pa.; 1, Dublin, Ga.

Cotlin & Wilson (Fair) Lexington, N. C.; 1, Stillman, Va.

Coe Bros., (Fair) Valparaiso, Ind.; 1, Columbia, Tenn.

Coleman Bros., Norwich, Conn.  
Copper State & Glen Miller (Fair) Floydada, Tex.

Cotton States, (Fair) Bearden, Ark.

Craft's Greater, (Fair) Riverside, Cal.

Dixieland, (Fair) Hugo, Okla.

Dodson's World's Fair, Yazoo City, Miss.

Dodson's Expo., Coffeyville, Miss.

Edgewater Am. Co., Wytheville, Va.

Fairly, Noble Co. (Fair) Fayetteville, Ark.

Flanders, C. G., (Fair) New England, N. D.

Foley & Burk, (Fair) Fresno, Cal.

Folk, Carl J., Mt. Morris, Mich.

Globe's Greater, Varina, Va.; 1, Amelia.

Gray, Roy, No. 2, (Fair) Clarksville, Tex.

Greenburg Am. Co., (Fair) Dodge City, Kan.

Gruberg, Max, (Fair) Drakes Branch, Va.

Hames, Bill H., No. 2, (Fair) Commerce, Tex.

Harris Expo., (Fair) Jamestown, Tenn.

Henry, Lew, Marietta, Mich.

Heins Bros., Louisiana, Mo.

Hill, Hugh W., (Fair) Gunter'sville, Ala.

Hill, Hugh W., No. 2, Madison, Ga.

Ialer Greater, (Fair) Abilene, Kan.

Jones, Johnny J., (Fair) Hopkinsville, Ky.

Ketchum's, K. F., Oakland, Md.

Krayse Greater, (Fair) Newman, Ga.; 1, Dawson, Ga.

LaMance's Attractions, Marietta, Ga.

Landes, J. L., Beloit, Kan.

Laughlin, J. W., (Fair) Okolona, Miss.; 1, Wynnt, Ark.

Latlip, Capt., (Fair) Clay, W. Va.

Leggett, C. R., (Fair) DeQueen, Ark.

Lippa Am. Co., Pontiac, Mich.

Lynch, Bill, Bridgewater, Kan.

McClellan, Coffeyville, Kan.

McGregor, Donald, (Fair) Palestine, Tex.

McMahon, T. W., (Fair) Wahoo, Neb.

Martin & Noe, St. Clair, Mo.

Miller, Ralph R., (Fair) Sheridan, Ark.

Miller's Midway, (Fair) Warren, Ark.

Mississippi Valley, (Fair) Risson, Ark.

Morris & Castle, (Fair) Oklahoma City.

Murphy, D. D., (Fair) Birmingham.

Naill, C. W., Linden, Tex.

Nelson Bros., (Fair) Clovis, N. M.

Olivier, Chas. M., Am. Co., Collinsville, Ill.

Page, J. J., (Fair) Asheville, N. C.; 1, Rutherfordton, N. C.

Parson, C. E., Bement, Ill.

Quincy Novelty, Bedford, Va.

Reiss, Nat., (Fair) Shelby, N. C.

Rice Bros., (Fair) Athens, Ala.; 1, Hartselle.

Rice-Dorman, (Fair) Seguin, Tex.

Rock City, Metter, Ga.

Rogers Am. Co., (Fair) Forkville, Miss.

Rubin & Cherry, (Fair) Trenton, N. J.

Sheesley Greater, Suffolk, Va.

Six, Harry J., Bowling Green, O.

Smith-Otis-Lu, Saratoga, Pa.

Storck, T. T., Williamsport, N. C.

Strayer Am. Co., (Fair) Hamburg, Ark.

Wade, W. G., Warsaw, Ind.

Western Am. Co., Prestonburg, Ky.

Williams, Ben, Woodstock, Can.

Wortham's World's Best, (Fair) Tulsa, Okla.

Zeiger, C. F., (Fair) Emmett, Idaho.

and prepared Edward Noyes Westcott's "David Harum" for publication after its author's death. Only a sister survives.

### MYRTLE VALSTED

Myrtle Christine Valsted, 18, screen actress, "Miss Chicago" in 1927, died September 19 in Hollywood hospital, L. A., following an appendicitis operation.

Miss Valsted went to Hollywood last January for picture work and had made a good start when stricken. Her parents, now residing in Hollywood, survive.

### HOWARD TALBOT

Howard Talbot, 63, popular composer, died near London Sept. 12.

His most notable musical comedies were "A Chinese Honey-moon," "Monte Carlo," "The Belle of Brittany," "The White Chrys-

## IN APPRECIATION

To our many friends  
for their kindly  
remembrance and condolence

## TOM WATERS

them, "The Three Kisses" and in conjunction with Lionel Monckton, "The Mousme" and "The Arcadians." With Paul Rubens he also did "The Blue Moon" and "Three Little Maids."

### SEDLLEY BROWN

Sedley Brown, 72, stage director, playwright and author, died Sept. 19, in Los Angeles. Mr. Brown was formerly the husband of Henrietta Crossman (Mrs. Maurice Campbell), now the wife of federal prohibition director for New York City.

Brown's most recent stage connection was direction of a stock in Denver. He is survived by a twin brother, J. Edwin Brown, actor, and a sister, Alice Brown. Interment in Hollywood cemetery.

### ANTHONY PIERI

Anthony Pieri, 62, vaudeville clown, committed suicide in Chic-

In memory of a dear boy  
and a good friend

## ARTHUR HAGGERTY

## DORA and WINNIE CRISP

and MOTHER

go Sept. 20. A news account of his death appears elsewhere in this issue.

Stricken with spinal meningitis following an operation on the nose and throat, with pneumonia finally developing, Mrs. Frances Carrington, assistant movie reviewer on the Syracuse (N. Y.) Herald, died after a 14-day illness. Two small children survive. Her husband was killed in auto accident here less than a year ago.

Albert Stonehouse, 80, brother of Al G. Barnes, circus owner, dropped dead Sept. 20 at the old Barnes circus winter quarters, near

## IN MEMORY

of Our Dear Sister

## MARY REILLY

who departed from this world  
Sept. 25

## LOUIS and ADELE COHEN

Los Angeles. Stonehouse, at one time, was an animal trainer.

His widow and two daughters survive.

R. B. Appolonsky, one of the oldest Russian actors, for many decades a most favorite member of the Alexandrinsky theatre cast, recently died.

The Mother of Flo Lewis, vaude single, following an operation in New York hospital Sept. 19. Miss Lewis was playing Orpheum, Los Angeles, at time of mother's death and was unable to get to New York in time.

## DEATHS ABROAD

Gabriel Marie, 77, French composer and conductor, died suddenly while touring in Spain.

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# VARIETY BUREAU WASHINGTON, D. C.

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## By HARDIE MEAKIN

Gaiety—Stock bur.  
National (Erlanger-Rapley)—  
"Wings" (film), second week, one  
week to go.  
Strand—Jerry Revue (Mutual).  
Columbia—"Patriot."  
Earle—"Man Who Laughs."  
Fox—"Four Sons."  
Keith's—Vaude; "Man-Made  
Woman" (film).  
Metropolitan—"Lights of New  
York."  
Palace—"Water Hole."

Thomas Keane is assistant man-  
ager of Keith's (vaude). He suc-  
ceeded John Chevalier, on the job  
for 20 years. Chevalier is now as-  
sistant manager of George Mar-  
shall's Palace Laundry.

Jack Tompkins, formerly at  
Earle, is now assistant manager at  
the Strand, New York.

T. C. Bonneville is again to man-  
age P. L. Stoddard Taylor will also  
start his stent season man-  
aging the other Shubert house, Be-  
lasco.

George Garvin, long representing  
Fox here, is mending in the Em-  
ergency Hospital following a hurried  
operation to remove his appendix.

## CLEVELAND

### By GLENN C. PULLEN

Hanna—"Five o'Clock King."  
Ohio—"Keep Shufflin'."  
Little—"Lullum" (stock).  
Gordon Sars—"Why Men Leave  
Home" (stock).  
Stillman (wired)—"White Shad-  
ows" (2d week).  
Cameo (wired)—"Lights of New  
York" (2d week).  
Keith's Palace—"Street Angel";  
vaude.  
Allen (wired)—"Two Lovers."  
State (wired)—"Fleet's in"; Pub-  
lix unit, "Pow-Wow."  
Keith's 105th—"Red Mark"; vaude.  
Columbia—"Red Hots" (Mutual).

Ethel Barrymore in her new play,  
"Kingdom of God," opens at Hanna  
week of Oct. 8. Pauline Frederick's  
comedy, "Imperfect Lady," Oct. 1  
week. Ohio, same week, "Rio Rita."

Cinema, new 1,000-seater film  
house, with 25c top, expected to  
open Oct. 1. In center of theatrical  
section, Louis Ianel, owner, hopes  
to cash-in on nightly overflow from  
other theatres.

Keith's New Era Week did not cre-  
ate a ripple of excitement in town.  
Palace's p.a. tried to crash into  
newspaper editorials, but they  
couldn't see the yarn.

Play House, little theatre with  
two auditoriums, began season this  
week with "The Faithful" and "Man  
With a Load of Mischiefs."

Roberson-Smith stock will go into  
Alhambra Sept. 30, reopening then-  
theatre. Company will not have any

billing, since Roberson-Smith have  
another one on West Side. In on  
percentage basis with Robert Mc-  
Laughlin, "The Spider," opening  
play. Company includes Eugene  
Dowdman, Helen Lewis, Perry Evans,  
Jay Mulvey, Antoinette Roche and  
Ruth Richie. William Nunn, direc-  
tor; Charles Billiter, stage man-  
ager.

Instead of a picture grind policy,  
as previously reported, the Oriental  
assisted with Louis Lunt's stock  
tabloid company of 25. Theatre now  
under the banner of the T. B. The-  
atrical Enterprises, and direction of  
Universal.

W. Ward Marsh, film critic of the  
Cleveland Plain Dealer, has gone  
in for lecturing on the movies as a  
side-line. He has been engaged to  
speak at Steubenville, Ohio, by a  
women's club.

## PORTLAND, ORE.

Portland—"Steamboat Bill."  
Broadway—"Wings."  
Palmer—"Night Bird."  
Columbia—"Big Killing."  
Oriental—"Grain of Dust."  
Auditorium—John Britz Opera  
Company.

Bert Levy, until recently man-  
ager of Universal's Columbia  
Theatre here, has been appointed  
assistant to William Cutts, director  
of the Multnomah string of sub-  
urban houses here, also controlled  
by Universal. Levy has charge of  
the exploitation and booking of  
local stage features for eleven sub-  
urban houses.

John Hamrick's Music Box  
Theatre will open Sept. 28, Vita-  
phone shows.

Manager Thomas of the Broad-  
way inaugurated a new show hour  
locally when he opened the Broad-  
way at 9:30 a. m. last week to take  
care of crowds. The picture was  
"Wings." The extra morning show  
was a success.

Harry Langdon is booked for  
personal appearance at the Port-  
land next week. Exploitation has  
been big with Eddie Hitchcock, P.  
A. in charge of the publicity.

## TOLEDO

### By RALPH HEINEN

Coliseum—"Peggy Ann," Sept. 28.  
Empire—"Burlesque" (Mutual).  
Keith's—Vaude-film.  
Loew's Valentine—"Our Dancing  
Daughters."  
New State (wired)—"The Michi-  
gan Kid."  
Palace—"Little Miss Bluebeard"  
(Wright players).  
Pantheon—"Companionate Mar-  
riage."  
Princess—"Beggars of Life."  
Rivoli—"Vaude-films."  
Vita-Temple (wired)—"Lights of  
New York."

Ritz theatre, under construction  
at Tiffin, also Grand and Sigma the-  
atres there, reported sold to Schine  
interests.

Gate and grandstand receipts at  
76th Sandusky County Fair totaled  
\$11,000.

Quilna theatre, Lima, sold at  
sheriff sale to Melvin C. Light for  
\$60,000. Appraised value, \$30,000.

## CINCINNATI

### By JOE KOLLING

Erlanger—"Rio Rita."  
Taft—"Mister Antonio" (Walker  
stock).  
Cox—"Vasps' Nest" (National  
Players).  
Albee—"Night Watch."  
Capitol—"Loves of Actress"—  
vaude.  
Empress—"Hello Paroo."  
Capitol—"State Street Sadie."  
Wired.  
Lyric—"Dancing Daughters."  
Keith's—"Cardboard Lover."

Shubert reopening Sept. 30 with  
"Night in Spain." Played here last  
season with Phil Baker, now under-  
lined.

Boulevard theatre, seating 750,  
leased by Cincinnati Civic Theatre  
for one year from Nov. 1. Vine  
street shows and burlesque in  
good old "Over-the-Rhine" days of  
Cincy, and for past decade or so has  
offered movies, with occasional tries  
at tabloid stock.

Orpheum is Cincy's first wired  
suburban theatre. New policy this  
week. This house, located near  
Peabody's Corner, is largest theatre  
here not owned by Harris-Lisbon-  
Heldingfeld interests. Controlled  
by estate of late Col. L. M. Martin.

Eighteen copies of Variety—fresh  
one for every performance—used by  
the Stuart Walker Company in its  
first two weeks playing of "Broad-  
way," in which Variety is a prop.

The widow of Michael Gavin, vet-  
eran advertising manager of the  
Grand Opera House, who died from  
injuries suffered in an auto accident  
recently, has sued Michael  
McDonnell, local entrepreneur, for \$50-  
000 damages. McDonnell owned and  
was driving the car at time of acci-  
dent. Mrs. Gavin claims her hus-  
band's monthly income was \$350.

## DETROIT

Detroit—"Red Robe," 2d week.  
Civic—"Baby Cyclone," 2d week.  
Lafayette—"Simba," 2d week.  
Fox—"Street Angel," stage show  
(premiere).  
Michigan—"Night Watch" (sound).  
"Bittersweet Blues," unit.  
Capitol—"Oh, Kay," "Chinese  
Nights," unit.  
(sound). Artists—"Two Lovers"  
(sound).  
State—"Uncle Tom's Cabin"  
(sound).  
Adams—"Dancing Daughters," 2d  
week.  
Madison—"Lilac Time" (sound),  
6th week.  
Oriental—"Say It with Sabies"  
vaude.  
Little—"Dr. Caligari," 2d week.  
Cadillac—"Burlesque Revue" (Mu-  
tual).  
Colonial—"Jazz a la Carte," stock  
bur.

National, Palace, Avenue and  
Broadway Strand, stock burlesque.

"Kingdom of God" here Oct. 7,  
after opening week in Cleveland.  
Ethel Barrymore's new play.

"Frail Emma," Earle Booth and  
Jimmy Gleason's historical romance  
failed to last out its three weeks at  
the Casa. After two weeks of de-  
feat and much fixing by Ray Jan-  
nings, called from New York, it was  
prepared for the storehouse. Last  
two acts were substantially revised

but even this failed to improve its  
drawing power. Cans is now dark  
awaiting arrival of "Five o'Clock  
Girl."

Luigi's will open tonight (Sept.  
26). Esther Sterling and Roy Sed-  
ley return.

So successful has been the intro-  
duction of artistic movies into De-  
troit that the Little Theatre Guild  
crossed \$3,500 on the first week of  
"Dr. Caligari." House seats 600.

Pauline Frederick, Thomas Hold-  
ing, Zella Sears and other members  
of "The Imperfect Woman" have  
been in Detroit rehearsing prepara-  
tory to a tour which opens in  
Youngstown Sept. 27. Detroit knew  
the play during a lengthy stay last  
season as "The Scarlet Woman,"  
which title was considered unsuit-  
able and misleading. Changes in  
the cast include Paul Stanton, who  
replaces Paul Nicholson; Betty Ut-  
more supplants Hope Drown, and  
Margaret Bird takes the role for-  
merly played by Grace Goodall.

The Junior League Players, all  
members of the town's best, have  
joined with Jessie Bonstelle in her  
Civic theatre and will co-operate in  
the handling of dramatic classes for  
children. They will also sponsor  
entertainments for under-privileged  
children as well as present their own  
annual play for juveniles in the  
Civic theatre.

Motion Picture Exhibitors of  
Michigan will hold their annual  
convention in Kalamazoo Oct. 8-10.  
Talking pictures will be the main  
issue. Arrangements are being  
handled by Henderson M. Richey.

Frank N. Seltzer, Fox publicity,  
has been called to Detroit to  
straighten out the tangle occurring  
in the publicity office of the New  
Fox. He will take charge of the  
theatre and will remain until the house has  
opened. Publicity and advertising  
were held up pending his arrival.

## ATLANTA

Erlanger—"Simba."  
Rialto—"Fazil."  
Lafayette—"Beggars of Life" and  
Public unit.  
Georgia—"Kit Carson" and Keith  
Metropolitan—"Tilt of the Show."  
Grand—"Street Angel."  
Capitol—"The Cameraman" and  
Loew vode.

All musicians at Howard have  
received two week notice. Report  
has it that house intends talker  
policy. Other view taken is that  
management is trying to settle a  
scrap over contract with musicians'  
union by this means.

Contracts between management  
and musicians, which should have  
been signed Labor Day, have not  
yet been fixed up.

Erlanger opens with "Simba."

Robert Williams, who took a pair  
of healthy flops here with dramatic  
stock, announces he will be unable  
to open Atlanta Theater Sept. 24,  
as stated.

Enrico Leide, theatrical conduc-  
tor here, has signed contract for 45  
weeks with Erlanger house band.

Ed Adler and Everett Steele have  
swapped jobs as house managers  
of Howard and Georgia.

## BUFFALO

### By SIDNEY BURTON

Erlanger (Stock)—"The Who  
Westcotts."  
Shubert—Teck—"Young Love."  
Buffalo—"Beggars of Life."  
Hipp—"Wings."  
Great Lakes—"Fazil."  
Lafayette—"Hushes Ahead."  
Court Street (Stock)—"Tess of  
the Storm Country."  
Gaiety (Mutual)—"She."

The Century this week inaugu-  
rates new policy of five acts of  
Pantages vaudeville with first run.  
The top has been raised to 50 cents.

Lester Thompson, Ringling-Bar-  
num publicity man, is ahead of  
"Young Love" the new Dorothy  
Gish-James Henkle show.

Mr. and Mrs. (Lola Natalie),  
Sasche Platows, ballet dancers,  
stopped in Buffalo on their way to  
Dunkirk. Mrs. Platows has inherited  
an estate there, where couple will  
live.

The Wagner stock season at the  
Erlanger will close Oct. 20. Wagn-  
er is negotiating for a theatre in  
Newark.

Erwin Thompson, Princeton boy,  
with the Wagner stock at the Er-  
langer here, won't return to college,  
but will adopt the stage.

## ROCHESTER

### By E. H. GOODING

Lycium—"By Request" (1st half).  
Rochester—"Four Sons" vaude.  
Eastman—"Four Walls."  
Fay's—"State Street Sadie"  
Shorts.  
Regent—"Heart to Heart."  
Piedmont—"Heart Trouble."  
Victoria—"A Midnight Adven-  
ture"—Stock burlesque.  
Gaiety—"Ginger Girls" (Stock  
burlesque).

Rochester ministers witnessed a  
private showing last week of "The  
King of Kings" at the Eastman the-  
atre, booked week Sept. 29 at popu-  
lar prices. The film played the Ly-  
cium last year as a road show at  
\$2.50 top. Eastman last week raised  
its prices 5c to 10c.

Six persons narrowly escaped  
death, including Mr. and Mrs. M. G.  
Wald, owners of Lion Lake dan-  
ce pavilion, near Bath, when fire last  
week destroyed the dance hall.

Night fairs and auto racing hurt  
rather than help fairs, according to  
Clyde E. Shults, secretary of the  
Hornell Fair, which has lost \$16,000  
in the last three years.

Paskman's Minstrels, at the  
Rochester last week, was restaged  
and revamped by Manager Soriero,  
who pulled his orchestra out of the  
pit, had them black up and placed  
on a raised platform on the stage.  
Five vaudeville acts are used this  
week with "Four Sons."

New Family theatre, Batavia,  
(Genesee Theatrical Enterprise), is  
installing Movietone. Vitaphone was  
installed last year.

Wreckers last week removed the  
old building at 76-80 Exchange  
street, first theatre ever built in  
Rochester, erected by Jonathan  
Child, first mayor, in 1826.

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ARTHUR UNGAR in Charge

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# LOS ANGELES

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## Orpheum

In celebration of the "wedding of the circuits" the Orpheum presented a menu that made the crowd say, "If this is a sample of what we're going to have, let the wedding bells ring out." Four headliners: Joseph Regan, Irish tenor; Flo Lewis, Jane Greene and Lou Tellegen. Joe and Flo walked away with the honors by a wide margin.

Regan did something that hasn't happened at the Orpheum in a long time. He stopped the show cold. With that ahead of her, Flo Lewis hadn't been on the stage two minutes before she had the crowd in her lap.

Show opened with Jack Hanley, who hasn't changed his nonchalant juggling and falling trousers routine much, but apparently he doesn't have to. Jean Barrios, female impersonator, is so convincing it hurts his act. He sang, but was easier to look at than to listen to.

Lubin, Larry and Andre went over largely because of Larry's sluttering blackface comedy and his exceptionally good clogging. Andre is a decorative midget who is adept on her toes without being startling. Lubin is a fair straight, with a not-bad voice and mildly capable as a hooper.

Miss Green is always a hit here and took the mob as usual. Her voice seemed better than in years past and her numbers were good, but why does she insist on wearing unattractive gowns?

Lou Tellegen's "Drinks for Three" started out to be a good sketch, but broke down near the finish and ended in a wild outburst by Tellegen that, so far as the words went, was amateurish blarney. Tellegen was disappointing. The theme is the old gag of "one of these drinks is poison, one of us must die," with the story of the aristocratic Russian girl who deserted her husband when the revolution threatened him, accepting the protection of a wealthy American to escape Russia. Tellegen's support, Eve Casanova and Dillon Deaky, not so hot either.

After the newsless intermission Regan made life worth living again. He showed one of the finest voices ever heard at the house. He's plenty good.

Miss Lewis, next to shut, riot. Some of her stuff was rough, but there was no question that it was all funny. Just one thing wrong with her act. She should have quit at least five minutes sooner than she did.

The bill closed with a music art revue that did the unusual for a closer and held the crowd in. Opened with Louise Lobley's quartet of personae young girl violinists, accompanied by Elsa Fiedler at the piano. Marie Wells, soprano, with a good voice but a terribly affected manner, sang, and then Billy Dunn and Violet West, extremely

good dancers, performed. This routine was repeated, all except the pianist changing costumes twice between acts of tune. Violet West was particularly good in adagio and acrobatic work.

Pleasant evening.

## Pantages

After a mild start, the bill at Pantages last week gradually picked up and wound up with a flare. Show was well balanced between comedy, hooping music, and acrobatics.

Phil Phillips' band, conducted by a girl, Manilla Mori, deservedly headlined the show. This outfit has plenty. Most of its 14 members are instruments, and the combo has a penchant for comedy that isn't overdone. Miss Mori is a good jazz singer as well. The little girls, who are with the troupe, do some juggling, and the femme member of this couple, an extremely attractive girl, offers a good Oriental dance.

Lloyd Phillips followed with hoofing. Bigson Herbert Co. dished up the comedy of the bill. Herbert is a comic of the roly-poly type. He uses a diver, impersonating an infant, for laughs, and a straight man as a cop. Act is built around Herbert's taking the baby out for a airing. Plenty of laughs.

Arline Cabaret next to shut. It's a typical Spanish dance act—four-man orchestra, two girl dancers and an unusually good tango team. Jean and Alvarado. Band closed the show.

Following the completion of his next, "Voice of the Storm," Bert Glennon, film director, will make "Lost We Forget," war picture, from the story by James Ashmore Creelman, for F.B.O.

Kathryn Carver, wife of Adolphe Menjou, will again appear opposite her husband in his next picture for Paramount, "Marquis Preferred."

Mark Parker will shift from FN studio staff as art director for Colleen Moore's "Synthetic Sin," succeeding Horace Jackson. The latter will join the personal staff of Benjamin Glazer at Pathe to write dialog.

Richard Diggs, fifth of the Yale students to be sent to Par by Professor Baker, will arrive this week. He is being assigned to the writers' staff for three months.

"East Is West" opened Sept. 21 at the Lincoln as the fifth offering of the Lafayette Players, colored stock company.

Louis Randall, attorney in the office of F. E. Goldsmith, New York, is here on his honeymoon.

Late changes announced by West Coast Theatres: Harry W. Loud, Jr., becomes manager of Lyric, Walnut Park, Cal.; Art Hill to management of Judith, Lewistown, Mont.; Herb Norris to manage New Imperial theatre, at El Centro, Cal., opening Oct. 6; Ralph Elton becomes manager of Uptown, Los Angeles.

Mary Eugenia Ong engaged as supervising secretary and instructor of speech for School of the Theatre of Pasadena Community Playhouse Association.

Pasadena Community Players' Workshop presented Charles Brooks' "Waplin' Whart" Sept. 22, and will repeat Sept. 29.

With "The Guardsman" (Molnar) the first production, about Nov. 20, the Los Angeles Repertory Theatre

will present six plays during its first season. The others include O'Neil's "Hairy Ape," Ansky's "The Dybbuk," Shaw's "Heartbreak House," Andreyev's "He Who Gets Slapped," Galsworthy's "Escape," "The Bridal Veil" (Schnitzler) and "In Abraham's Bosom" (Paul Green).

Monte Blue, retiring president of 233 Mason Club, Hollywood, was presented with a gold medal by the 1,500 members.

Frank Strayer, film director, recuperating from operation for tonsils removal, in Hollywood.

Mrs. Ken Maynard is in Hollywood Hospital recuperating from an operation for appendicitis.

"Clear the Deck," starring Reginald Denny, is in production at Universal. Joseph E. Henabery is directing. The story is from E. J. Raitch's novel, "When the Devil Was Sick." Gladys Lehman and Earl Snell did the continuity. Lucien Littlefield and Otis Harlan are in cast, with leading woman unselected.

Complete cast for "The Shannons of Broadway," Henry Duffy offering at El Capitlan, Hollywood, includes Lucille Webster Gleason, Eddy Waller, Frederic Howard, Doris Brownlee, William Robyns, Wilbur Higby, Edward Cassidy, Edward Seabrook, and Lockhart, Edward McWade, Donald Campbell, William Macaulay, Eugenia Cuyler, Lawrence Wilson, J. Raymond Brown, and Curtis directing. Play opened Sept. 22.

Conrad Nagel comes back to Warners for "Kid Gloves," co-starring with Lois Wilson. Robert Lord is writing the continuity. In support are Tom Dugan, John Davidson, Clarissa Selwyn and Edward Earle. Starting date is set for Oct. 15.

As soon as he finishes his current picture, "A Man's Man," for Metro-Goldwyn, James Cruze, film director, plans to take his wife, Betty Compton, screen actress, and a party of friends to the Hawaiian Islands for a vacation.

Al Santell, loaned by First National to United Artists, will direct the next Vilma Banky starring picture for Samuel Goldwyn.

Mary Carr plays the mother in Rita Kisliss' "Sensation," first of the "Mama" series (little theatre) in Hollywood, opening Sept. 25.

Henry Duffy traded two players in his own shows in Los Angeles, sending Funnell Pratt from "The Wooden Kimono," at the President, to "The Baby Cyclone," at the El Capitlan, Hollywood, and bringing Raymond Prichard from the El Capitlan for the mystery show at the President.

"Nightstick" will follow "The Wooden Kimono" at the President (Duffy). "The Best People" will succeed "Lombardi" at the Hollywood Playhouse (Duffy). Both current shows on run.

Cable from George Fitzmaurice, directing "Changeling" for First National in Hawaii, says company will leave for return Sept. 27.

Betty Compton tripped over a broken bottle while on set in "Let's Get It" at the FN studios. Gash in foot required several stitches.

J. A. Ball, head of the new research bureau of the Producers' Association, takes up his post Oct. 1. His headquarters will be in the association's offices. No staff has been chosen as yet.

Owen Sweeten, m.c. at the West Coast Long Beach for Fanchon and Marco, goes to the Senator, Sacramento, relieving Max Bradford, who returns to Long Beach.

Buster Keaton's next for M-G-M, directed by Edward Sedgwick, carries the temporary title of "Split Marriage."

Jack Conway's next to direct for M-G-M will be "The Brass Band," an original by Josephine Lovatt.

Josephine Dunn, opposite William Haines in "Love and Jealousy," has been signed by M-G-M to a new contract.

The Writers Club inaugurates its fall season of presenting one-act playlets Sept. 27. The bill will consist of four playlets: "The Star" by Gloria Gordon; "Weak Spot" by George Kelly; "Mourning" by George Kelly; and "Mourning" by George Kelly.

Those appearing are Montagu Love, David Lloyd, Doris Kent, Tempe Pigott, Gloria Gordon, Lloyd

Corrigan, Dewitt Jennings, Emmett O'Connor and Stewart Wilson.

Carlena Diamond has been taken out of the "River Idea" by Fanchon and Marco to strengthen the Denver Beauties unit, opening this week at the T. & D. theatre, Oakland, and continuing the balance of the tour with the unit.

Negotiations are now on for the sale of the Million Dollar theatre building at Third and Broadway to the Southern California Edison Co. Building owned by Paramount, who purchased it six years ago from Sid Grauman.

"Bal Tabarin," new revue, opened at Pom Pom night club, Hollywood, Sept. 21. In it are George Warde, Esther Campbell, Kader, Jack and Johnny Trigg, Ruby Berry, Eddie Young, Maxine Kios, Paula Hays.

Olive Hasbrouck will play femme lead in "Love in the Desert," which George Melford will direct for F. B. O. Melford is also the author of the piece. Noah Beery will play the heavy. Hugh Trevor is leading man.

Alice Weaver, formerly of George White's "Scandals," and Welcome White, jazz singer, have been booked for the Roscoe Arbuckle Plantation cafe by Lyons & Lyons.

Alma Tell heads cast of "Sensation," Rita Kisliss' new production of new Theatre Mart (little theatre), of Hollywood.

"The Marriage Bed," Felix Young's initial legit production effort, shows at the Mayan instead of the Figueroa playhouse as originally planned. The theatre has been taken under long term lease by the newly organized Los Angeles Repertory theatre, precluding its use by Young. As result, the Ernest Pascal play will follow "Happy Days" at Mayan.

The Raymond theatre, Pasadena, Cal., has been leased by Charles King from West Coast Theatres, Inc., and reopened Sept. 23 with the Charles King Players, legit stock. First offering is "The Last of Mrs. Trenchard," which includes Ann Boryman, Albert Van Antwerp, Richard La Salle, Alice Holcomb, Gloria Grey, James Burtis, Pauline Trell, Clifford Raymond, Virginia Thornton, Byron Alden, Elaine Robinson, Robert Lawler, Eric Baine and Nathaniel Holmes.

The La Jolla Little Theatre Association of La Jolla, Cal., filed articles of incorporation Sept. 18. George Burnham and Wheeler J. Bailey, San Diego, Cal., directors.

Film, stage, circus and radio performers filed five claims with the California Labor Commission here. Sandy Merritt, athlete, asks \$30 from Metro-Goldwyn; Roxie Maes, rider, demands \$50 from the Barnes circus; Eugene Verdi, impersonator, claims \$11.50 from the Holly Way theatre, film house. Mr. and Mrs. Black Hawk and child, Indians, demand \$215 from Funtel E. Garrett for performance with a wild west show fostered by Garrett from July 27 to Sept. 3, 1938; Tom Murray, radio entertainer, known as Uncle Tom, claims \$160 is due him from George Bowles, head of the Pickwick Broadcasting Company of Los Angeles, for services over KGB, San Diego, Calif., and KNRC, Santa Monica, Calif.

Rudolph and Rose King, butler and cook, respectively, filed a claim for \$41.65 against Corinne Griffith for service in her home.

Kerenows and Marec were unable to appear at the Metropolitan last week with the Public unit, "Kok Kabaret." Miss Marec sustained a

fractured leg while playing in Minneapolis.

The Golden Gate, new West Coast house on Whittier boulevard and Atlantic avenue, Los Angeles, opened Sept. 21. Sorensen and stage show policy. Fanchon and Marco ideas on stage, with Vince Silk as m. c. House seats 1,700. Lynn Yost, manager.

The Beverly Hills Community Players resumed activity Sept. 20 when two playlets were given at the home of George Kolb, Beverly Hills.

Josephine Dillon, stage actress and director, has leased the Egan theatre and will present "The Jazz of Patriotism," by Fanny Elxby Spencer, Oct. 15.

## Hotel Pennsylvania

(Continued from page 57)

ality, giving out good tempo and changing pace from fox trots to waltzes a bit more often than is the custom at New York. The word evidence the greater national popularity of the waltz outside of the metropolis where too the three-fourths dance has been coming back strongly into general favor.

Spiritally has some good men in the line-up, the brass scintillating particularly.

In addition the Dixon Sisters, nee Brock Sisters (changing their name because of similarity to the Brox trio) fill in vocally. They are an augmentation that travels with the Spiritally orchestra, in itself a novel idea, and a happy touch for a severe grillroom like the Pennsy which relies on its dance orchestra to draw those \$1 and \$1.50 couverts after theatre.

Like his predecessors, Lopez, Kahlo, Olman and Johnson (datter just immediately preceding, now in vaudeville and slated for au MCA dance tour), Spiritally will take advantage of the NBC broadcasting facilities for hotel and personal exploitation.

Abel.

## Ray Miller's 2 Jobs

Chicago, Sept. 25.

Booked to open in the Hotel Sherman's College Inn Oct. 4 with his orchestra, Ray Miller will also supervise all entertainment for the hotel. He is the first orchestra leader to take over this additional duty in the hotel.

Miller already has signed the Mound Blue Blowers to open in the College Inn with the Miller orchestra as a co-featured musical attraction. He will also use a floor show.

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**Nat Lewis**

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Brunnes Dorrett  
Burkley Jack  
C (Spec Del)  
Burke Alaine  
Conley Harry J  
Chamberlain Hilda  
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Doyle Jimmy  
Dunlops The  
Dye Ruth  
Ershan Jack  
Fields Marie  
Foley Thomas  
Ford Walter  
Friedman Bert  
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Gifford Wm  
Gilbert Bert  
Hammond Al  
Herman Lewis  
Hogan Lillian  
Hogan & Stanley  
Howard Ray  
Howard Myrtle  
Hunter George  
Imman Warren  
Irving Rose  
Iversen Fritz  
Kehoe Miss  
King Catherine  
LaMere Jackie  
Lange Howard  
Lauren & La Dore  
Leonard Albert  
Lester Hudson & C

Hill Edith  
Hixon Ned  
Irving Jack  
LA Marr Fred  
Lars More Dolly  
LA Vello Browne  
Leontiel Lucette  
Le Roy Alfred  
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Rankin Billy  
Rogers & King  
Rogers Jack (Air  
Mail)  
Rosen Helen  
Rosen & Dunn  
Rostia Milla  
Ryan William John  
Ryan Buddy  
Sandler Nell  
Schram Thomas  
Scott Lane  
Sherman Frank  
Shumatinia Chief  
Singer  
Smuck Roy  
Steinbeck Bruno  
Stevens G  
Sylvester & Vance  
White Pierre  
Wright Geo M  
Wynn Ray

## BILLS NEXT WEEK

(Continued from page 43)

Galle-Rita Sis  
(One to fill)  
2d half (4-6)  
That Charn A  
Don Cummings  
Brown Marjorie Bd  
OWENSO  
Capitol  
2d half (4-6)  
Col Fred Lindsay  
Harvey  
The Playboys  
PONTIAC  
Sulu  
1st half (10-3)  
Harris

(Two to fill)  
2d half (4-6)  
1 Gollers  
Galle-Rita Sis  
(One to fill)  
ONE SAGINAW  
Temple  
1st half (10-3)  
Al Frazer  
Joe Netherland Co  
(One to fill)  
2d half (4-6)  
Sulu  
(Two to fill)

## Stanley-Fabian

BYRONNE N. J.  
Opera House  
1st half (1-3)  
Nelson & M. Morris  
Others to fill  
ELIZABETH N. J.  
Ritz  
1st half (1-3)  
Padlocks of 1928  
2d half (4-7)  
Smith & Wells

For Family  
Geek & Randolph  
Hobby  
(One to fill)  
HARRY N. J.  
Loyale  
1st half (1-3)  
Nelson & M. Morris  
Grace & E. Pons  
Picks & Ingraham  
Jerry Lee Girls

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(One to fill) 2d half (4-7)  
Snow & Schwartz  
Hess & Walton  
(Three to fill)  
HOBOKEN, N. J.  
New Pavilion  
1st half (1-3)  
Wild J. Nae  
Billy Champ Co  
Alice & Haley  
Alma Neilsen Co  
(One to fill)  
2d half (4-7)  
Frank Hamilton  
May & Sam  
Yesterday's thoughts  
(Two to fill)  
JERSEY CITY  
Central  
1st half (1-3)  
Allyn & Hilda  
Chahil & Wells  
Verandah Restaurant  
(Two to fill)  
2d half (4-7)  
Pashorsky of 1928  
PANSATIC, N. J.  
1st half (1-3)  
Frank Hamilton  
Lloyd Garrett  
(Three to fill)  
2d half (4-7)  
Pashorsky & Nancy  
Bobby Barry  
3 Salors  
Irene Verandah  
(One to fill)  
PATKSON, N. J.  
Resort  
1st half (1-3)  
Dayton & Hancy  
(One to fill)  
2d half (4-7)  
Ann Greenway  
Turkish Village  
(Three to fill)

## Cabarets

## NEW YORK

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Harold Leonard Or  
Jack Wells  
Alice Boulton  
Ralph Burt  
Privately  
N. T. B. Lee  
Tun. Burtley Bd  
Hotel Ambassador  
Mann & Carpenter  
Van der Zanden Or  
Hotel Baltimore  
Nordway & Childs  
D. Cummins Or

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Alhambra  
Dale Tyler  
Low King  
Ralph Burt  
Ernie Alder  
Eddie Soule Bd  
Oriental-Davis  
Al Handoll  
Artie Collins  
Mann & Carpenter  
Madden Moezner  
Sul Wagner Bd  
Lido  
Joe Allen  
Lobby & Anglin

## FILM HOUSE REVIEWS

(Continued from page 35)  
Then the management turned on  
the feature, "The Liver Pirate," and  
the big free show was a howling  
success. This is the story of one  
of the plagues that makes Nevada  
solid out west, and then he backs  
it up with his own shows his

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work is invariably clean and snappy.  
The unit has been reviewed be-  
fore, but some local angles are of  
special interest. Eddie and Jimmie  
are right up to snuff. Eddie stops  
the show as usual and climaxes with  
"St. Louis Blues" which is good to hear  
him say. In his characteristic way,  
"Hello, Folks," and "Now let's see  
what's going to happen." Then he  
sings "For No Reason at All" just  
for good measure.  
Two local youngsters—Gloria  
Solter, 9, and Walter Rasmussen, 12  
sing the show's new cover song,  
number "The Banjo" idea with  
graceful and agile. The girl is  
cute as a bug's ear and very clever.  
She also sings sweetly and is full of  
promise. Robert Zeigler, pianist, is  
a real artist in accompanying Pea-  
body, who violins a couple of good  
numbers, and also in his solo work.  
Zeigler formerly was with the  
Broadway theatre band at Tacoma.  
Bull Dahl, Carol Hamerton, Alfred  
Browes and the girls in the line  
augment the "Banjo" idea with  
some diversions. Fact is, "The  
Banjo" joys are slow to break.  
Eddie winning first, the gals dan-  
cing singing and Bob singing. But  
the Banjo comes as the climax  
and the finale finds the band joining  
in, with Eddie and Maudie strum-  
ming the banjo.  
Ron and Don on the organ, "River  
Pirate" on the screen. Paramount  
news shots include air derby, Japa-  
nese coronation, Tokyo sailing, Eng-  
lish horse-pole and Oregon twins.  
Trepp.

Harris. These two are as standard  
and reliable for Chicago as a plate  
of ham and eggs.  
There will not be more than a  
moderately good gross for the Ori-  
ental this week, yet the bill is sub-  
stantial and satisfying. Last week  
the house went on a six-day ca-  
sualty to \$51,000 with "Our Japa-  
nese Daughters" and next week Paul  
Ash starts his return engagement.  
A slight lapse is in order.  
"Creations in Jazz" uses a fu-  
turistic maze of scenery and dresses  
the hand in white cloutis. A ba-  
llet of 10 in full skirts is in a  
whirling routine at opening, with  
Suzette (Suzette and Jose) follow-  
ing immediately in an Egyptian  
number requiring a serpentine back-  
bone and nothing to cover it. She  
has both. Jennie Krueger, guest  
m.c., then took up the pace with a  
sneak version of "Crack! Whiffm!" On  
exaggerated baton-waving Krueger  
is a trifle clumsy, but on the sax  
he's a nymph. The difference be-  
tween hips and lips.  
Bernie Brothers, dancers, do only  
their military tap in this unit, but  
not several bows. Miss Harris drew  
recognition on her entrance, and  
after three songs things were even  
better. A bona fide singer. The  
trick of accompanying notes at un-  
expected spots adds the lustre.  
"Ballet on again with fuzzy head,  
gray, tight, spears and shields for  
a drill. Carried some novelty and  
made effective replacement for the  
sardonic kick number. Secret  
appearance of Suzette was with her  
partner, Jose, for a graceful bona  
fide. "Secret" and "Kittie" back-  
grounded by the stage band, offered  
a class musical interlude in the mil-  
lions to individual heads as to in-  
value elsewhere. Show experienced  
one's desirable lot-draw inter with a  
point in near costume walked up  
from the audience incited him.

## ORIENTAL

("Creations in Jazz"—Unit)  
(WIRED)  
(Chicago)

Chicago, Sept. 22.  
Jack Laughlin herewith goes on  
an eccentric production spree and  
clucks by virtue of keeping one foot  
on the ground. Though his stage is  
a dizzy conglomeration of hazing  
prisms and projecting whatnots, his  
cast includes Eddie Hill and Lydia

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self as an amateur, and went at a  
dilly with uncertain pipes. Clos-  
ing the acts was Eddie Hill, a  
round-stomached comic with lyrics  
to match. A local favorite and has  
played practically all picture-house  
time. Plaine brought out an elec-  
tric flash display in backstage cen-  
ter, with the ballet climbing stairs  
toward it, holding streamers at-  
tached to the front of the stage.  
Meaningless but pretty.  
Freston Sellers' organ solo asked  
and secured customary vocal as-  
sistance from the audience. A Clark  
and McCullough Movietone short,  
"The Honor System," brought a  
notable percentage of laughs. "Win  
That Girl" (Fox), sound feature,  
completed. Fairly full house Sat-  
urday afternoon. Bng.

## NOTES

Frank Corbett has been added to  
the staff of Arthur Fisher, inde-  
pendent vaude booker.  
Lillian Boardman (Roland and  
Boardman) single.  
Eddie Cantor, last season with  
Al Silver, now heads his own act  
entitled "All Right Boys."  
Billy Clair, single, skidded in his  
car while driving from Washington  
to Winston-Salem, N. C. Clair ran  
the car through a post fence, es-  
caping severe injury but demol-  
ishing the car.  
Caesar Rivoli, after a three  
months' stay in Europe, has re-  
turned to the States.

# **MARKS BROS.**

**THANK**

# **EDDIE CANTOR**

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